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 Vincenntennial, 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 cameo 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 Vincenntennial will provide a thorough exploration of 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, Vincenntennial 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 Vincenntennial 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 Vincenntennial.

GENERAL INFORMATION

MAIN VENUES
• Hi-Pointe Theatre, 1005 McLeod Avenue
• Missouri History Museum, 5700 Lindell Blvd., Forest Park
• Washington University’s Brown Hall Auditorium, Forsyth Boulevard and Chippewa 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 screenings of “Edward Scissorhands” and “Vincent” on May 20
• 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, 3048 Washington Blvd.: Vincenntennial: 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 24 and “The Masque of the Red Death” on May 23) 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 Vincenntennial. 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 mini 15 min. before the half show.

SCHEDULE

See “Exhibits & Special Events” and “Screenings” sections for additional events and details.

Thursday, May 19
Missouri History Museum
8:30 p.m. The Fly

Friday, May 20
Hi-Pointe Theatre
7 p.m. The Last Man on Earth (and short Vincent)
9:30 p.m. The Tingler

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

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

Monday, May 23
Washington University
7 p.m. Laura
9:30 p.m. Dragonwyck

Tuesday, May 24
Washington University
7 p.m. The Whales of August with Victoria Price
9:30 p.m. Vincent Price: The Smiler Image

Wednesday, May 25
Washington University
7 p.m. The Vincent Price Legacy: Reconsiderations From a Daughter with Victoria Price

Thursday, May 26
Washington University
7 p.m. Witchfinder General

Friday, May 27
Missouri History Museum
7 p.m. The Vincent Price Legacy: Refections From a Daughter with Victoria Price

Saturday, May 28
Forest Park
8:30 p.m. Edward and Scissorshands and short Vincent with Victoria Price

WEB: www.cinemastlouis.org/vincenntennial

For more information, see “Exhibits & Special Events” and “Screenings” sections for additional events and details.

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 mini 15 min. before the half show.
Vincent Price excelled in so many areas that a dizzying number of descriptions aptly apply - gourmet chef, author, stage actor, speaker, writer, 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-leveled 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 Price Sr. His father, Vincent Price Sr., 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 relocated to Chicago to market their candy at the 1893 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 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 his boyhood idol, Edward Scissorhands), a recurring role as the villain Egghead on "Batman," two of Price's final performances - in John Landis' epic music video for Michael Jackson's "Thriller." Two of Price's final performances - in the movies "Dolores" (1989) and "Dolores" (1989), "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 characters 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), "Whi tey the City Sleeps" (1956), and "The Ten Commandments" (1956) - but horror films were clearly his métier. "The best parts in movies are the heavens," Price said in a 1971 interview. "The hero is usually someone who has 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 Ligeia" (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), "Cry of Terror" (1963), and "Dr. Goldfoot and the Bikini Machine" (1965). Demonstrating his versatility, Price also delivered one of his most accomplished performances in the British cult horror classic "What A Wonderful World (General)" (1968). He made frequent television appearances as well, including a recurring role as the villain Egghead on "Batman."

Price's menacing screen presence was in direct contrast to his off-screen reputation for compassion and generosity. In the mid-1970s, Price put a break on his film roles to devote himself to the other passions in his life: collecting art and gourmet cooking. Art was a lifetime 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 MCDS and the St. 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's boyhood idol, Edward Scissorhands), and his voice for Michael Jackson's "Thriller." Two of Price's final performances - in the movies "Dolores" (1989) and "Dolores" (1989). Price passed away Oct. 25, 1993, in Hollywood.

Vincent Price worked at the St. Louis Art Museum from 1952 to 1989. During his time as a patron, Price donated much of his celebrated private collection to the museum, which he named the Vincent Price Gallery and Art Foundation. Price was a major benefactor of the museum, leaving a substantial bequest in his will. He was honored posthumously with the establishment of the Vincent Price Gallery and Art Foundation, which is located on the campus of East Los Angeles Community College.

Vincent Price was a significant figure in the world of art and culture. He was a patron of the arts and a collector of fine art, and he was known for his love of horror films. Price was a member of the Cinema St. Louis Board of Directors and was a major supporter of the St. Louis Art Museum. He was also a co-founder of the Vincent Price Gallery and Art Foundation, which was established to honor his legacy. Price's contributions to the arts and culture are celebrated today, and his influence can still be felt in the world of film and art.
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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 rant on with this kind of rapture about their hometowns. St. Louisians always seemed to find one another, which stood in marked contrast to most of the transplanted Los Angelesians 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 32 (a Rembrandt etching) from a local gallery. He was a proud alum of Country Day and Central, 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, Savor 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. Louisians 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

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 ethno-graphic 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 Philadelphia School, an alternative arts-and-humanities school in Santa Fe that she helped found. Price has a bachelor’s degree in art history and theatre 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.

Victoria Price
The Vincent Price Legacy: Reflections from a Daughter

The Abominable Dr. Phibes
The Raven

Roger Corman with actor John Hurt on the set of “Frankenstein Unbound.”

LIFETIME ACHIEVEMENT AWARD WINNER

Roger Corman

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 saga of independent filmmaker Roger Corman ranks as one of motion pictures’ most amazing success stories. Having produced more than 500 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, Gail Ann Hurst, 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 as a 20th Century Fox story analyst at the studio. Enchanted with studio protocol, he left Fox for England, where he did postgraduate work in modern English literature at Oxford’s Balliol College. In 1962, Corman returned to Hollywood, Corman worked briefly as a literary agent.

In 1963, Roger Corman said 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 produce 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 1979, Corman found 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, Francis 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 “Vampierella.”

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.

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.
Celebrating the 100th anniversary of the birth of Vincent Price, *Vincentielli: 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 Vincentielli film festival, May 19 - May 28, 2011.


