

Hallwalls Video Resources

Hallwalls' video editing facility is intended to serve independent and community projects and is limited to non-commercial use. Use of the editing suite is limited to Hallwalls members (see membership section to join). An additional access fee of \$15 per year is charged to help defray equipment maintenance costs. The editing suite is available on an hourly basis. For further information, rates and scheduling contact Armin at 835-7362.

Equipment

Hi8 & 3/4" to 3/4" video editing system
Amiga computer with Broadcast Titrer II
and Deluxe Paint IV software
Panasonic MX12 video mixer

Video Library

Hallwalls has a permanent collection of independently produced video tapes available for viewing by appointment. The opening reception for the permanent Video Viewing Room installation by Vito Acconci's takes place June 3. See calendar for details.

Hallwalls Video Residencies

Hallwalls announces award of Spring Video Residencies. Congratulations to Pam Butler, Fony Conrad and Alex Gelsencer, and Darrin Marla.

Hallwalls is now accepting proposals for future video residencies. Residents will receive two weeks of access to Hallwalls' editing suite (see above). Hallwalls will also provide limited access to video production equipment and its theater for projects requiring studio production. Previous video production and editing experience is not required—Hallwalls will provide training and technical support for residents. Up to four proposals will be selected for residencies during the Summer and Fall of 1995, with priority given to applicants from the Western New York area. Projects produced must be

(CONTINUED FROM PREVIOUS COLUMN)
non-commercial in nature. Applicants are encouraged to include a regional component to their work, and the completed projects will be exhibited at Hallwalls and/or on its public access cable television program. There will be a \$100 administrative fee for all recipients to help defray the costs of equipment maintenance and staffing.

Deadline: June 17, 1995

Call Armin Heurich at (716) 835-7362 or fax (716) 835-7364 for more information or a proposal form.

Art Waves: Public Access Show

Hallwalls public access video show airs every week, Saturdays, 9:30 pm on B-CAM, Channel 18 TCI, featuring highlights of Hallwalls performances and the best in independent media and video art.

Get On-Line with the Walls-n-Wheel

The internet demonstrations in May represent the beginning of computer access services provided by Hallwalls and Squeaky Wheel. Hallwalls is establishing a Mac-based digital video editing workstation which will be made available through residencies, and Squeaky Wheel will be providing internet access and Mac workshops. Call for more information about upcoming workshops, services and residency opportunities from both organizations.

We Need You

Hallwalls needs volunteers to help with everything from electrical work, painting and dry-wall (hopefully not for long), to publicity, bulk mailings and hanging shows. See movies and concerts for free by volunteering at events, selling tickets, concessions, herding the massive crowds into the Cinema and Theater spaces. For more info please call: 835-7362.

LocalNet is Hallwalls' Internet access provider. Call 632-1133 for information.

35 Years of MollyOlga Neighborhood Art Classes

Opening Reception: Saturday, June 24, 8 pm - 11 pm
June 24 - August 18, 1994

MollyOlga Neighborhood Art Classes had its beginning in 1959, when children in Molly Bethel's neighborhood asked her to teach them how to paint. When those painting parties began to overflow Molly's kitchen, living room and porch, Molly moved the art-making to the Parish Hall of her church, and was joined by Olga Aleksiewicz Lownie in 1961, then a student at SUC Buffalo. In 1971 the classes moved to its current location. In 1990 they purchased their building with money raised solely through donations ranging from \$.25 to \$50.



For 35 years, Molly, Olga, and many other teachers have taught art to legions of children and adults on Buffalo's East Side. Called the Fruit Belt for its streets all named after fruit trees, this predominantly African-American inner city neighborhood has the reputation for being tough. Gangs, drugs, drive by shootings and absentee landlords are regular problems faced by the residents. Next to an empty lot once occupied by a church is the former convent that houses MollyOlga. "The solidity of this building—the cold cement stairs, stone foundation, and durable brick structure—provides a metaphor for the constancy that MollyOlga represents in this neighborhood. It has survived the arson and violence for which this community is known, and it has also survived adversity of a different sort. Despite rampant funding cuts in arts programs in New York and this country as a whole, MollyOlga continues to offer classes in painting, photography, drawing, and clay to children and adults, free of charge." (from *Safe Havens*, Project Co-Arts, Harvard Graduate School of Education.)

