



VINCENTENNIAL



THE VINCENT PRICE
100TH BIRTHDAY
CELEBRATION

MAY 2011 - ST. LOUIS

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VINCENTENNIAL

THE VINCENT PRICE 100TH BIRTHDAY CELEBRATION • MAY 19-28, 2011

Born in St. Louis on May 27, 1911, iconic actor Vincent Price retained a special fondness for his place of origin, and that love is now reciprocated with **Vincentennial**, a celebration of his 100th birthday in his hometown.

Price's long career stretched over 55 years, beginning in 1938 at the height of classical Hollywood cinema, reaching its apex with his legendary horror films of the 1960s and '70s, and concluding in his later years with abundant voice work and capstone performances in "The Whales of August" and "Edward Scissorhands." Although sometimes regarded as a figure of camp – which he playfully encouraged in some contexts – Price was nonetheless an actor of real substance and range, and Vincentennial will provide a thorough exploration his life and film legacy.

Price was not only a notable St. Louisan but one of the 20th century's most remarkable men. To do full justice to the range of his accomplishments, Vincentennial features not only a 10-day film festival but also a pair of exhibits, a stage production, and illuminating discussions by Price experts and film historians. Bookending Vincentennial are special appearances by legendary filmmaker Roger Corman, who receives a Lifetime Achievement Award, and Victoria Price, author of "Vincent Price: A Daughter's Biography," who presents a multimedia remembrance of her father.

Cinema St. Louis is delighted to pay tribute to the astonishing life and career of Vincent Price with Vincentennial.

GENERAL INFORMATION

MAIN VENUES

- **Hi-Pointe Theatre**, 1005 McCausland Ave.
- **Missouri History Museum**, 5700 Lindell Blvd., Forest Park
- **Washington University's Brown Hall Auditorium**, Forsyth Boulevard and Chaplin Drive (two blocks west of Skinker Boulevard)

SPECIAL-EVENT VENUES

- **The Muny in Forest Park, Bank of America Pavilion** (on the Muny's west side): Outdoor screening of "Edward Scissorhands" and "Vincent" on May 28
- **Regional Arts Commission**, 6128 Delmar Blvd.: Magic Smoking Monkey Theatre's "The Abominable Dr. Phibes" on May 13-14 and 20-21
- **Sheldon Art Galleries**, 3648 Washington Blvd.: "Vincentennial: The Legacy of Vincent Price" from April 22-Aug. 6
- **Star Clipper Comics**, 6392 Delmar Blvd.: "Vincent Price Presents" from April 29-June 29
- **Way Out Club**, 2525 Jefferson Ave.: "Super-8 Vincent Price Movie Madness" on May 26

TICKET PRICES

- Tickets for screenings at the Hi-Pointe, except for the two programs featuring Roger Corman, are \$12 each or \$10 for Cinema St. Louis members and students with current and valid ID.
- Tickets for the Corman programs ("The Tomb of Ligeia" on May 21 and "The Masque of the Red Death" on May 22) are \$25 each or \$20 for Cinema St. Louis members and students with current and valid ID.
- Screenings at venues other than the Hi-Pointe are free, and no ticket is required; seating will be on a first-come, first-served basis.
- See "Exhibits & Special Events" section for information on tickets for Magic Smoking Monkey Theatre's "The Abominable Dr. Phibes."

ADVANCE-TICKET SALES

- For screenings at the Hi-Pointe, tickets can be purchased online through Brown Paper Tickets: www.brownpapertickets.com. In the "Search Events" box, enter either the name of the film or Vincentennial. There is a service charge of approximately \$1.50 per ticket. Online sales are limited to full-price tickets only; no discounts for CSL members or students apply.
- Advance tickets are also on sale at the Hi-Pointe box office beginning May 2. Box office hours are 5-10 p.m. Monday-Friday and 2-10 p.m. Saturday-Sunday. Tickets are not available by phone.

DAY-OF-SHOW TICKET SALES

- The Hi-Pointe box office will open a half-hour before the first show. Screenings at all other venues are free; seating will be on a first-come, first-served basis, and doors will open a minimum of a half-hour before the first show.



SCHEDULE

See "Exhibits & Special Events" and "Screenings" sections for additional events and more details.	Monday, May 23 Washington University 7 p.m.: Laura 9:15 p.m.: Dragonwyck
Thursday, May 19 Missouri History Museum 8:30 p.m.: The Fly	Tuesday, May 24 Washington University 7 p.m.: Champagne for Caesar 9:15 p.m.: The Baron of Arizona
Friday, May 20 Hi-Pointe Theatre 7 p.m.: The Last Man on Earth (and short Vincent) 9:30 p.m.: The Tingler	Wednesday, May 25 Washington University 7 p.m.: The Whales of August with Victoria Price 9:15 p.m.: Vincent Price: The Sinister Image
Saturday, May 21 Hi-Pointe Theatre Noon: The Tingler 2:30 p.m.: Theatre of Blood 5 p.m.: The Pit and the Pendulum 8 p.m.: The Tomb of Ligeia with Roger Corman	Thursday, May 26 Washington University 7 p.m.: Witchfinder General
Sunday, May 22 Missouri History Museum 12:30 p.m.: The Raven 2:30 p.m.: The Abominable Dr. Phibes Hi-Pointe Theatre 5 p.m.: House of Usher 7:30 p.m.: The Masque of the Red Death with Roger Corman	Friday, May 27 Missouri History Museum 7 p.m. The Vincent Price Legacy: Reflections From a Daughter with Victoria Price
	Saturday, May 28 Forest Park 8:30 p.m.: Edward Scissorhands (and short Vincent) with Victoria Price

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VINCENT PRICE 1911-1993

Vincent Price excelled in so many areas that a dizzying number of descriptions aptly apply – gourmet chef, author, stage actor, speaker, world-class art collector, raconteur. In fact, so wide-ranging were his interests and so manifold his accomplishments, Price perhaps should be more simply and accurately called a Renaissance man. For most of us, however, Vincent Price is a movie star – then, now, and forever – and it’s his rich cinematic legacy that Vincentennial primarily celebrates. Cinema St. Louis’ survey of Price’s career will serve as an advanced course in the actor’s film career, but before you progress to those higher-level studies, let’s first offer a primer on his eventful life:

Vincent Price was born in St. Louis on May 27, 1911, to Marguerite Cobb Price and Vincent Leonard Price Sr. His grandfather, Vincent Clarence Price, had invented baking powder, which secured the family’s fortune. Price’s father was the president of the National Candy Company, which at one time was the largest candy company in the world, specializing in jawbreakers and jelly beans. The Price family had moved to St. Louis from Chicago to market their candy at the 1904 World’s Fair.

When Price was born, the family lived on Washington Avenue, but the house that’s come to be known as his boyhood home was built for the Prices on Forsyth Boulevard, near the campus of Washington University. Price spent many hours at the nearby St. Louis Art Museum (known then as the City Art Museum of St. Louis), where he cultivated his interest in fine art.

Price attended Saint Louis Country Day School (now Mary Institute and Saint Louis County Day School, or MICDS), an all-male private school, from 1923 until he graduated in 1928. He graduated from Yale University in 1933 and spent a year as a schoolteacher before enrolling at the University of London in 1934 to pursue a master’s degree in fine arts. His burgeoning interest in the theater, however, soon led him to pursue an acting career.

The 6-foot-4-inch actor first appeared onstage in 1934 in a London production of the play “Chicago.” He quickly won a leading role, as Prince Albert, in “Victoria Regina,” and the production proved so successful that it transferred to Broadway in 1935 as a vehicle for actress Helen Hayes. Price stayed with the production there for three years. While in New York, Price joined the Mercury Theatre, a legendary ensemble of radio actors led by Orson Welles, and performed roles in several Mercury productions. He became a strong radio presence, and memorably served as the voice of “The Saint.”

In 1938, Price headed to Hollywood, where he made his screen debut in “Service Deluxe” and eventually landed roles in such significant films as “The House of Seven Gables” (1940), “Laura” (1944), “The Keys of the Kingdom” (1944), “Leave Her to Heaven” (1945), “Dragonwyck” (1946), “The Baron of Arizona” (1950), and “Champagne for Caesar” (1950). Price portrayed romantic leads and classical char-

acters during this period, but he was especially memorable when playing villains, for either dramatic or comedic effect, as in the low-budget “Shock” (1946).

By the 1950s, Price had accumulated a diverse résumé but had yet to establish himself as a major star. His major break came with the 1953 3D hit “House of Wax,” in which he played a murderous sculptor who uses human victims to populate his wax museum. The film established Price as America’s master of the macabre, and he solidified that reputation in horror films such as “The Fly” (1958), “House on Haunted Hill” (1958), and “The Tingler” (1959). Price was scarcely limited in his roles – he continued to demonstrate his range in such films as “Casanova’s Big Night” (1954), “While the City Sleeps” (1956), and “The Ten Commandments” (1956) – but horror films were clearly his métier. “The best parts in movies are the heavies,” Price said in a 1971 interview. “The hero is usually someone who has really nothing to do. He comes out on top, but it’s the heavy who has all the fun.”