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The exhibition is curated by Tom Stockman and written by Mary Strauss.
Happy 100th Birthday to Vincent Price!

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Narrated by Price, Tim Burton’s first directorial effort was described by cabre stop-motion animation in which young Vincent Malloy imagines for the San Francisco area in this shocker. script that makes abundant use of voice-over. Italian locations stand in Price delivers a relatively subdued performance and adroitly handles a obvious inspiration for) George Romero’s “Night of the Living Dead.” break down doors and pry open windows – is an eerie precursor to (and house – with the creatures shrieking “Morgan, come out!” as they try to nightly invasion of slow-moving zombies who lay siege to Morgan’s ard Matheson’s novel “I Am Legend,” and it remains the scariest. The black-and-white classic was the first of the three adaptations of Rich- the entire population of the Earth into vampire-like creatures. This cent Price) is the only man immune to a plague that has transformed In a post-epidemic nightmare world, scientist Robert Morgan (Vin- by Wade Williams Ubaldo Ragona, 1964, 86 min.; presented in 35mm, with print supplied as Andre’s wife and Herbert Marshall as a sympathetic detective. make from director David Cronenberg. Co-stars include Patricia Owensmers 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 ghoulish 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 life! With an introduction and post-film discussion by film historian Bruce Goldstein. Tickets are $12 general admission, $10 for students and Cinema St. Louis members with current and valid IDs.

Thursday, May 19
Missouri History Museum — Macelmo Granda 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 (“Shangri”) Cavel’s script successfully treads the fine line between grotesque black comedy and seriousness. “The Fly” spawned two sequels and a memorable 1986 remake 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-alikes. Doors open at 7:30 p.m. for a 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 nightmarish 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 confabulation 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 immortal – 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.

Saturday, May 21
HI-Pointe Theatre
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 abhorrent murders in which eight drama critics who humiliated him are dispatched in manners inspired by Shakespeare’s plays. As he takes his awful 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. A 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-
The St. Louis Convention & Visitors Commission is proud to honor Vincent Price, a Hollywood legend and a St. Louis treasure.

**MISSOURI HISTORY MUSEUM — LEE AUDITORIUM**

**12:30 p.m.: The Raven**

Vincent Price, a Hollywood legend and a St. Louis treasure, is celebrated with a delirious climax with Craven and Scarabus' duel to the death, which has 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 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 troubled cat. When he meets Lady Rowena (Elizabeth 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 Centini 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.

**7:30 p.m.: The Masque of the Red Death**

Vincent Price but also the first time the legendary director had the budget to shoot in color. The film opens with Philip Winthrop (Mark Daniel) riding through a twisted, burned-out forest. His destination is the titular house, where he finds his mistress most unwelcome. He must rescue her fiancé, 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.

**SUNDAY, MAY 22**

**HI-POINTE THEATRE**

**12:30 p.m.: Double Bill**

**The Raven** (at 12:30 p.m.)

Vincent Price, a Hollywood legend and a St. Louis treasure, is celebrated with a delirious climax with Craven and Scarabus' duel to the death, which has 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 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 troubled cat. When he meets Lady Rowena (Elizabeth 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 Centini 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.

**5 p.m.: House of Usher**

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. Horrified by 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 the Opera, Phibes plans to visit the Old Testament's biblical plagues of Egypt on the unlucky physiicians. A camp masterpiece, "The Abominable Dr. Phibes" features marvelous art-deco sets by Brian Ebell and a knowing tongue-in-cheek tone, with Price delivering one of most wonderfully harry 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.
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 doom filled with 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, supporting performances by Webb, Judith Anderson, and an oily Price.

Laura

7 p.m.: Double Bill
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 directional 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.”

Dragonwyck

Tuesday, May 24
WASHINGTON UNIVERSITY — BROWN HALL AUDITORIUM
7 p.m.: Double Bill
Champagne for Caesar (at 7 p.m.)
Richard Rush, 1950, 99 min.; presented in 35mm, with print supplied by Wade Williams
In this delightful satire, Ronald Colman stars as a 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, Burbridge Waters, who fears company bankruptcy and fantastically 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 oblicious comic talents weren’t showcased more often.

Champagne for Caesar

7 p.m.: Double Bill
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 future 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.”

The Baron of Arizona
Ann Sothern – who was nominated for an Oscar® for her role – plays a co-star as an aging Russian Lothario who seeks to romance Sarah, and on a Maine island for their 60th consecutive summer. Vincent Price (Davis) and Sarah Webber (Lillian Gish), widowed sisters vacationing version of David Berry’s play, which focuses on Libby Strong (Bette Some of the brightest stars of classical Hollywood illuminate this film with a self-deprecating humor that creates dignity out of thin air.”

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

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On Thursday, May 26

7 p.m.: Witchfinder General

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

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 led him to confess falsehoods and to 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 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. Enter- tainment 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 Edward’s mother. Admission is free.

Sponsored by the St. Louis Convention and Visitors Commission
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Cinema St. Louis annually presents the following events:
• St. Louis International Film Festival (SLIFF)
• St. Louis Filmmakers Showcase (SLFS)
• CinemaSpoke Screenplay Competition and Workshop
• French Film Festival
• Q Fest: LGBTQ Film Festival
• Oscar Night® America fundraiser
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You can both support our efforts and receive significant benefits by becoming a Cinema St. Louis member. All membership levels receive the following basic benefits:
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For more information, call the Cinema St. Louis office at 314-289-4153 or visit www.cinemastlouis.org.

The Academy extends congratulations to Cinema St. Louis on the occasion of its Vincentennial celebration of Vincent Price’s 100th birthday.
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Proud to call Vincent Price, St. Louis Country Day School Class of 1929, an alumnus of our School.