Anyone at any time can walk in of the streets and join in a class. Often, students return for many years, some receiving their entire training as professional artists at MollyOlga. It is this accessibility, the constancy of MollyOlga's presence in the community, and the focus on teaching students how to function as a working artist that is at the core of this organization's philosophy. MollyOlga artists have shown their work extensively throughout New York, including El Museo Francisco Y Diego Rivera, the Burchfield-Penney Art Center, Anderson Gallery, CEPA Gallery, Hallwalls, the Albright-Knox Art Gallery, the Science Museum, the Historical Society, the Mazur Gallery, the New York City Show-room of Fisher Price, and at MollyOlga's own Annual Art Show. In 1985, MollyOlga received the Governors Art Award. This year, MollyOlga was one of 5 community arts organizations in the United States selected for an intensive study as a part of the Harvard University Graduate School of Education's Project Co Arts.

Hallwalls salutes MollyOlga's 35 years of service to the community, its unwavering vision of artistic excellence, and the many achievements of its artists. This exhibition will feature the work of children, young adults, adults, and teachers from throughout MollyOlga's history. The exhibition will be accompanied by an illustrated catalogue.



HALLWALLS
CONTEMPORARY ARTS CENTER
2495 MAIN STREET, SUITE 425
BUFFALO, NEW YORK 14214

VISUAL ART
FILM
VIDEO
NEW MUSIC
JAZZ
PERFORMANCE
WRITING

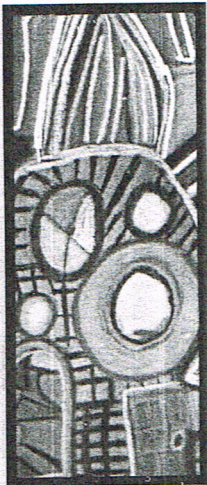
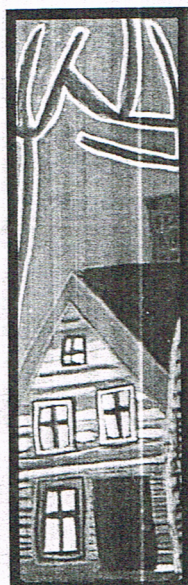


NON-PROFIT ORG.
U.S. POSTAGE PAID
Buffalo, NY
PERMIT NO. 731

HALLWALLS

Contemporary Arts Center

MAY • JUNE 1995



Celebrating
35 Years of
MollyOlga
Neighborhood
Art Classes
June 24
Exhibition
Opening

Sections from
My House on Jefferson
Pastel on Paper
by Bridgette Robinson

HALL WALLS

Contemporary Arts Center

MAY • JUNE 1995

Alternatives: 20 Years of Hallwalls Contemporary Arts Center 1975-1995

Curated by Elizabeth Licata and Sara Keilner

At the Burchfield - Penney Arts Center April 8 - June 18, 1995

Rockwell Hall, Buffalo State College
1300 Elmwood Avenue
Buffalo, NY 14222

An exhibition featuring the work of:

| | | |
|------------------------------|--------------------------------|----------------------|
| Vito Acconci | Eric Fischl | Gary Nickard |
| Chuck Agro | Hollis Frampton | Shelley Niro |
| James Allen | Paul Gardner | Kevin Noble |
| Ida Applebroog | Michael Clier | Dennis Oppenheim |
| John Baldessari | Jack Goldstein | Tony Oursler |
| Jennifer Bartlett | Leon Golub | Joseph Piccillo |
| Robert Rauschenberg | Group Material | Endi Poskovic |
| Gretchen Bender | Bill Henrich | Tim Rollins and KGS |
| Lynda Benglis | Kathy High | Ann Rosen |
| Diane Bertolo | Catherine Howe | Rebecca Rupp |
| Willie Birch | Rebecca Howland | Tom Huff |
| Barbara Bloom | Mike Kelley | David Salle |
| Jonathan Borofsky | Heddi Krumo | Rafael Sanchez |
| Barbara Bullock | Barbara Lattanzi | Andres Serrano |
| Kathe Burkhart | Cary S. Leibowitz/ candyass | Paul Sharits |
| Ellen Carey | Dan Levine | Cindy Sherman |
| Cynthia Carlson | Soi Lewitt | Charles Simons |
| Charles Cough | Robert Longo | Michael Snow |
| Sue Coe | Larry Lundy | Chrysanthe Stathacos |
| COLLAB | John Magglio | Peter Stephens |
| Tony Conrad | Christian Marclay | Andrew Topolski |
| Margaret Crane/ Jon Winet | Arnold Mesches | TOTD |
| G. Roger Benson | Robert Morrissey | John Toth |
| Jane Dickson | Matt Mullican | Ann Tuiyts |
| Nancy Dwyer | Bruce Naurman | Patty Wallace |
| Rafael Ferrar | Joseph Nechvatal | Robin Winters |
| Karen Finley | | David Wojnarowicz |
| | | Michael Zwack |

and

An exhibition of Hallwalls memorabilia curated by Michael Basinski, Assistant Curator of the Poetry/Pure Books Collection at SUNY Buffalo.

Video documentation of Hallwalls' past events compiled by Cheryl Jackson of Squeaky Wheel/ Buffalo Media Resources.

At Hallwalls Contemporary Arts Center April 8 - June 17, 1995

Vito Acconci's *The Video Viewing Room* will be a permanent addition to Hallwalls' new facility for private viewing of videotapes by Hallwalls audience members. To be completed by June 3 when there will be a reception with the artist. See June 3 in the calendar listings.

Pat Oleszko's *The Errant Space Museum* is a collection inflated props, creatures from her performance and installation work. Filled with raucous visual puns, tongue twisting double entendres & a lot of hot air.

Tuesday, May 9 Demonstration Intro to the Internet

7:30 pm, in the Cinema, Admission \$5, \$4, \$3
• Introduction to text-based Internet access, illustrating tools most likely encountered on Buffalo Freenet. E-mail, listservs, gopher and newsgroups and other tools will be demonstrated. Emphasis on effective searching techniques. This demo will be led by a local expert on the Internet and the Buffalo Freenet, to be announced.
Co-Sponsored by Squeaky Wheel/Buffalo Media Resources.

Wednesday, May 10 Music Craig Bove & Michael Colquhoun

WBFO Opus Classics Concert
7:00 pm, at Allen Hall, UB Main St. Campus, Admission Free
• Two of Buffalo's most talented musicians and composers grace the Allen Hall stage for what will be a glimpse at their latest works. The program for the evening will include a combination of solo and ensemble works demonstrating why Buffalo is still on music's cutting edge. Come on down to the studios and participate in the concert which will be taped for play on the following Sunday at 4:00 pm on WBFO 88.7FM. Funded in part by the Yvar Mikhashoff Memorial Fund.

Thursday, May 11 Exhibitions Panel Discussion Part 2

7:30 pm, in the Cinema, Admission Free
Part 2 of the panel discussions organized by Hallwalls' Visual Art Committee will feature sculptor and SUNY Buffalo professor Jim Morris; M. Beth Tauke of the Department of Design and Planning at SUNY Buffalo; SUC Buffalo art historian Arlette Klaric who also spent 10 years curating for museums. There will be one additional speaker. The panel will be moderated by Pat Donovan.

Friday, May 12 Music Jazz-Jazz V.P.