In the 1960s, Price reached the arguable height of his fame, starring in Roger Corman’s acclaimed series of Edgar Allan Poe adaptations. Often appearing with fellow horror veterans Boris Karloff and Peter Lorre, Price delivered menacing performances in the films “House of Usher” (1960), “The Pit and the Pendulum” (1961), “Tales of Terror” (1962), “The Raven” (1963), “The Masque of the Red Death” (1964), and “The Tomb of Ligia” (1964). During this fruitful period, Price attained cult-figure status, especially among the younger generation, and he gleefully

parodied his own gothic image in comedies such as “Beach Party” (1963), “Comedy of Terrors” (1963), and “Dr. Goldfoot and the Bikini Machine” (1965). Demonstrating his versatility, Price also delivered one his most accomplished performances in the British cult horror classic “Witchfinder General” (1968). He made frequent television appearances as well, including a recurring role as the villain Egghead on “Batman.” Price’s popularity continued into the 1970s, with such movies as “The Abominable Dr. Phibes” (1971) and “Theatre of Blood” (1973).

Price’s menacing screen presence was in direct contrast to his offscreen reputation for compassion and generosity. In the mid-’70s, Price cut back on his film roles to devote himself to the other passions in his life: collecting art and gourmet cooking. Art was a longtime passion: In 1951, he established the Vincent Price Gallery and Art Foundation on the campus of East Los Angeles Community College, to which he donated much of his celebrated private collection. He gave generously to schools, museums, and art foundations throughout his life, including MICDS and the Saint Louis Art Museum. In 1972, he co-wrote the bestselling “A Treasury of American Art” with his second wife, Mary. They also co-authored several cookbooks and co-hosted television cooking shows throughout the 1960s and early ’70s. Their “A Treasury of Great Recipes” (1965) remains a well-regarded cookbook.

Price returned to the stage in 1978 with his acclaimed portrayal of Oscar Wilde in the play “Diversions and Delights.” He continued to perform occasional film and television roles in his later years and did abundant voice work, including the narration of Tim Burton’s first film, “Vincent” (which was a delightful stop-motion-animated tribute to the actor), and John Landis’ epic music video for Michael Jackson’s “Thriller.” Two of Price’s final performances – in “The Whales of August” (1987) and “Edward Scissorhands” (1990) – were among his most distinguished.

Married three times – to Edith Barrett (1938-48), Mary Grant (1949-73), and Coral Browne (1974-1991) – Price had two children, Vincent Barrett Price and Victoria Price.

Vincent Price passed away Oct. 25, 1993, in Hollywood.



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OPENING JULY 2011

VICTORIA PRICE



VINCENTENNIAL GUEST OF HONOR

Victoria Price, the daughter of Vincent Price, is a designer, art historian, author, public speaker, and screenwriter. Her lifestyle store, Victoria Price Art & Design in Santa Fe, N.M., is well known through the Southwest for its unique blend of contemporary art and home furnishings with regional and ethnographic art. It also serves as the base for her extensive interior-design business, offering complete design services for everything from remodels to design-build ground-up construction from Texas to California.

Price's critically acclaimed biography, "Vincent Price: A Daughter's Biography," was published in 1999 by St. Martin's Press. She has also written for the New York Times, A&E's "Biography," and many other national magazines, newspapers, and television programs. Price has appeared on numerous television and radio programs, including "Good Morning America," A&E's "Biography," and NPR's "Fresh Air." Articles about Price and her work have appeared in such national and international publications as USA Today, People, Travel & Leisure, Art & Auction, Sunset, and Western Interiors.

She has taught at the University of New Mexico, New Mexico Highlands University, and the Philos School, an alternative arts-and-humanities school in Santa Fe that she helped found. Price has a bachelor's degree in art history and theater from Williams College, which has one of the most prestigious art-history programs in the country, and she has completed the doctoral program in American studies at the University of New Mexico. Price serves on museum boards in New Mexico and California, and lectures on the arts throughout the country.

Vincentennial guest of honor Victoria Price will be specially featured at three events. On May 25, film historian David Del Valle will interview Price as part of a program featuring "The Whales of August" and "Vincent Price: The Sinister Image." On Vincent Price's 100th birthday, May 27, she'll offer a special multimedia presentation, "The Vincent Price Legacy: Reflections From a Daughter." And at Vincentennial's culminating event, the outdoor screening of "Edward Scissorhands" and "Vincent" on May 28, she'll introduce the program.

WELCOME TO VINCENTENNIAL

When I was a little girl, I believed that to come from St. Louis made you a member of a very desirable club.

I got this impression because whenever my dad met someone from his hometown, he greeted him or her as though he had just found a long-lost friend. Immediately they would discuss where they had "gone to school," which I later learned did not mean college, as it did everywhere else in America, but rather high school. They would then talk about all the places they loved – Forest Park, the Muny, the Saint Louis Art Museum, the Arch, Cahokia Mounds, the Mississippi – and, finally, of course, each would wax nostalgic, for what seemed an inordinately long time, about the food! When the reminiscences came to an end, they would part, friends for life. And all because they both came from St. Louis.

Growing up in Los Angeles, no one – least

of all me – expressed this kind of pride of place. And I never heard people who came from other places ramble on with this kind of rapture about their hometowns. St. Louisans always seemed to find one another, which stood in marked contrast to most of the transplanted Los Angelenos I knew, who would go to great lengths not to be associated in any way with Peoria or Dubuque or wherever it was from whence they hailed.

The bottom line was that my dad loved being from St. Louis. He couldn't have been prouder to be a hometown boy who made good. He always remembered his youth with joy – whether it was discovering arrowheads at the Cahokia Mounds, rooting for the perpetual underdog Browns, or buying his first piece of art at age 12 (a Rembrandt etching) from a local gallery. He was a proud alum of Country Day, and remained friends with many of his schoolmates for life – most notably, fellow art

collector Buster May. He loved returning home to visit his parents, to perform at the Muny, to chat with Country Day students – and mostly to eat the food! Certainly my father's love of food, which would lead him to author a cookbook *Saveur Magazine* would call "one of the 100 most important culinary events of the 20th century," was nurtured in St. Louis.

So, it goes without saying, that he would have been overjoyed and deeply touched by the fact that St. Louis is throwing him his 100th birthday party. (And he was a man who loved to celebrate his birthday!) I am so grateful to everyone for putting on this wonderful Vincentennial! And I hope that, in celebrating his 100th, his fellow St. Louisans can discover not only more about Vincent Price, but also experience some of my dad's joy in being from what he considered the best hometown in the world!

— Victoria Price



Missouri History Museum

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*Join us at the
Missouri History Museum
for these Vincentennial Events!*



The Fly • Thursday, May 19

Free admission • MacDermott Grand Hall

7:30pm: Cash Bar Opens • 8:30pm: Movie Begins

Special bonus at the door for Vincent Price look-a-likes!

