

FILM ON FILM FOUNDATION presents

Millie Perkins <sup>and</sup> <sub>the</sub> Exploitation Cinema  
of Matt Cimber

7pm *The Witch  
Who Came  
From the  
Sea*

9pm *Lady  
Cocoa*

Tuesday, October 1  
Roxie Cinema  
3117 16th Street  
San Francisco

[www.filmonfilm.org](http://www.filmonfilm.org)

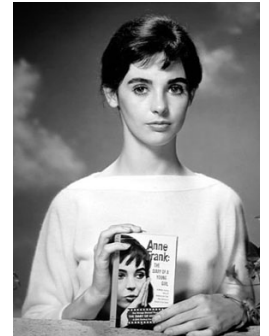
**Film on Film Foundation and the Roxie Theater present on October 1 a volatile double shot of exploitation cinema featuring incendiary performances by Millie Perkins in the films of cultural provocateur Matt Cimber.**

In their U.S. heyday from the late-'60's decline of the Hays Office to the rise of home video, exploitation films provided a big-screen outlet for the American id. At their most basic, these were taboo-busting exposés of a repressed collective psyche, but in deft hands this material could be heightened into lurid melodrama, social commentary, even a means of empowerment.

The work of **Matt Cimber** provides a concise survey of this nebulous genre. After directing wife **Jayne Mansfield's** touching swan-song performance in *Single Room Unfurnished*, Cimber followed suit with a series of softcore "educational" films and then, sensing an emerging trend, a blaxploitation period that would prove hugely influential on **Samuel L. Jackson**. To these, and his later pseudo-feminist fantasy films, he brought a red-blooded flair and a genuine if sometimes oddly-expressed sense of empathy.

"I've always been a big fan of Matt Cimber movies since I was a kid." —**Quentin Tarantino**

Starting out as a model, **Millie Perkins** kicked off her film career auspiciously in the title role of **George Stevens's** 1959 *The Diary of Anne Frank*, but she was a reluctant actress and the next two decades saw her recede from the mainstream to circulate in more intimate cinematic waters. An acting workshop with **Jack Nicholson** led to pivotal turns in existential auteur **Monte Hellman's** *Ride in the Whirlwind*, *The Shooting*, and *Cockfighter*. Less lauded, and overripe for cult recognition, are her subsequent collaborations with Cimber.



At 7pm: *The Witch Who Came From the Sea* (1976 Color 35mm Cinemascope 88 min.)

Tagline: *Molly* really knows how to cut men down to size!!



Cimber reveals in this masterpiece, his only "slasher" picture, an audacious, hallucinogenic, psycho-surreal cinematic vision, abetted by **Dean Cundey's** (*The Thing*, *Roller Boogie*) phantasmagorical photography. As in the films of **Sergio Leone**, the present is haunted by the crimes of the past, and becomes comprehensible only as that past is brought ever so gradually to light. This revelation dawns with primal force in *The Witch* as the audience's ignorance is mirrored by Molly's own disassociation and denial. In the screenplay by Perkins's husband **Robert Thom**—writer of her previous vehicle *Wild in the Streets*—childhood trauma spawns not so

much an inhuman monster pursuing redemptive revenge as a deeply, tragically human one hurtling into mental deterioration. Elements from Perkins's personal history inform Molly's character, and her brave and emotionally naked performance dares the viewer to treat it as camp: an impossibility once its underpinnings become clear. This is perhaps *the* transcendent exploitation film that can stand tall amongst the very best of '70's cinema.

For its castration-anxiety-inducing scenes of violence, this film would come to be banned in the UK as one of the infamous "video nasties".

At 9pm: *Lady Cocoa* aka *Pop Goes the Weasel* (1974 Color 35mm 93 min.)



Blaxploitation meets Women-out-of-prison in this genre-bender! Sultry pop chanteuse **Lola Falana** (the "First Lady of Las Vegas") plays unjustly-imprisoned soul sister **Coco**, who earns a day's furlough at a Lake Tahoe hotel-casino—shot on location in winter—en route to turn state's evidence against her mob boyfriend. With lumbering hitman "**Mean**" **Joe Green** on her tail, **Coco** relies on sex, sass, and blind luck to get her through the day. Obviously shot on a shoestring budget, *Lady Cocoa* nonetheless features dynamic camerawork and an amazing action set piece, and **Millie Perkins** steals the show in her supporting role.



Both films presented in vintage grindhouse prints!  
Admission: \$10

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