8:00 pm, in the Performance Space
• Hallwalls original curator Juini Booth returns with a hot new band playing what he describes as "bop hop, be-bop jazz." Jazz fans can look forward to an intimate concert with musicians John Hasselback, Marlowe Wright, Percy Jones, Al Ferguson, Sabu Adeola, and M'Baye Rama Diagne plus vocalists Jay Ward and Sonny Hamilton.

TICKETS

for all events, unless otherwise listed

\$6 general admission
\$3 students and seniors
\$4 Hallwalls members

Hallwalls Office Hours

Tuesday-Friday, 10:00 am-5:00 pm

Friday, May 19 Music Los Caribes: Uniting the City Through Latin Jazz

8:00 pm, in the Performance Space



• Buffalo's best East & West Side players have come together to form the hot Latin combo—Los Caribes. Led by flute player and composer Michael Colquhoun, Los Caribes have been setting dance floors on fire throughout the city while helping to erase the traditional barriers between the East and West sides of Buffalo. If you only got a taste at the Chili Cookoff, come back for the full course meal.

Wednesday, May 24 Music Voci d'Amore

WBFO Opus Classics Concert
7:00 pm, at Allen Hall, UB Main St. Campus, Admission Free
• The unique duo of Cristen Gregory, soprano and Bryan Eckenrode, cello use a wide variety of musical styles to redefine what it means to make music and sound. They have been described as "a wonderful combination of sound and personalities—as smooth and tasteful as a very expensive fine wine." Special guest Dorothy Linzey, piano.

Friday, May 26 Special Event The 12th Annual Artists & Models Affair: Sweet Shop!

10:00 pm, in the old TCI Building, 2585 Main St. at Flimora
Tickets at the door \$10, \$9 members • Presale \$8, \$7 members
For Details See Artists & Models Section of the Calendar

Tuesday, May 30 Demonstration Advanced Internet Tools

7:30 pm, in the Cinema, Admission \$5, \$4, \$3
• A demonstration of Netscape and Mosaic, graphical World Wide Web (WWW) browsers. The WWW gives access to information on the Internet that can include graphics, animation and sound files, and provides lateral links to other sound, image and text files. Demo will cover how to view and download, and will give information on Internet providers for graphic WWW access. This demo will be led by a local expert on the Internet and the Buffalo Freenet, to be announced.
Co-Sponsored by Squeaky Wheel/Buffalo Media Resources.

MONDO MONDAYS

MOVIE NIGHT

M. Faust, of Mondo Video, brings his Mondo Movie Night to Hallwalls with a series of cult films in the public domain on video. Admission: \$2 Hallwalls members and students, \$3 for everyone else. All screenings 7:00 pm.

Monday, May 1

Ed Wood's *The Violent Years* (1956) and *The Sinister Urge* (1960)

• Although Tim Burton's film biography of Ed Wood concentrated on his best known films (*Glen or Glenda*, *Bride of the Monster*, and *Plan 9 From Outer Space*), he is known to have directed, written, or appeared in at least 20 others, many of which are just as mesmerizing. Ed didn't direct his script for *The Violent Years*, but it couldn't possibly have been any better if he had. Disguised in black leather and male pseudonyms, a quartet of rebellious debutantes rob gas stations, molest a lover's lane Lothario, pet heavily at a co-ed pajama party and even do a little freelance work for the international Communist Conspiracy. Ed was back in the director's chair for *Sinister Urge*, an "expose of the smut picture racket" in which a gangland stooge is driven to murder by photos of women in their underwear.

Monday, May 8

Michael and Roberta Findlay's *The Touch Of Her Flesh* (1967) and *The Curse Of Her Flesh* (1968)

• Often working under pseudonyms, this husband and wife team specialized in "roughies," noirish nightmares of sexual obsession, and produced the most consistently misanthropic oeuvre to come out of the 1960s New York exploitation scene. Shot in Manhattan's seediest neighborhoods, the Findlays' work presents a pleasureless, nihilistic vision of urban hell that can be as compelling as Genet or Hubert Selby. *The Touch Of Her Flesh* and *The Curse Of Her Flesh* are part of their trilogy of Richard Jennings, a twisted psychopath driven by his cheating wife to destroy all unfaithful women.