Creature Feature Matinee • Sunday, May 22

Lee Auditorium • Free admission

The Raven, 12:30pm

The Abominable Dr. Phibes, 2:30pm

The Vincent Price Legacy: Reflections from a Daughter

Friday, May 27

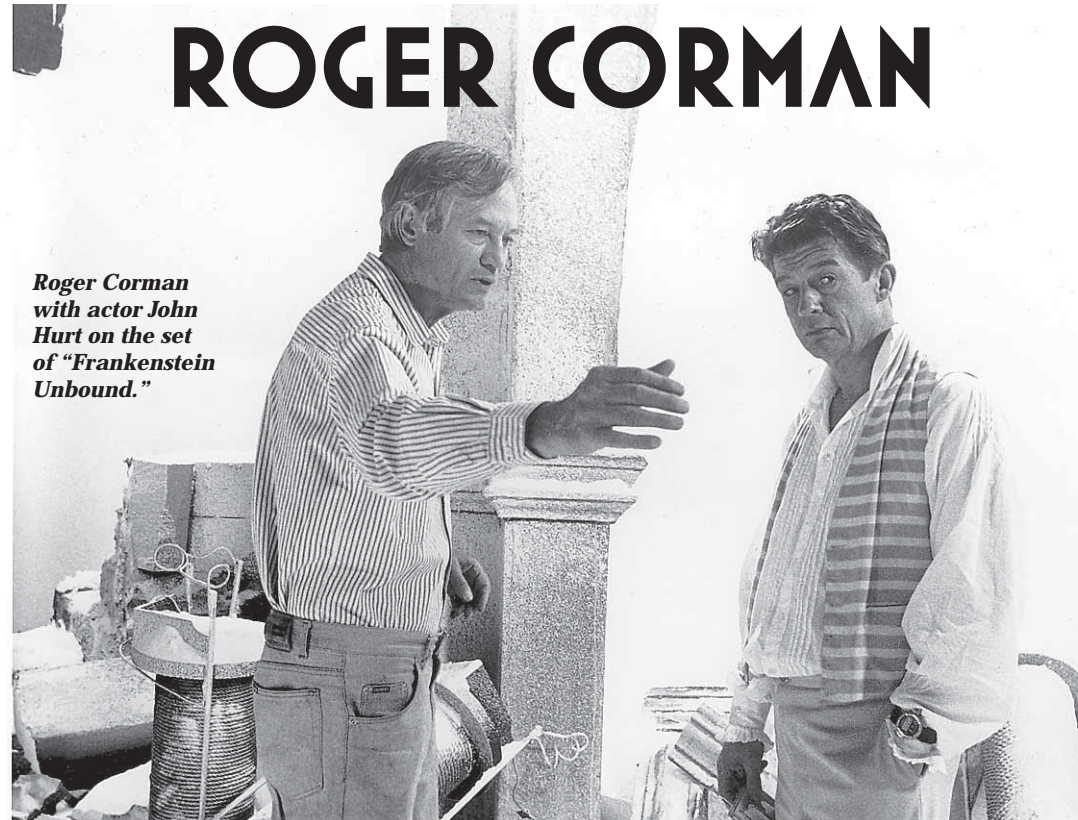
7pm • Lee Auditorium • Free

Enjoy this lecture and multimedia presentation by Victoria Price,
author of *Vincent Price, a Daughter's Biography*.



ROGER CORMAN

*Roger Corman
with actor John
Hurt on the set
of "Frankenstein
Unbound."*



LIFETIME ACHIEVEMENT AWARD WINNER

The saga of independent filmmaker Roger Corman ranks as one of motion pictures' most amazing success stories. Having produced more than 550 films and directed 50 others, Corman is arguably one of Hollywood's most gifted and masterful filmmakers, but his influence on American film goes far beyond his own energetic, creative low-budget movies.

Noted for his keen ability to spot young talents, his most lasting legacy will undoubtedly be the legion of producers, directors, writers, and actors he has fostered, including Jack Nicholson, Francis Ford Coppola, Peter Fonda, Bruce Dern, Diane Ladd, Talia Shire, Peter Bogdanovich, Robert De Niro, Martin Scorsese, Sally Kirkland, Ron Howard, Charles Bronson, Joe Dante, Jonathan Demme, Gale Ann Hurd, and James Cameron.

Born in Detroit in 1926, Corman graduated from Beverly Hills High School. In 1947, he received a bachelor's degree in engineering from Stanford University. After a stint in the Navy, he took a job at 20th Century Fox and by 1949 was a story analyst at the studio. Disenchanted with studio protocol, he left Fox for England, where he did postgraduate work in modern English literature at Oxford's Balliol College. On his return to Hollywood, Corman worked briefly as a literary agent.

In 1953, Roger Corman sold his first screenplay, entitled "Highway Dragnet," to Allied Artists and served as associate producer on the film. With the proceeds of the sale, he made "The Monster From the Ocean Floor" the following year, his first film as an independent producer, on the remarkable budget of \$18,000.

The triumph of his initial endeavor proved that a high-quality film could be made with very little money. As a result, Corman began producing a wide array of low-budget features for American International Pictures; all were extremely successful. He tackled a variety of genres, from Westerns and gangster films to sci-fi, teenage hot rod, and rock & roll movies. In 1957 alone, Corman turned out nine films – some of which were completed in two or three days.

With this string of box-office hits to his credit, Corman began to procure larger budgets. Throughout the 1960s, Corman's cycle of Vincent Price/Edgar Allan Poe horror films earned him international acclaim. When the French Film Institute honored him with a retrospective in 1964, Roger Corman became the youngest producer/director ever to receive such an accolade.

Always a trendsetter, Corman made the first "biker" movie with "Wild Angels." Starring Peter Fonda and Nancy Sinatra, the film

opened the 1966 Venice Film Festival to great acclaim. Corman also began the late-'60s "psychedelic" film craze in 1967 with "The Trip," written by Jack Nicholson.

As American International Pictures' primary director, Corman built the company into a major force in Hollywood. Appalled by the intrinsic waste of time and money, as well as executive interference, Corman opted out of the major studio system. In 1970, he founded his own production and distribution company, New World Pictures. New World's first year in operation astonished even Corman, as all 11 pictures distributed showed substantial profits.

New World rapidly grew into the largest independent film distributor in the United States. In addition to providing the public with such fast-paced entertainment as "Big Bad Mama" and "Eat My Dust" and cult films such as "Rock and Roll High School," New World soon became the independent leader in presenting high-quality foreign films to the American public. New World releases included Academy Award®-winning films by Ingmar Bergman, Francois Truffaut, Federico Fellini, Akira Kurosawa, and Werner Herzog.

In January 1983, Corman decided to sell New World Pictures. The sale allowed him to continue producing films without simultaneously managing a gigantic distribution company. It also enabled him to produce more movies with larger budgets. The day after he sold New World, Corman announced the formation of his new company, Concorde-New Horizons. In the year that followed, he released five new films. Concorde's releases include the critically acclaimed "Reflections in the Dark," starring Mimi Rogers and Billy Zane, and Paul Anderson's "Shopping." For Showtime's "Roger Corman Presents," he showcased such films as "Humanoids From the Deep" and "Vampirella."

In 1990, Corman wrote (with Jim Jerome) his autobiography, "How I Made a Hundred Movies in Hollywood and Never Lost a Dime," published by Random House.

More than 50 years after his first foray into filmmaking, Corman shows no signs of stopping. He continues to produce films and gain recognition for his vast array of accomplishments. In 2009, Corman received an Honorary Oscar® of Lifetime Achievement from the Academy of Motion Picture Arts and Sciences "for his rich engendering of films and filmmakers."

Roger Corman lives in Santa Monica with his wife, producer Julie Corman (a St. Louis native), and four children.

Cinema St. Louis is honored to pay tribute to legendary director and producer Roger Corman with a Lifetime Achievement Award as part of Vincentennial. Corman will participate in a pair of special programs. The first, on May 21, features a screening of "The Tomb of Ligeia" and an interview with Corman, conducted by Video Watchdog editor Tim Lucas, that will focus on the director's films with Vincent Price. The second program, on May 22, includes a screening of "The Masque of the Red Death," which was specifically requested by Corman; a clip reel that samples the filmmaker's 500-plus movies; an interview, again with Lucas, that explores his astonishing career; and a presentation of a Lifetime Achievement Award. Vincentennial also features a trio of other Corman-directed Price films, "The Raven," "The Pit and the Pendulum," and "House of Usher."

The Sheldon ART GALLERIES

3648 Washington Blvd., St. Louis, MO
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Vincentennial: The Legacy of Vincent Price

Ann Lee and Wilfred Konneker Gallery

April 22-August 6, 2011

Celebrating the 100th anniversary of the birth of Vincent Price, *Vincentennial: The Legacy of Vincent Price* will feature a collection of Price mementos, heirlooms, images, artifacts and memorabilia.

Presented in conjunction with the Cinema St. Louis Vincentennial film festival, May 19 - May 28, 2011.
More information at www.vincentennial.com.

The exhibition is curated by Tom Stockman and underwritten by Mary Strauss.

Image caption: Original one-sheet movie poster from Vincent Price's Movie debut in *Service Deluxe*, 1938.



GALLERY HOURS

Tuesday, Noon - 8 p.m.

Wednesday through Friday, Noon - 5 p.m.

Saturday, 10 a.m. - 2 p.m.

one hour before Sheldon concerts and during intermission.

FREE ADMISSION



VINCENTENNIAL PARTICIPANTS

JOHN CONTINI

John Contini, like Vincent Price, is a native St. Louisan. He is a 20-year Muny veteran, having appeared in nearly 50 shows, and a member of AEA/AFTRA for 30 years. He is a Kevin Kline Award winner as Best Actor for his performance as "Barrymore" and a two-time Kevin Kline nominee for Best Actor in "A Walk in the Woods" and Best Director for "Molly Sweeney," all with the Avalon Theatre Co., where he is artistic associate director. He has appeared in many theaters throughout the U.S., including the Fox in Atlanta, the Starlight in Kansas City, the National Black Theatre Festival in North Carolina, and the August Wilson Center in Pittsburgh. In St. Louis, Contini has acted in productions by the Shakespeare Festival, Stages, New Jewish Theatre, the Rep, the Black Rep, St. Louis Actors' Studio Theatre, and others. He has appeared in nine different productions of "Fiddler on the Roof," including two tours with Theodore Bikel. Contini has also appeared in dozens of films, TV shows, and commercials. He lives in St. Louis with his wife of 35 years, Sharon.

