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Ant, Adam (1954), London, Great Britain

Oppen, Barry

Madsen, Virginia (1961), Chicago, Illinois, United States

Oppen, Don Keith

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ISLAND PICTURES
And
ZENITH PRODUCTIONS

Present

A SHO FILMS PRODUCTION

"SLAMDANCE"

TOM HULCE
MARY ELIZABETH MASTRANTONIO
VIRGINIA MADSEN
MILLIE PERKINS
DON OPPER
ADAM ANT
JOHN DOE
ROBERT BELTRAN
JUDITH BARS
HERTA WARE

And
HARRY DEAN STANTON

Director of Photography **AMIR MOKRI**

Edited by **LEE PERCY**

Casting by **LORA KENNEDY**

Music by **MITCHELL FROMM**

Production Design by **EUGENIO ZANETTI**

Executive Producer **CARY BROKAW**

Written by **DON OPPER**

Produced by **RUPERT HARVEY** and **BARRY OPPER**

Directed by **WAYNE WANG**

An **ISLAND PICTURES** Release

MPAA Rating: **R**

Running Time: **100 Minutes**

0902 87

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New York, NY 10019
Telephone (212) 247-4100

CAST

C.C. Dood.....	Tom Hulce
Helen Dood.....	Mary Elizabeth Mastrantonio
Jim.....	Adam Ant
Bean.....	Judith Barsi
Mrs. Bell.....	Rosalind Chao
Girl at Nursery.....	Sasha Delgado
Boy at Nursery.....	Joshua Caceras
Buddy.....	Don Oppen
Gilbert.....	John Doe
Detective.....	Marty Levy
Junkie.....	Jon C. Slade
Cop at Police Station.....	Julian Deyer
Mean Drunk.....	Dennis Hayden
Smiley.....	Harry Dean Stanton
Frank.....	Robert Beltran
Yolanda.....	Virginia Madsen
Mrs. Raines.....	Herta Ware
Bartender.....	Marc Anthony Thompson
Librarian.....	Lin Shaye
Morgue Clerk.....	Michael Ennis
Ms. Schell.....	Lisa Niemi
Party Cop.....	Jerris L. Poindexter
Cop on Street.....	Christopher Keene
Bobbie Nye.....	Millie Perkins
Pat Minninger.....	Laura Campbell
George.....	Philip Granger
Opera Singer.....	John Fleck
Minister.....	Buckley Norris
Radio DJ.....	Frazer Smith
Stunt Coordinator.....	Mike Cassidy
Stunts.....	Sherrie Peterson
	Evertt Creach
	Vince Deadrick, Sr.
	Vince Deadrick, Jr.
	Larry Holt
	Mike Johnson
	Steve Kelso
	Gary Littlejohn
	Denver Mattson
	John Nowak
	Bernie Pock
	George Wilbur

FILMMAKERS

Directed by.....	Wayne Wang
Produced by.....	Rupert Harvey
	Barry Oppen
Written by.....	Don Oppen
Executive Producer.....	Cary Brokaw
Production Design.....	Eugenio Zanetti
Music by.....	Mitchell Froom
Casting	Lora Kennedy
Editor.....	Lee Percy
Director of Photography.....	Amir Mokri
Production Manager.....	Daryl Kass
Art Director.....	Philip Dean Foreman
First Assistant Director.....	John R. Woodward
Film Editor.....	Sandy Nervig
Drood's Artwork by.....	Robert Kopecky
Costume Designer.....	Malissa Daniel
Location Manager.....	Whitney R. Hunter
Script Supervisor.....	Leslie Park
Second Assistant Director.....	Chip Vucelich
Additional Assistant Director.....	Jason Clark
Production Coordinator.....	Joy Weidner
First Assistant Camera.....	Beth-Jana Friedberg
Second Assistant Camera.....	Joy Luczak
Gaffer.....	Sven Kirsten
Electrical Best Person.....	Joel Unangst
Electricians.....	Tom Voelpel
	Terry Mack
	Stephen K. Welch
Key Grip.....	Joseph Celeste
Dolly Grip.....	Jamie Young
Grip Best Person.....	Tony "Nako" Nakonechnyj
Grips.....	James G. Moriarty
	Robert Nedrow
Sound Mixer.....	Drew Kunin
Boom Operator.....	Chris O'Donnell
Property Master.....	Timaree McCormick
Property Assistant.....	Peter Berg
Property Driver.....	D.D.A. Koskas
Set Decorator.....	Michael C. Marcus
Art Department Lead Persons.....	Bill Thomas
	John McWilliams
Art Department Coordinator.....	Lisa Roman
Set Dresser.....	Pedro Alipio Nunes
Swing Gang.....	Susan C. Smith
	Aaron Zajac
Set Construction.....	Muleworks
Set Carpenter.....	Ron Minch
Set Painter.....	Dwight Smith
Hollywood Sign Construction.....	Roger Kelton
Key Makeup.....	Sheri Short
Key Hair Stylist.....	Trilby Taylor
Hair Stylist.....	Melonie Nadinia Cleric