Monday, May 15

Ray Dennis Steckler's *The Incredibly Strange Creatures Who Stopped Living And Became Mixed-Up Zombies* (1963) and *Rat Plink A Boo Boo* (1965)



Homer Jackson & Lloyd Lawrence **Can't Trust a Big Butt and a Smile: Rethinking the Legend of Miami Wota**
 Created in collaboration with four other artists (Vashti DuBois, Betty Leacraft, Charlene Gilbert, and Josephina Baez) this installation examines the African legend of *Miami Wota*, a river goddess who enchants men with her power, from the perspective of African-Americans; using it as a vehicle to explore issues of sex, gender and promiscuity in contemporary American culture.

Wednesday, May 3 Exhibitions
Panel Discussion Part 1

7:30 pm, in the Cinema, *Admission Free*
 • Hallwalls' Visual Art Committee presents a panel discussion for Hallwalls' 20th Anniversary. Moderator: Elizabeth Licata of the *Castellani Art Museum*. Featuring: *Arlene Raven*, New York City based writer, critic and historian; *Richard Huntington*, Art Critic for the *Buffalo News* and visual artist; *Cheryl Brutvan*, Chief Curator of the Albright-Knox Art Gallery; and *Jolene Rickard*, internationally recognized visual artist and professor at SUNY Buffalo.

Friday, May 5 Music
New Jazz Orchestra & Composer's Alliance of Buffalo

8:00 pm, in the Performance Space
 • Five of Buffalo's composers—*Ray Scott*, *Greg Piontek*, *Don Metz*, *Michael Colquhoun*, and *John Bacon Jr.*—team up with the *New Jazz Orchestra*, Hallwalls' unique version of a house band. The 14 piece ensemble featuring strings, bass, electric guitar, brass, woodwinds' drums and percussion will play new works in what should be a surprising showcase of a wide range of new music.

Friday, May 5 Film
Saturday, May 6
The Genius
 (Joe Gibbons & Emily Breer, 86 min. 1993)
 8:00 pm, in the Cinema



• *The Genius* is a satirical black comedy where art and science collide explosively. A send up of the New York art world told through the video diary of the male protagonist (played by *Joe Gibbons* himself), the film is set in a hypothetical Manhattan where the American Family League has taken over all the art galleries. It is the story of renegade scientist Desmond Denton (who long ago lost his research funding, but has since developed a way of transplanting personality attributes from one brain to another), and his obsession with blacklisted artist Kitty Church (played by *Karen Finley*). *The Genius* features many Hallwalls and Buffalo luminaries including *Tony Conrad*, *Keith Sanborn*, former Hallwalls Performance and Film Curator *Steve Gallagher*, former CEPA Gallery Director *Gary Nickard*, video artist *Tony Oursler* and filmmaker *Lewis Klahr*.

Hallwalls Theatre
 Tuesday-Friday, 11:00 am-5:00 pm
 Saturdays by appointment.
 The Gallery is open during all evening events.

Friday, May 12 Film
Saturday, May 13
Animated Films By Lewis Klahr

The Speed of Turquoise (1994, 23 min.), *Altair* (1994, 8 min.),
Downs are Feminine (1994, 9 min.),
The Pharaoh's Belt (1993, 43 min.)
 8:00 pm, in the Cinema