DAVID DEL VALLE

David Del Valle is a journalist, columnist, film historian, and radio and television commentator. One of the leading authorities on the horror, science-fiction, and fantasy film genres, he has contributed to magazines internationally, with his articles and interviews appearing in such publications as *Films in Review* (where he writes the column Camp David), *Cinefantastique*, *Scarlet Street*, *Cult Movies*, *Fangoria*, *Films and Filming*, and *Video Watchdog*. Del Valle is the producer and on-camera host of Vincent Price's only interview regarding his career in the horror film (featured on May 25 at Vincentennial). In addition to the Price interview, he produced and hosted a series of television interviews entitled "Sinister Image." Del Valle currently has two books on the market, both from BearManor Media: "Lost Horizons: Beneath the Hollywood Sign," a 21st-century equivalent of Kenneth Anger's "Hollywood Babylon," and "Six Reels Under," a collection of film essays. Del Valle has also curated several award-winning photo exhibits in Los Angeles and Northern California, including "Nevermore," an exhibit devoted to the Poe films of Price and Roger Corman. His personal collection of images from all aspects of horror fantasy and cult films has provided such clients as Taschen Press, the Syfy channel, and the BBC with material for books and documentaries. His latest projects include "Autographs From the Edge," a coffee-table book of autographs with commentary, and his long-awaited study of the Corman-directed Poe films, "See to the Crypt," to be published in 2011.

BRUCE GOLDSTEIN

Bruce Goldstein is the Director of Repertory Programming of New York's Film Forum, editor of its popular quarterly film calendar, and founder of Rialto Pictures. Under Goldstein's direction, Film Forum's repertory division has premiered virtually every major film restoration of the past two decades, making it the country's preeminent theater for classic cinema. In 1987, Goldstein created Film Forum's now-iconic repertory format – in the words of *Vanity Fair*, "a repertory cinema Jean Renoir would be proud of." Since then, he has singlehandedly created more than 300 film festivals, which are often emulated around the world. In 1997, Goldstein founded Rialto, a distributor specializing in classic reissues. Described as "the gold standard of reissue distributors" by *Los Angeles Times* critic Kenneth Turan, Rialto has distributed more than 50 classic films, including works by Federico Fellini, Jean Renoir, Vittorio De Sica, Luis Buñuel, Costa-Gavras, Carol Reed, Alain Resnais, Akira Kurosawa, and Jean-Pierre Melville. Goldstein is also known for his showmanship, and among his many specialties are the gimmick films of low-rent director William Castle. He has presented festivals of Castle's films (complete with buzzing seats

and flying skeletons) at Film Forum and the Cinémathèque Française in Paris and in Munich, Neuchâtel (Switzerland), Glasgow, Dublin, Hollywood, and Tel Aviv. In 1990, the New York Film Critics Circle presented him with a special award "for consistent and imaginative quality programming of repertory films." In 2002, he received the French Order of "Chevalier" of Arts & Letters. In 2007, Goldstein was honored by Anthology Film Archives for his work in film preservation, and in 2009, he was the recipient of the San Francisco Film Festival's prestigious Mel Novikoff Award.

JONATHAN MALCOLM LAMPLEY

Jonathan Malcolm Lampley has been a Vincent Price fan all his life. A Nashville native, Lampley was 12 years old when he saw Price live onstage in a performance of his one-man show "Diversions and Delights" at Nashville's Vanderbilt University. Lampley earned three degrees in English from Middle Tennessee State University; he wrote his doctoral dissertation on female characters in Price's Poe adaptations and subsequently expanded that project into a book, "Women in the Horror Films of Vincent Price" (McFarland, 2011). Lampley is co-author of "The Amazing, Colossal Book of Horror Trivia" (Cumberland House, 1999), has contributed articles about movies to numerous publications, and was a film critic in Nashville for eight years. Currently, Lampley is an assistant professor of English at Dalton State College in Dalton, Ga. (scenes for the Price film "The Offspring" were shot in the Dalton area), where this fall he is offering a course in the vampire in film, literature, and popular culture.

TIM LUCAS

Tim Lucas is an award-winning writer, film critic, publisher, and biographer. His prodigious output since 1972 has also encompassed screenwriting, blogging, comics, poetry, and fiction. His award-winning magazine, *Video Watchdog*, a bimonthly critical review of fantastic cinema, is now in its 21st year and credited with inspiring the restoration of numerous classic films, including such Vincent Price titles as "Witchfinder General," "Cry of the Banshee," "Dr. Phibes Rises Again," and "Madhouse." His novels, "Throat Sprockets" (1994) and "The Book Of Renfield" (2005), were widely praised for advancing the literary stakes of horror fiction, and his massive critical biography "Mario Bava: All the Colors of the Dark" (2007) – 32 years in preparation – was lauded with the Independent Publishers Award, the Rondo Hatton Classic Horror Award, and the rarely presented Saturn Award for Special Achievement. After completing this lifelong project, Lucas turned his attention to screenwriting; his original script "The Man With Kaleidoscope Eyes," a comedy about the making of Roger Corman's 1967 film "The Trip," is currently optioned by producer/director Joe Dante ("Gremlins"). Lucas met Vincent Price in 1975, corresponded with him in the early 1990s, and was featured as a commentator in the Vincent Price episode of "Biography" that aired on A&E the week the actor died.

RICHARD D. SQUIRES

Richard D. Squires is from Rochester, N.Y., where he is an associate professor/librarian at Monroe Community College. It was his privilege to know legendary film historian/archivist James Card after leaving college, an experience that immeasurably expanded his knowledge of and interest in film. A fan of Vincent Price's from early childhood (when he was one of Forrest J. Ackerman's countless "nephews"), Squires created the Vincent Price Exhibit Web site (www.vincent-priceexhibit.com) in 1999, not only to pay tribute to Price but also to help expose future generations to the actor's many and varied accomplishments. Squires is the author of "Stern Fathers' Neath the Mould: The Lovecraft Family in Rochester" (1995) and has appeared in DVD documentaries about

Price produced for Fox/MGM (2007). A number of items from his Vincent Price collection are featured in Vincentennial's exhibit at the Sheldon Art Galleries. He has also furnished images to the Vincent Price estate to be used in merchandise created to commemorate Price's centennial.

TOM STOCKMAN

Tom Stockman, Vincentennial's event director, is proud to be from St. Louis, hometown of Vincent Price. When Stockman was 11 years old, he and his father saw Price recite Edgar Allan Poe poems at Powell Symphony Hall while the St. Louis Symphony Orchestra played background music. After the performance, Price signed their program, and he's been Stockman's hero ever since. Stockman hosts the monthly film festival "Super-8 Movie Madness" at the Way Out Club the first Tuesday of every month and helped bring St. Louis its first horror-movie convention in 2008 with Kitbuilder's Monstrous Weekend. Stockman writes about film as creative editor at the Web site We Are Movie Geeks (www.wearemoviegeeks.com) and has a massive collection of horror-movie memorabilia, some of which will be on display at the exhibit "Vincentennial: The Legacy of Vincent Price" at the Sheldon Art Galleries.

GAYLYN STUDLAR

Gaylyn Studlar is the David May Distinguished Professor in the Humanities and director of the Film & Media Studies program at Washington University. Studlar formerly taught at the University of Michigan, Ann Arbor, and at Emory University. At the University of Michigan, she was the Rudolf Arnheim Collegiate Professor of Film Studies and served as director of the Program in Film & Media Studies for 10 years. In 1996, she received an Excellence in Education Award from the College of Literature, Science, and the Arts. Studlar's Ph.D. is from the University of Southern California in cinema studies, where she also received a master of music in cello performance. She is the author of "This Mad Masquerade: Stardom and Masculinity in the Jazz Age" and "In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic." Studlar has co-edited four anthologies: "John Ford Made Westerns," "Visions of the East," "Reflections in a Male Eye: John Huston and the American Experience," and "Titanic: Anatomy of a Blockbuster." She is currently completing a book, "Precious Charms: The Juvenation of Female Stardom in Classical Hollywood Cinema," for the University of California Press.

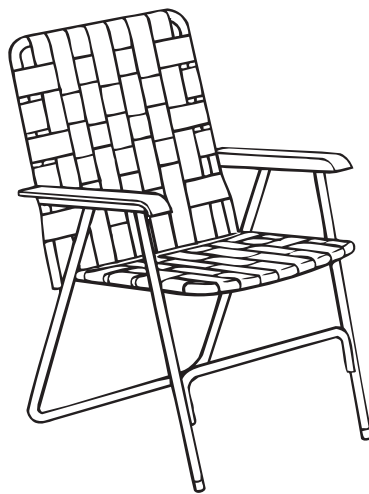
HUNTER VAUGHAN

Hunter Vaughan is a lecturer in Washington University's Film & Media Studies program. He received his Ph.D. in cinema and philosophy from the department of Modern Languages at the University of Oxford, England. His dissertation, "From Camera to Code: Godard, Resnais, and the Problem of Representation in Film Theory," uses the early films of Alain Resnais and Jean-Luc Godard to bridge semiotic and phenomenological approaches to cinema through a theory of subject-object relations. Vaughan's areas of expertise and interest include film philosophy, transnational cinema, representations of gender and ethnicity in film and television, and new media studies. He is currently working on a book project entitled "Re-framing the Twentieth Century: The French Philosophy of Cinema."