Key Wardrobe.....	Eric Wise
Wardrobe Assistant.....	Ruth McCartney
Transportation Coordinator.....	Bob Burkhart
Drivers.....	Mel Coleman Danny Naten Jason Coleman Jeffery Hubacek
Honeywagon Driver.....	Scott Hubacek
Mobile Production Office.....	HQ Services
Storyboard Artist.....	Victoria Jenson
Still Photographer.....	Luke Wynne
Extras Casting.....	Janet Cunningham
Special Effects Supervisor.....	Jerry Williams
Special Effects Assistants.....	Joe Knott John Milinac
Equipment, Material & Services.....	Special Effects Unlimited, Inc.
Choreographer.....	David Titchnell
Physical Trainer.....	Jamie Addicoat
Technical Advisor.....	Lyle Mayer
Craft Services.....	Ira McAliley
Stand-Ins.....	Jayme Anderson Camille Franklin Jackie Swanson
Yolanda's Dog.....	Tundra
First Assistant Editor.....	Nancy Cipes
Second Assistant Editor.....	Brenda Sowa
Additional Editor.....	Stephen Stept
Sound Designer.....	David Lewis Yewdall M.P.S.E.
Supervising Sound Editor.....	R.J. Palmer
Sound Effects.....	F. Hudson Miller Kelly Tartan Ted Goodspeed Gary Weimberg
Dialogue Editor.....	Don Wolfe
Foley Artist.....	John Post
Sound Assistant.....	Bob Bowman
Sound Engineer.....	Jonathon Evans
Assistant to Producers.....	Cara I. Tapper
Legal Services.....	Frank Gruber
Production Accountant.....	Grace Dennis
Assistant to Director.....	Spencer Nakasako
Production Secretary.....	Nicole Turner
Casting Assistant.....	Carol Rosenthal
Production Assistants.....	Paula Lee Moreland Jeff Morell Michael William Shaules Jim Weiner Hayden Yates Norman Losnick
Location Scout.....	Edward Parmelee
Additional Camera Operators.....	Michael Chin Rialto DiGuiseppe
Additional Camera Assistants.....	Lee Dublin

Tony Baldoroma
 Steev Pears
 Michael Malmberg
 Second Unit Sound.....Jerry Wolfe

Music

"Bing Can't Walk"

Written by Stan Ridgway
 Performed by Stan Ridgway and Mitchell Froom
 Produced by Mitchell Froom
 Published by Mondo Spartacus/Illegal Songs

"For Sentimental Reasons"

Performed by Eddie Howard
 Lyrics by Deek Watson Music by William Best
 A Division of Polygram Records, Inc.

"Art Life"

Written by Maggie Song, John Dentino, Tom Corey
 and John Berardi
 Performed by The Fibonaccis
 Produced by Mitchell Froom

"High Hopes"

Written and Performed by Tim Scott
 Produced by Mitchell Froom
 Courtesy of Geffen Records
 By Arrangement with Warner Special Products

"My Heart at Thy Voice"

from the Sampson and Delilah opera
 by Camille Saint-Saens
 Performed by Adelaide Sinclair and Nolan Van Way

Soundtrack recorded by Tchad Balke at Sunset Sound Factory

Percussion.....Alex Acuna
 Vocal Effects.....Billy Bizeau
 Bass.....Jerry Scheff
 Guitar.....Richard Thompson
 Drums.....Jim Keltner
 Keyboards.....Mitchell Froom