• Four recent animated collage films by New York filmmaker *Lewis Klahr*. *The Speed of Turquoise*, featured in the 1995 *Whitney Biennial*, uses cut out animated figures in what Klahr calls his "first full blown narrative ever with dialogue and a clear story line." *Altair* is a cutout animation version of noir, using images from 1940s issues of *Cosmopolitan* magazine and set to a section of Stravinsky's "Firebird" to create a sinister, perfumed world. *Downs are Feminine*, with a soundtrack by *Mercury Rev*, collages '70s porn "onto *Good Housekeeping/ Architectural Digest* decor" and "unveils a kind of rainy day, indoor, peaceable kingdom of desultory and idyllic debauchery, masturbatory reveries and hermaphroditic transformations" (*Mark McElhatten*). *The Pharaoh's Belt* (also featured in the *Whitney Biennial*) is "a lesson in modern hieroglyphics, assembling collages of contemporary demons and divinities in the guise of advertising images culled from a consumer culture's larger-than-life presentation of its products and the ecstasies they offer...Klahr's characters negotiate a labor of extrication from the morass of Betty Crocker chocolate icing, Formica kitchens and parental phantoms toward a mastery of the imagination and the attaining of true love" (*Tom Gunning*).

Friday, May 19 Film
Saturday, May 20
Lynne Fernie presents
Fiction And Other Truths:
A Film About Jane Rule
 (Lynne Fernie & Aerlyn Weissman, 60 min., 1995)
 7:30 pm & 9:00 pm, in the Cinema

• *Lynne Fernie*, director of *Forbidden Love* (shown last Spring at Hallwalls to packed houses) returns to present her latest film, a documentary about pioneering lesbian writer, thinker, and activist *Jane Rule*. The film is about Rule's "contract with the world," her abiding interest in the intricacies of human relationships and communities; her continuing involvement in the struggle against censorship; and her commitment to telling the truth as she sees it. The film draws on Rule's personal history: her formative years in the United States; her move to Canada during the McCarthy era; the 1964 publication of her first novel *The Desert of the Heart* (made into a feature length film by *Donna Deitch* in 1986); and her incalculable contribution to public debates on sexuality, representation, and censorship. Buffalo audiences will have the rare opportunity to see this premiere before it is screened at the New York and San Francisco Gay and Lesbian Film Festivals. *Co-presented by HAG Theatre*.

Friday, June 2 Performance
Empty Arms

written by Homer Jackson and Essex Hemphill
 7:30 pm, in the Performance Space
 • In conjunction with Hallwalls 20th anniversary, Homer Jackson has been invited to present *Empty Arms*, a work he developed with Essex Hemphill while the two were in residence at the Yellow Springs Institute. ...A multi-media work consisting of humorous and provocative vignettes that deconstruct the film, *An Invitation to Life*. This film, produced in 1934 and 1956, depicts the politically charged tale of a pair of female headed single parent families: one white, one black. The troubling predicament of the black woman's daughter, who can "pass" for white, causes confusion and creates in this child an alienation from her black Self and a wanton desire for any attention from the white Other. *Empty Arms* will present brief segments of the film, along with sound, video and spoken word, revealing the ghost voices of characters missing from the original films who cry out for existence. This performance seeks to create an appropriate and entertaining atmosphere to examine, investigate and critique Hollywood's historical interpretation of Black people, how those images have shaped our society and how those images have affected the Black community.

Saturday, June 3 Exhibitions
Lecture by Vito Acconci

2:00 pm, at the Albright Knox Art Gallery Auditorium, *Admission Free*
 • *Vito Acconci* was one of the first visiting artists to Hallwalls. In the fall of 1976 Robert Longo and Charlie Clough invited Acconci for a 10 day artists residency which resulted in the installation *Wallflower Halls*. A writer, performer, videomaker and architect, Acconci has long been at the forefront of conceptual art. He will discuss 30 years of art-making in a rare Buffalo appearance.

Opening Reception for Vito Acconci's The Video Viewing Room
 7:00 pm, in the Gallery
 • Join the artist for an evening reception to celebrate the newest addition to Hallwalls' facility in the Tri-Main Center, and the only permanent public work by Vito Acconci in Buffalo.