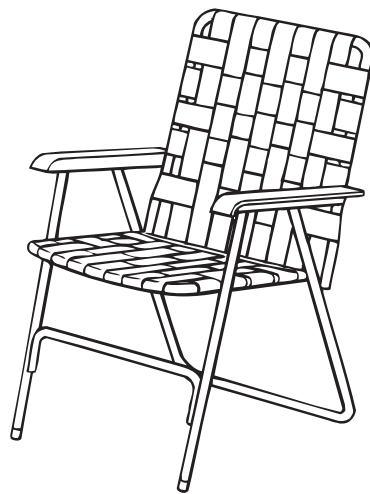
JOE WILLIAMS

Joe Williams is the film critic of the St. Louis Post-Dispatch, for whom he has reviewed more than 2,000 movies since 1999. He is a graduate of the University of Southern California, where his mentor was novelist T.C. Boyle, and of the University of Missouri School of Journalism. He is the author of the Internet guide "Entertainment on the Net" and the upcoming history "Hollywood Myths." You can often find him at one of the nation's 400 remaining drive-in movie theaters.

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SPECIAL EVENTS

EXHIBITS

Vincentennial: The Legacy of Vincent Price

April 22-Aug. 6 at the Sheldon Art Galleries, 3648 Washington Blvd.

Hours are noon-8 p.m. Tuesday; noon-5 p.m. Wednesday-Friday; 10 a.m.-2 p.m.

Saturday; and one hour before Sheldon performances and during intermission.

Admission is free.

“Vincentennial: The Legacy of Vincent Price” assembles historical artifacts, movie memorabilia, and collectibles in a unique celebration of the life and career of Vincent Price. Notable Price collectors from across the country – Robert Taylor, Sara Waugh, Rick Squires, Cortland Hull, and Jenni Nolan O’dell – have loaned items, and several St. Louis-based memorabilia collectors have also contributed. Taylor and Waugh have provided one-of-a-kind pieces from Price’s childhood and youth; Squires is loaning choice pieces from his enormous collection of ephemera and collectibles from all aspects of Price’s career; and Hull is providing (among other items) life-size figures of the ever-abominable Dr. Phibes and of “House of Wax’s” Professor Jarrod, which is wearing the original outfit that Price sported in the 1953 film. The treasures on display will also include movie and theater posters, stills, toys, and resin model kits. For more information, visit www.sheldonconcerthall.org/galleries.asp or call 314-533-9900.

Sponsored by Mary Strauss

Vincent Price Presents

April 29-June 29 at Star Clipper Comics, 6392 Delmar Blvd.

Hours are 11 a.m.-8 p.m. Sunday-Thursdays and 11 a.m.-10 p.m. Friday-Saturday.

Admission is free.

“Vincent Price Presents” features illustrations of Price by Joel Robinson, who created both our own Vincentennial logo and the vivid covers for the first eight issues of Bluewater Comics’ “Vincent Price Presents” series, and Shana Bilbrey, a popular genre artist and regular contributor to Little Shop of Horrors and other publications. More than a dozen talented St. Louis-area artists will fill out the exhibit with paintings and illustrations of Price. Most of the art will be for sale, and prints by Robinson and Bilbrey will be available for purchase. For more information, visit www.starclipper.popshoponline.com or call 314-725-9110.

THEATRICAL PERFORMANCES

Magic Smoking Monkey Theatre’s *The Abominable Dr. Phibes* – in 3D!

8 and 10:30 p.m. May 13-14 and 20-21 at the Regional Arts Commission (RAC), 6128 Delmar Blvd.

Tickets are \$10-\$15 and available in advance through Brown Paper Tickets at www.brownpapertickets.com/event/156769.

St. Louis Shakespeare’s Magic Smoking Monkey Theatre celebrates Vincentennial with a comic adaptation of Price’s 1971 horror classic. The police are baffled when prominent doctors are found dead in a series of bizarre murders that resemble the biblical plagues. They soon discover that the crimes are linked to the mysterious Dr. Phibes, who was mistakenly believed to be killed in a car accident. A race against time (and bees, bats, frogs, rats, ice-makers, and carousel unicorns) ensues, as detectives try to stop Dr. Phibes before he kills again. For more information, visit www.stlshakespeare.org or call 314-361-5664.

SUPER-8 SCREENINGS

Super-8 Vincent Price Movie Madness

8:30 p.m. Friday, May 13, at the Regional Arts Commission (RAC), 6128 Delmar Blvd.

10 p.m. Thursday, May 26, at the Way Out Club, 2525 Jefferson Ave. (at intersection with Gravois Avenue)

Admission on May 13 is free but limited to ticket-holders for the 10:30 p.m. performance of Magic Smoking Monkey Theatre’s “The Abominable Dr. Phibes”; admission on May 26 is free to all, but the Way Out Club is a 21-and-older venue.

“Super-8 Vincent Price Movie Madness,” a special presentation by Vincentennial event director Tom Stockman, is a 100-minute Price extravaganza. The program features five Price movies (including “Witchfinder General,” “The Raven,” and “The Pit and the Pendulum”) condensed to a brisk nine minutes each; a 17-minute cut of “The Mad Magician” in glorious 3D (with glasses supplied!); seven trailers from Price movies; and, of course, a few surprises. The films are presented on old-

school Super-8 film with magnetic soundtrack. The program is offered twice. On the eerily appropriate Friday the 13th, anyone who buys tickets to that night’s 10:30 p.m. performance of Magic Smoking Monkey Theatre’s “The Abominable Dr. Phibes” (see description above) receives “Super-8 Vincent Price Movie Madness” as a bonus. Ticketholders should arrive early for an 8:30 p.m. screening on RAC’s second floor. Only ticketholders for the 10:30 p.m. performance of the play are allowed upstairs for the Super-8 show (the play is performed on the first floor). The May 26 screening will be projected on the big screen at the Way Out Club in South St. Louis. The show is free, but the Way Out is a 21-and-older club, so find a babysitter for the kids.

MULTIMEDIA PRESENTATION

The Vincent Price Legacy: Reflections From a Daughter

7 p.m. Friday, May 27, at the Missouri History Museum in Forest Park, Lee Auditorium

Admission is free.

Exactly 100 years to the day after Vincent Price was born here in St. Louis, daughter Victoria Price offers an intimate remembrance of her famous father. Because of their close relationship and her access to his unpublished memoirs and letters, Victoria Price was able to provide a remarkably vivid account of her father’s public and private life in her essential book, “Vincent Price: A Daughter’s Biography.” In this special multimedia presentation, Victoria not only shares her insider’s view of Vincent Price’s extraordinary work in film, television, and theater but also offers fascinating detail on his early life in St. Louis, his world travels, and his abiding love for both art and cooking. Although Vincent Price remains a familiar movie icon, Victoria will give fresh insight into his life, sharing her unique daughter’s perspective. The evening includes a performance of Edgar Allan Poe’s “The Tell-Tale Heart” by actor John Contini as Vincent Price.

Sponsored by the Missouri History Museum

OUTDOOR SCREENING

Edward Scissorhands

8:30 p.m. Saturday, May 28, at the Muny in Forest Park, Bank of America Pavilion (on the Muny’s west side)