Additional Music by John Lurie

Sound & Re-recording Facilities.....JDH Sound
 Re-recording Mixers.....Wayne Heitman C.A.S.
 Mathew Iadarola
 A.D.R. Mixer.....Gary Gegan
 Recordist.....Gregory Steele
 Opticals.....Ray Mercer & Company
 Titles Designed by.....Ernest D. Farino
 Negative Cutting.....Sunrise Film, Inc.
 Color Timer.....Phil Downey

Societal sub-cultures have been a point of fascination for filmmakers ever since the beginning of moviedom. In "Slamdance," director Wayne Wang, celebrated for pursuing his own fascination for subcultures, has turned his eye on Los Angeles' art and club scene or, more specifically, its habitues, as intriguing subject matter. The result is a darkly comic, richly textured tale of suspense about life, loneliness and the mystery of love.

Island Pictures presents this Zenith presentation of a Sho Films production, produced by Rupert Harvey and Barry Oppenheimer. Wayne Wang directs from an original screenplay by Don Oppenheimer. The film stars Academy Award nominees Tom Hanks ("Amadeus") and Mary Elizabeth Mastrantonio ("The Color of Money"), Virginia Madsen, Millie Perkins, singers/actors Adam Ant and John Doe (of X), screenwriter Don Oppenheimer, and veteran character actors Harry Dean Stanton and Herta Ware.

Through the use of striking visuals, Wang's exploration takes us deep into L.A.'s pre-apocalyptic stomping ground where post-punk rockers collide with avant-garde artists, and rich society patrons hold court with struggling painters.

By the light of day, these people aren't so different from anybody else. Like most, they complain -- about their work not being taken seriously, or not being taken at all. About relationships that give them no freedom or those that allow them too much. They scan the horizon for "the big break." They

gratefully settle for "the easy score." Like most, they're survivalists, doing what it takes to stay alive, free, safe.

In the diffused, neon wash of night, however, their engines rev with a different pulse -- the need to release. Lurking in and out of shadows, darting past mirrors that reveal too much, they congregate in deafening dance clubs, slamming their bodies together and their frustrations apart. It's an opportunity for the love-starved to connect through battle, because it's safer than sharing their hearts.

Barely surviving in this environment is underground cartoonist and painter, C.C. Drood (Tom Hulce). On the surface, he shows all the manifestations of "making it," L.A.-style: from the restored '62 Le Sabre he drives to the renovated Turkish bath in which he lives and works. But inside, he's a man in a life crisis, lost in the fast lane.

As a personality, Drood's as eclectic as his city. One dimension is his black sense of humor about the world, the defense mechanism against the bizarre quirks life throws at him which he wryly reflects in his comic strip. Arrogance, especially towards authority figures is another beat -- the side that lets his answering machine dutifully screen out thoughts his mind won't let in. Playfulness, sweetness, profoundness -- they're all parts of him as well. As a total picture, he's a charming brat. Like his city, the playground that masquerades as a metropolis, he's an adolescent passing himself off as an adult.

What keeps him tethered to the planet is anybody's guess. Perhaps it's the casting call of peers and off-beat personalities who ricochet through his life, invading his isolation while

catering to his emotional needs. Like his best friend, Jim (Adam Ant), the owner of the "in" Double Zero Club who feeds him moral support. Or his senile-but-endearing landlady (Herta Ware), who snoops, coddles and aggravates...maternally. Perhaps it's his angelic daughter, whose innocence he both revels in and envies. More than likely it's the girl's mother, Drood's estranged, beautiful wife, Helen (Mary Elizabeth Mastrantonio).

Everything Drood is, Helen is not. Where he is flighty and irresponsible, she's grounded and dependable. While he spends his days in lonely self-absorption, she tends to the tears and delights of a room full of pre-schoolers. Loving and nurturing, secure in who she is and what she wants, Helen is Drood's polar opposite in every way. And yet it is evident her emotions are torn when she rejects his suggestions that they reconcile.

Only one other woman has ever come close to rescuing Drood from his anguish, and she was nothing like Helen. A pale, blonde creature of the night, Yolanda (Virginia Madsen) swept into his life with a revolver in her purse and mystery in her eyes. She was secretive about her past and evasive about the future. All she could offer him was an intense, yet detached passion. But Drood's own passion dissipates when he must choose between running away with his mysterious mistress or staying to fight for his wife and child.

In Drood's opinion, he has nothing to feel guilty about or regret. He's an innocent man with a clean conscience, accountable to no-one and responsible only for himself.