Saturday, June 3 Music
The New York School

Eberhard Blum, flute; *Art Lange*, reader; *Jan Williams*, percussion
 8:00 pm, in the Performance Space
 • Legendary percussionist and UB professor *Jan Williams* joins with *Eberhard Blum* and *Art Lange* to play a program of works by the influential New York School. The show will include works by *Earle Brown*, *Morton Feldman*, *John Cage* and *Christian Wolff*.

Sunday, June 4 Performance
Empty Arms

written by Homer Jackson and Essex Hemphill
 4:00 pm, in the Performance Space. See *Friday, June 2* for Details.

Saturday, June 24 Exhibitions
35 Years of MollyOlga
Neighborhood Art Classes

Opening Reception: June 24, 8 pm-11 pm
 On view June 24-August 18, 1994. See *Exhibitions Section* for Details

Thursday, June 29 Exhibitions
Visual Art Committee Open Meeting

6:00 pm, in the Cinema, *Admission Free*
Open Slide Forum
 7:30 pm, in the Cinema, *Admission Free*
 • All artists are welcome to join the Visual Art Committee for an evening of friendly talk about art in Western New York. Visual Art Committee member *Jackie Felix* has organized this evenings event. The presenting artists will be announced.



• *Lester Bangs* once noted that *Ray Dennis Steckler* movies were best appreciated by "any lone seer enough to realize that the whole concept of *Good Taste* is concocted to keep people from having a good time, from reveling in a crassness that passeth all understanding." By any objective critical standard, none of Steckler's work is what you'd call "good." But objective critical standards hardly apply to films concocted in his spare time by a freelance cameraman who simply enjoys making his own movies, regardless of whether they'll ever be shown (or even completed). Steckler never uses a script, preferring to shoot whatever comes to mind and seeing where circumstances take him. This is best displayed in the wonderfully titled *Rat Pink* (with musical numbers) before switching into a parody of *Batman* featuring heroes clad in long underwear, ski masks, and Christmas lights.

Monday, May 22
Doris Wishman's Bad Girls Go To Hell (1965) and Indecent Desires (1967)

• One of few female *Bad Auteurs* is *Doris Wishman*, a nice Jewish Lady from Queens who started out making nudist camp movies and proceeded to get progressively weirder and weirder. Her career spanned 20 years, and her films actually got worse as she went, although always in compulsively watchable ways. *Bad Girls Go To Hell* and *Indecent Desire* are from her mid-career black and white period, marked by plots wholly unsuited to the exploitation market for which they were intended, bizarre camera movement, and astonishingly arbitrary editing.

Monday, June 5
City Of Fire (Ringo Lam, 1987)

• Did *Quentin Tarantino* rip off *Reservoir Dogs* from the Hong Kong film *City of Fire*? Here's your chance to judge. Even if you don't care, you'll still want to see this primo example of the Hong Kong gangster genre, starring *Chow Yun-Fat* and *Danny Lee*, who two years later would re-team for *John Woo's* epochal *The Killer*. Director *Ringo Lam* is Hong Kong's hottest action director now that *Woo* has emigrated. The program will also include trailers from *John Woo's* best films.

Monday, June 12
Phil Tucker's Robot Monster (1953) and Broadway Jungle (1955)

• *Ed Wood's* closest competitor for the title of "Worst Director of All Time," *Phil Tucker's* reputation rests primarily on the astonishing *Robot Monster*. The titular villain is surely the most preposterous monster in cinema history, an invader from the moon played by an actor in a gorilla costume and a diving helmet. Having wiped out everyone on Earth but for a handful of survivors, *Ro-Man* spends most of the film in an existential crisis brought on by his inability to bend those last pesky survivors to his will. Exploitation archivist *Johnny Legend* describes the newly unearthed *Broadway Jungle* as "the absolute worst film of all time—bar none, no runners up, no debate, end of discussion, period, exclamation point!"