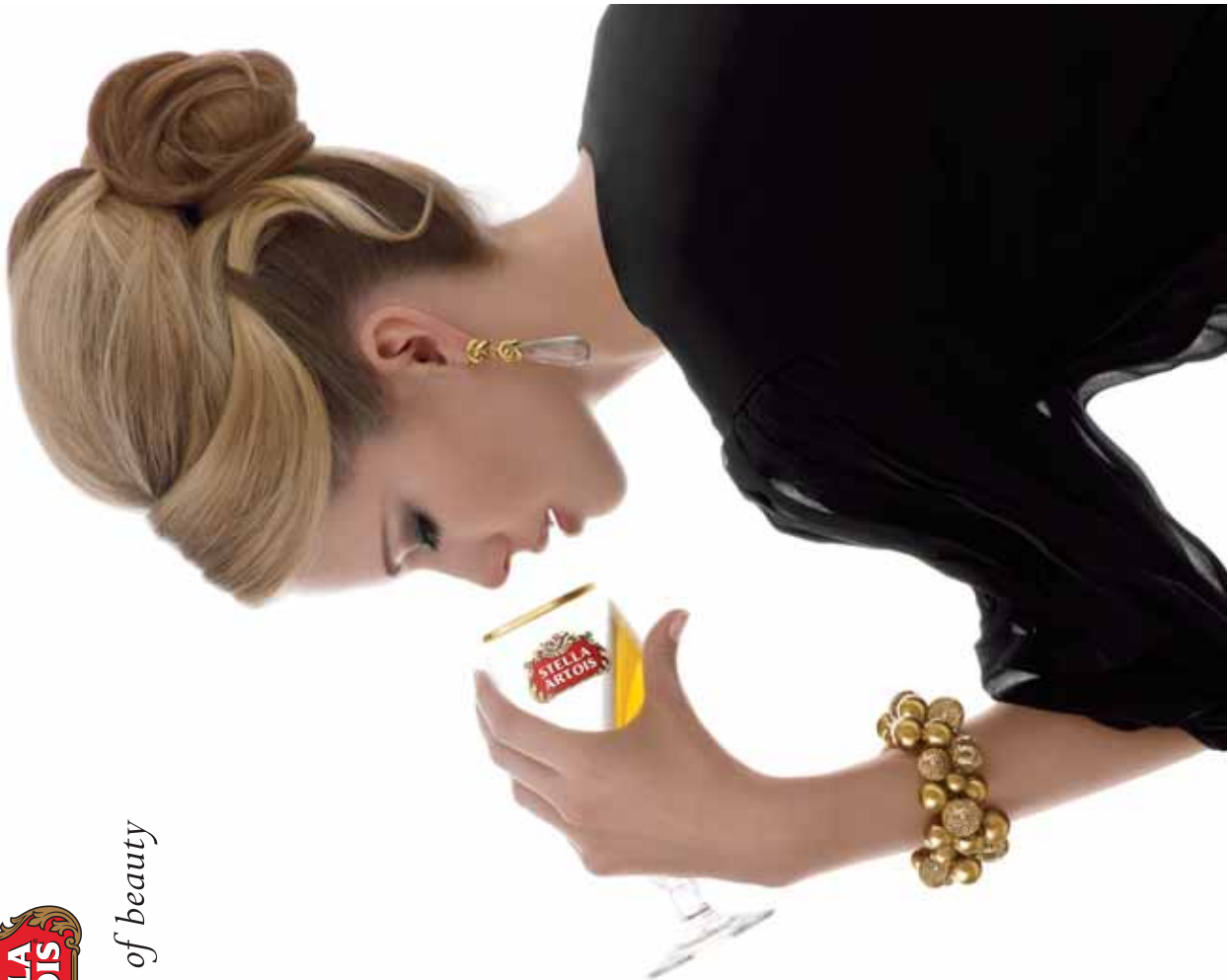
Admission is free.

Vincentennial concludes with “Edward Scissorhands” (Tim Burton, 1990, 105 min.), which features Vincent Price’s final film performance – a role that Tim Burton wrote specifically for the actor. In this dark fairytale, a sensitive young man (Johnny Depp) – who happens to have scissors for hands – falls in love with a beautiful teenage girl (Winona Ryder). In his first collaboration with Burton, Depp stars as the eponymous Edward, an artificial man who was just shy of completion when his elderly inventor (Price) died, leaving him forever unfinished, with scissors in place of real hands. Entertainment Weekly wrote: “Edward is, of course, Burton’s surreal portrait of himself as an artist: a wounded child converting his private darkness into outlandish pop visions. Like Edward, he finds the light.” Watch for Victoria Price, one of Vincentennial’s guests of honor, in a small role as a TV reporter. The program also features “Vincent” (Tim Burton, 1982, 6 min.), a stop-motion animated film, narrated by Price, in which a boy imagines himself as a tormented conflation of Price and Poe. The evening begins with an introduction by Victoria Price and includes a surprise (or two). The Muny’s Bank of America Pavilion is open air but is covered by a roof; attendees should bring their own lawn chairs and refreshments.

Sponsored by the St. Louis Convention and Visitors Commission

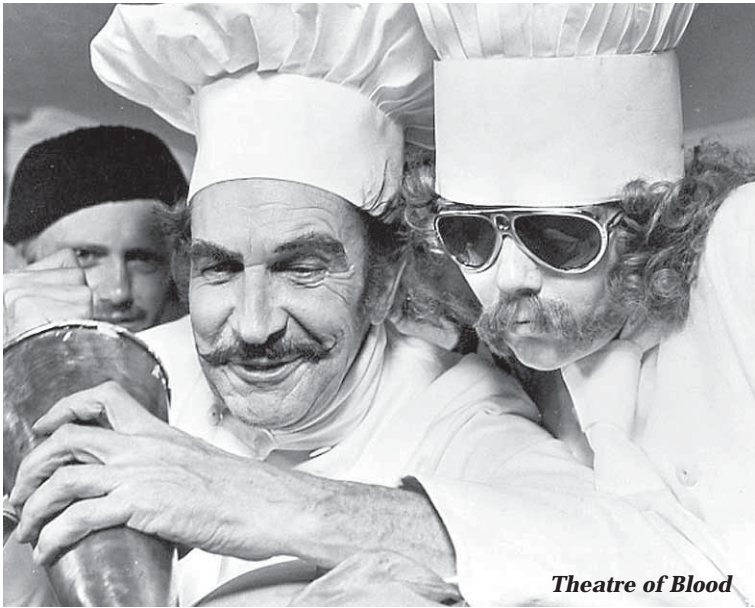


She is a thing of beauty



PHOTOGRAPH BY BERT STERN

SCREENINGS



Theatre of Blood

THURSDAY, MAY 19

MISSOURI HISTORY MUSEUM — MACDERMOTT GRAND HALL

7:30 p.m.: **The Fly**
Kurt Neumann, 1958, 94 min.
A matter-transference experiment goes horribly wrong when scientist Andre Delambre (David Hedison) swaps his head and arm with a fly's head and wing. His attempts to reverse the process inevitably fail, and he gradually goes insane, leading to an unforgettable finale. Despite the film's outlandish premise, Vincent Price lends gravity to the role of Andre's concerned brother, and James ("Shogun") Clavell's script successfully treads the fine line between grotesque black comedy and seriousness. "The Fly" spawned two sequels and a memorable 1986 re-make from director David Cronenberg. Co-stars include Patricia Owens as Andre's wife and Herbert Marshall as a sympathetic detective.
With activities, a cash bar, and a special bonus at the door for Vincent Price look-a-likes.
Doors open at 7:30 p.m. for an 8:30 p.m. screening of "The Fly." Admission is free. Sponsored by the Missouri History Museum

FRIDAY, MAY 20

HI-POINTE THEATRE

7 p.m.: **The Last Man on Earth**
Ubaldo Ragona, 1964, 86 min.; presented in 35mm, with print supplied by Wade Williams
In a post-epidemic nightmare world, scientist Robert Morgan (Vincent Price) is the only man immune to a plague that has transformed the entire population of the Earth into vampire-like creatures. This black-and-white classic was the first of the three adaptations of Richard Matheson's novel "I Am Legend," and it remains the scariest. The nightly invasion of slow-moving zombies who lay siege to Morgan's house – with the creatures shrieking "Morgan, come out!" as they try to break down doors and pry open windows – is an eerie precursor to (and obvious inspiration for) George Romero's "Night of the Living Dead." Price delivers a relatively subdued performance and adroitly handles a script that makes abundant use of voice-over. Italian locations stand in for the San Francisco area in this shocker.
Preceded by **Vincent** (*Tim Burton, 1982, 6 min.*), a delightfully macabre stop-motion animation in which young Vincent Malloy imagines himself as a tormented conflation of Vincent Price and Edgar Allan Poe. Narrated by Price, Tim Burton's first directorial effort was described by

the actor as "the most gratifying thing that ever happened. It was immortality – better than a star on Hollywood Boulevard."
With an introduction and post-film discussion by Richard Squires, creator of the Web site the Vincent Price Exhibit.
Tickets are \$12 general admission, \$10 for students and Cinema St. Louis members with current and valid IDs.

9:30 p.m.: **The Tingler**
William Castle, 1959, 82 min., presented in DCP
The poster for "The Tingler" issued an ominous warning: "When the screen screams you'll scream too ... if you value your life!" The film's plot is just as ingeniously ridiculous: A doctor (Vincent Price) discovers that fear generates the Tingler, a centipede-like parasite that quickly grows in the base of the human spine. The organism can kill its host if its grip is not released, which only a loud scream can accomplish. "The Tingler" manages to provide campy fun and macabre horror in equal measure, offering an unexpected LSD-trip scene, a memorable shock color sequence, a disgusting monster, and a gleeful streak of ghoulishness. Famed for his outlandish theatrical tricks, director William Castle created Percepto to accompany the original screenings of "The Tingler," and this presentation will feature a version of the gimmick perfected by Film Forum's Bruce Goldstein. So be forewarned: The Tingler will be loose in the darkened Hi-Pointe Theatre, and you'll be required to scream for your lives!
With an introduction and post-film discussion by Film Forum's Bruce Goldstein.
Tickets are \$12 general admission, \$10 for students and Cinema St. Louis members with current and valid IDs.

SATURDAY, MAY 21

HI-POINTE THEATRE

Noon: **The Tingler**
William Castle, 1959, 82 min.; presented in DCP
See description under Friday, May 20.
With an introduction by Film Forum's Bruce Goldstein.
Tickets are \$12 general admission, \$10 for students and Cinema St. Louis members with current and valid IDs.

2:30 p.m.: **Theatre of Blood**
Douglas Hickox, 1973, 104 min.; presented in 35mm, with print supplied by MGM
Vincent Price declared this theatrical piece of high camp his personal favorite of his many horror films, and it's easy to see why: Price was clearly born to play Edward Lionheart. A pompous classical actor, Lionheart is driven to perform a series of elaborate murders in which eight drama critics who humiliated him are dispatched in manners inspired by Shakespeare's plays. As he takes his artful revenge, Lionheart is accompanied by his daughter (Diana Rigg of "The Avengers") and a group of ragged street people who provide the audience for each murder. As bloody as the climax of "Hamlet" but mostly played for laughs, "Theatre of Blood" features Price at his hammiest and a colorful cast of victims who include Robert Morley, Jack Hawkins, Ian Hendry, Diana Dors, and Coral Browne (who would become Price's third wife).
With an introduction and post-film discussion by Richard Squires, creator of the Web site the Vincent Price Exhibit.
Tickets are \$12 general admission, \$10 for students and Cinema St. Louis members with current and valid IDs.

5 p.m.: **The Pit and the Pendulum**
Roger Corman, 1961, 80 min.
Other than the eponymous torture device, there's precious little of Ed-



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The Raven

gar Allan Poe's short story on screen, but thanks to a clever screenplay by Richard Matheson, a tortured performance by Vincent Price, sure-handed direction by Roger Corman, and the casting of British scream queen Barbara Steele, "The Pit and the Pendulum" remains a favorite among horror buffs. Price plays guilt-stricken Spanish aristocrat Don Medina, who's unable to get over the death of his young wife and fears that she may have been buried alive. The story climaxes in a cobwebbed torture chamber in the pit of his castle. Shot in 1961 for just \$200,000, "The Pit and the Pendulum" is visually dazzling, with spooky color camerawork by Floyd Crosby and imposing art design by Daniel Haller. With a pre-film performance of Edgar Allan Poe's "The Pit and the Pendulum" by John Contini as Vincent Price, and an introduction and post-film discussion by Jonathan Malcolm Lampley, author of "Women in the Horror Films of Vincent Price." Tickets are \$12 general admission, \$10 for students and Cinema St. Louis members with current and valid IDs.

8 p.m.: **The Tomb of Ligeia**
Roger Corman, 1964, 81 min.; presented in 35mm, with print supplied by MGM

The final entry in Roger Corman and Vincent Price's cycle of Edgar Allan Poe adaptations, "The Tomb of Ligeia" is widely considered the most ambitious and mature film in the series, with Price declaring it the best of his eight Corman collaborations. Price plays Verden Fell, an aristocrat haunted by his late wife, Ligeia, whose spirit appears to have entered a troubling cat. When he meets Lady Rowena (Elizabeth Shepherd), Ligeia's seeming double, and the two marry, the doorway is opened for Ligeia's revenge. Corman filmed "The Tomb of Ligeia" at the crumbling Castle Acre Priory in Norfolk, England, and the film benefits from the absence of the stagy, claustrophobic studio sets that marked the rest of the series. Screenwriter Robert Towne, who would go on to win an Oscar® for "Chinatown," provided this suggestive ghost story with a sense of realism missing from the earlier Poe films. With an introduction by Roger Corman and a post-film interview with the director about his collaborations with Price, conducted by Tim Lucas, editor of Video Watchdog. Tickets are \$25 general admission, \$20 for students and Cinema St. Louis members with current and valid IDs.

SUNDAY, MAY 22

MISSOURI HISTORY MUSEUM — LEE AUDITORIUM

12:30 p.m.: **Double Bill**
The Raven (at 12:30 p.m.)
Roger Corman, 1963, 86 min.

Dr. Bedlo (Peter Lorre), a sorcerer who has been turned into a raven by Dr. Scarabus (Boris Karloff), seeks the help of Dr. Erasmus Craven (Vincent Price) in this feature-length parody of Edgar Allan Poe's poem "The Raven." Boasting a trio of horror legends, a witty screenplay by Richard Matheson, and stylish direction by Roger Corman, "The Raven" is a winning mix of chills, special effects, and comedy. The film reaches a delirious climax with Craven and Scarabus' duel to the death, which



The Masque of the Red Death

features magic shields, bats, snakes, and a levitating Price savoring every raised eyebrow and sly grin. A young Jack Nicholson serves as the juvenile lead, and the beautiful Hazel Court co-stars as Craven's late wife, Lenore. Price, Karloff, and Lorre reteamed later the same year for Corman in "Comedy of Terrors."

The Abominable Dr. Phibes (at 2:30 p.m.)
Robert Fuest, 1971, 94 min.

In one of his few real monster roles, Vincent Price plays Anton Phibes, a doctor hell-bent on revenge for the death of his beloved wife. Horribly disfigured in a blazing car crash, he seeks vengeance – with the aid of his beautiful mute assistant, Vulnavia (Virginia North) – against the nine doctors whom he holds responsible. Skulking about his abandoned mansion and pounding at his pipe organ like the Phantom of Opera, Phibes plans to visit the Old Testament's biblical plagues of Egypt on the unlucky physicians. A camp masterpiece, "The Abominable Dr. Phibes" features marvelous art-deco sets by Brian Eatwell and a knowing tongue-in-cheek tone, with Price delivering one of most wonderfully hammy performances without even moving his lips. Price reprised the part two years later in "Dr. Phibes Rises Again." Admission is free. Sponsored by the Missouri History Museum

HI-POINTE THEATRE

5 p.m.: **House of Usher**
Roger Corman, 1960, 79 min.; presented in 35mm, with print supplied by MGM

"House of Usher" was not only Roger Corman's first collaboration with Vincent Price but also the first time the legendary director had the budget to shoot in color. The film opens with Philip Winthrop (Mark Damon) riding through a twisted, burned-out forest. His destination is the titular house, where he finds himself most unwelcome. He must rescue his fiancée, Madeline (Myrna Fahey), from the clutches of her tragic, haunted brother, Roderick Usher (Price), who believes that the family line is cursed by madness and that his sister cannot be permitted to bear children. "House of Usher" set the gothic standard for the Corman-Price-Poe films to follow, with the Hollywood Reporter noting that the movie is "in the grand tradition of the horror film, with rich and lavish settings, a great horror house slowly disintegrating, guttering candles flickering in the wind, murky secret passageways and cobwebbed burial crypts."

With an introduction and post-film discussion by Jonathan Malcolm Lampley, author of "Women in the Horror Films of Vincent Price." Tickets are \$12 general admission, \$10 for students and Cinema St. Louis members with current and valid IDs.

7:30 p.m.: **The Masque of the Red Death**
Roger Corman, 1964, 89 min.; presented in 35mm, with print courtesy of the Joe Dante and Jon Davison Collection at the Academy Film Archive

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Vincent Price stars as evil 12th-century Italian Prince Prospero in this juicy tale of sadism and Satanism. A deadly plague decimates the countryside, but Prospero believes that he's safely locked away in his castle, passing the time by dreaming up fiendish ways of entertaining his guests and tormenting his prisoners. The most challenging and visually creative entry in the Corman-Price-Poe cycle, “The Masque of the Red Death” features a script by “Twilight Zone” veteran Charles Beaumont, creative cinematography by future director Nicolas Roeg, and sets recycled from “Beckett.” Vincentennial guest of honor Roger Corman cites “Masque” as his personal favorite of his eight collaborations with Price. Variety wrote in 1964: “Vincent Price is the perfect interpreter of the Poe character and he succeeds in creating an aura of terror.”

With an introduction by Roger Corman; a clip reel of career highlights; a Lifetime Achievement Award presentation; and a post-film interview with the director about his storied career, conducted by Tim Lucas, editor of Video Watchdog.

Tickets are \$25 general admission, \$20 for students and Cinema St. Louis members with current and valid IDs.

MONDAY, MAY 23

WASHINGTON UNIVERSITY — BROWN HALL AUDITORIUM

7 p.m.: Double Bill

Laura (at 7 p.m.)

Otto Preminger, 1944, 88 min.

Vincent Price often said this was his favorite of the films in which he appeared, and movie fans who don't like horror generally agree. A somber Clifton Webb intones the memorable first line – “I shall never forget the weekend Laura died” – in Otto Preminger's glossy, gripping story of murder among the elite. Although frequently cited as a key *film noir*, “Laura” proves less a crime drama than most, relying more on a mood of doomed romance and head-spinning plot twists. Nominated for a quintet of Oscars, including screenplay and direction, “Laura” stars Gene Tierney and Dana Andrews but features especially memorable supporting performances by Webb, Judith Anderson, and an oily Price. Roger Ebert says of “Laura” that “the whole film is of a piece: contrived, artificial, mannered, and yet achieving a kind of perfection in its balance between low motives and high style.”

Dragonwyck (at 9:15 p.m.)

Joseph L. Mankiewicz, 1946, 103 min.

An eerie gothic thriller, “Dragonwyck” is based on the bestselling novel by Anya Seton. Innocent Miranda (Gene Tierney) leaves her rural farm to live with her wealthy and sophisticated cousin (Vincent Price) at Dragonwyck Manor only to discover that he's a brutish and gloomy tyrant who mistreats his workers and has a sinister skeleton in his closet. Tierney is appealing, Price looks naturally evil and frightening, and Jessica Tandy and Walter Huston offer able support. With outstanding period atmosphere and gorgeous black-and-white photography, “Dragonwyck” was the directorial debut of Joseph L. Mankiewicz, most famous for his multiple-Oscar®-winning “All About Eve.” The New York Times wrote of the star: “Clean shaven and elegantly tailored, Vincent Price still makes a formidable Bluebeard, and his moments of suave diabolism are about the best in the film.”

With introductions and a post-film discussion of “Laura” by Washington U. film & media professor Gaylyn Studlar, David May Distinguished Professor in the Humanities and director of the Film & Media Studies program.

Admission is free.

TUESDAY, MAY 24

WASHINGTON UNIVERSITY – BROWN HALL AUDITORIUM

7 p.m.: Double Bill

Champagne for Caesar (at 7 p.m.)

Richard Whorf, 1950, 99 min.; presented in 35mm, with print supplied by Wade Williams

In this delightful satire, Ronald Colman stars as human encyclopedia Beauregard Bottomley, who becomes a contestant on a TV quiz show sponsored by the Milady Soap Company. After winning the show's top prize, he challenges the producers to let him go on, and Beauregard is soon accumulating cash. Vincent Price plays Milady's distressed chief executive, Burnbridge Waters, who fears company bankruptcy and



Dragonwyck

frantically devises strategies to trip up the know-it-all. Deftly using slow burns and double takes, Price proves absolutely hysterical, making it a pity that his obvious comic talents weren't showcased more often. Art Linkletter plays the show's dim host, Happy Hogan, and Warner Bros. cartoon talent Mel Blanc voices the Caesar of the title, an inebriated parrot. Celeste Holm co-stars in this rarely screened gem, which is presented in a dazzling 35mm print.


The Baron of Arizona (at 9:15 p.m.)

Samuel Fuller, 1950, 97 min.

The second film written and directed by *auteurist* favorite Samuel Fuller (“Pickup on South Street,” “The Naked Kiss,” “Shock Corridor”), “The Baron of Arizona” is based on the true-life adventures of James Addison Reavis (1843-1914), one of the most ambitious swindlers of the 19th century. In the 1870s, ace conman Reavis (Vincent Price) spent years carefully forging documents and land grants intended to make him and his wife (Ellen Drew) the undisputed owners of the entire state of Arizona. A captivating, offbeat Western, “The Baron of Arizona” features impressive B&W cinematography by two-time Oscar® winner James Wong Howe, and Price's role as a likeable schemer was one of his personal favorites. Praising the film on its 1950 release, the Los Angeles Times wrote: “Sam Fuller and star Vincent Price make the Baron a brilliantly resourceful, fascinating fellow, and his adventures absorbing.”

With introductions and a post-film discussion of “Champagne for Caesar” by Washington U. film & media lecturer Hunter Vaughan.

Admission is free.




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WEDNESDAY, MAY 25

WASHINGTON UNIVERSITY – BROWN HALL AUDITORIUM

7 p.m.: **Double Bill**

The Whales of August (at 7 p.m.)

Lindsay Anderson, 1987, 90 min.

Some of the brightest stars of classical Hollywood illuminate this film version of David Berry's play, which focuses on Libby Strong (Bette Davis) and Sarah Webber (Lillian Gish), widowed sisters vacationing on a Maine island for their 60th consecutive summer. Vincent Price co-stars as an aging Russian Lothario who seeks to romance Sarah, and Ann Sothern – who was nominated for an Oscar® for her role – plays a jovial neighbor who is constantly stopping by to chat with the sisters. This warm, thoughtful study of aging was directed by legendary British helmer Lindsay Anderson ("If ...," "O Lucky Man!") and contains the final screen performances of Davis, Gish, and Sothern. Roger Ebert wrote: "The old aristocrat, down on his luck, is played by Vincent Price with a self-deprecating humor that creates dignity out of thin air."

Vincent Price: The Sinister Image (at 9:15 p.m.)

Stanley Sheff, 1987, 62 min.

Vincent Price sits down with journalist and film historian David Del Valle for a comprehensive, hour-long interview that covers his life, career, interests, and "sinister image" as a star of horror movies. Filmed in 1987, just after Price had made "The Whales of August," the interview keeps things simple: On a sparse stage set, the two men discuss the actor's long life and distinguished achievements. Despite its minimalist approach, the interview provides maximal entertainment, with Price's sharp sense of humor and vivid memory enlivening the reminiscences about his eventful career. For fans of the actor, the interview is a must-see, but movie buffs of every kind will find the experience fascinating, as Price shares behind-the-scenes anecdotes and observations about a wide range of directors, actors, and other famous folk who worked in and out of Hollywood.

With an introduction by film historian David Del Valle and a post-"The Whales of August" interview with Victoria Price, conducted by Del Valle.

Admission is free.

THURSDAY, MAY 26

WASHINGTON UNIVERSITY – BROWN HALL AUDITORIUM

7 p.m.: **Witchfinder General**

Michael Reeves, 1968, 86 min.; presented in 35mm, with print supplied by Harry Guerro

The fact-based story of infamous witch hunter Matthew Hopkins (Vincent Price) and the barbaric acts he practiced in mid-17th-century England, "Witchfinder General" is as strikingly intelligent as it is cruelly violent. Price is relatively restrained in a complex role as a man of deep religious commitment whose sadistic streak helps him extract confessions from and take the lives of those marked as Satan's helpers. Price regarded his performance as Hopkins as the finest of his horror-movie career. Now regarded as a classic of the genre – a new book on the film was just released by Columbia University Press – "Witchfinder General" was savaged on its release by playwright Alan Bennett, who called it "the most persistently sadistic and rotten film I've ever seen." The film was the third and last in the short career of writer/director Michael Reeves, who died at 25 of a drug overdose soon after it was completed. When American International released "Witchfinder General" in the U.S., the distributor changed the title to "Conqueror Worm" and attempted to pass it off as part of its Edgar Allan Poe series by adding a few lines from the writer's poem of that title.

With an introduction and a post-film discussion by Joe Williams, film critic for the St. Louis Post-Dispatch.

Admission is free.

FRIDAY, MAY 27

MISSOURI HISTORY MUSEUM – LEE AUDITORIUM

7 p.m.: **The Vincent Price Legacy: Reflections From a Daughter**

Exactly 100 years to the day after Vincent Price was born here in St.



Louis, daughter Victoria Price offers an intimate remembrance of her famous father. Because of their close relationship and her access to his unpublished memoirs and letters, Victoria was able to provide a remarkably vivid account of her father's public and private life in her essential book, "Vincent Price: A Daughter's Biography." In this special multimedia presentation, Victoria not only shares her insider's view of Vincent Price's extraordinary work in film, television, and theater but also offers fascinating detail on his early life in St. Louis, his world travels, and his abiding love for both art and cooking. Although Vincent Price remains a familiar movie icon, Victoria will give fresh insight into his life, sharing her unique daughter's perspective.

With a performance of Edgar Allan Poe's "The Tell-Tale Heart" by John Contini as Vincent Price.

Admission is free.

Sponsored by the Missouri History Museum

SATURDAY, MAY 28

FOREST PARK – MUNY'S BANK OF AMERICA PAVILION

8:30 p.m.: **Edward Scissorhands**

Tim Burton, 1990, 105 min.

A sensitive but scissor-handed young man (Johnny Depp) falls in love with a beautiful teenage girl (Winona Ryder) in this dark fairytale, which contains the final screen performance of Vincent Price – a role that director Tim Burton wrote specifically for the actor. In his first collaboration with Burton, Depp stars as Edward, an artificial man who was just shy of completion when his elderly inventor (Price) died, leaving him forever unfinished, with scissors in place of real hands. Entertainment Weekly wrote: "Edward is, of course, Burton's surreal portrait of himself as an artist: a wounded child converting his private darkness into outlandish pop visions. Like Edward, he finds the light." Watch for Victoria Price, one of Vincentennial's guests of honor, in a small role as a TV reporter.

Preceded by **Vincent** (Tim Burton, 1982, 6 min.), a delightfully macabre stop-motion animation in which young Vincent Malloy imagines himself as a tormented conflation of Vincent Price and Edgar Allan Poe. Narrated by Price, Burton's first directorial effort was described by the actor as "the most gratifying thing that ever happened. It was immortality – better than a star on Hollywood Boulevard."

With an introduction by Victoria Price and the promise of a surprise (or two). The Muny's Bank of America Pavilion is open air but is covered by a roof; attendees should bring their own lawn chairs and refreshments.

Admission is free.

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- Oscar Night® America fundraiser
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