Unfortunately, it's a dangerous deception, and a lie he'll

soon be forced to confront...at gun point.

Drood's philosophical dilemma turns into a life or death issue when Yolanda is found dead and he's framed for the murder. Though he had no part in it, he'll have to solve the mystery if he wants to stay alive.

With the added dimension of a murder, Drood's emotional quest leaps into nightmare status, plunging him into a realm of characters and sensations so bizarre, it's as if the world of his artwork were coming to life around him. Guiding him on his journey is a tormented thug, Buddy (Don Oppen), a dark guardian angel figure who's a weird doppel-ganger of Drood himself.

In the sinister and menacing Buddy, Drood begins to see his life and his environment in a whole new light, and comes to understand, for the first time, what his heart is capable of. Now that his own mortality hangs in the balance, he must finally come to terms with himself. All his illusions must be abandoned. Allegiances, affections, responsibilities -- they all have to be defined. Because the people he thinks he knows -- his best friend, his landlady, Yolanda, even Helen -- have more to them than he's ever allowed himself to see.

As to solving the murder, it's up to him alone. The cops on the case, (Harry Dean Stanton, John Doe), yet another set of polar opposites with a dark link, are fighting their own demons. And over-stepping their footwork could put him in even graver peril. All he has to rely on now are his wits, his heart, his fleet feet and his artwork to piece his life together. His path to salvation is just around the mirror on the other side of murder.

Director Wayne Wang was attracted to the project because

"there were so many interesting, slightly off-center characters in the script. There was also enough comedy to make it not a serious murder mystery," says he. "In a sense, it is less about 'whodunnit' than the characters' relationship with each other and their search for affection."

"Drood is someone who is trying to look for an anchor in his own life in terms of where his affection, love and responsibilities should be. The process that takes him there is a roller-coaster ride to hell, and he finds something about himself and those people around him with which he can start a new life," adds Wang.

The elements of mystery coupled with Wang's striking images propel Drood from his isolated, alienated world into one of passion and concern. As screenwriter Don Oppen notes: "Drood plays in a certain world but is not of it until he gets sucked down into it."

"Although the film was conceived for and about Los Angeles, Wayne, born in Hong Kong and now a resident of San Francisco, seemed to us the perfect eye for "'Slamdance,'" says producer Barry Oppen.

"It fascinated me in that I've never lived here and always was interested in learning about a city while preparing a movie," says Wang. Wang assembled an international crew, which includes director of photography Amir Mokri and award-winning production designer Eugenio Zanetti, to create the film's neo-noir complexion.

"I think it brings a fresh and different perspective to a place. Though Amir and Eugenio live here, they are from different countries, which leads to a vision that is different from Americans who have always lived here. All of us wanted to

shoot a more stylized version of Los Angeles rather than just shooting the reality. Literally every corner of this city has probably been shot," concludes Wang.

Like a character in itself, Los Angeles plays heavily in the plot line. The filmmakers took advantage of the diversity of startling views and vistas that the city is renowned for to illustrate what Drood could be seeing if only he would open his eyes.

Production designer Zanetti also created a number of key sets for the film. Built on a Hollywood sound stage, Drood's studio is an old Turkish bath, covered in 30's black and white deco tiles. Drood's drawing table is set up in the former pool area, while the lighting on the set enhances its "aquarium-like" feeling. To give the Double Zero nightclub a "nightmare" quality, Zanetti made extensive use of mirrors, deco-style lighting and veils. A Spanish-style mansion built in the late 20's in the hills of Los Feliz doubles as an art patron's estate. Utilizing the extensive and beautifully maintained grounds, Zanetti brought in oversized torches and massive statuary to surround the hand-tiled pools and fountains. The effect is both lavish and foreboding.

Island Pictures, the innovative leader in independent film releasing, adds "Slamdance" to their critically acclaimed, award-winning roster of commercial successes, which includes "Kiss of the Spider Woman," "The Trip to Bountiful," "Mona Lisa," "She's Gotta Have It," and "River's Edge."

"Slam Dance" is the latest feature from Sho Films Ltd., a production company formed in 1982 which has previously produced

the well-received "Android" and "Critters." It also marks the first time the British-based Zenith productions ("Insignificance," "Sid and Nancy," "Personal Services," "Prick Up Your Ears") has been involved in the financing of an entirely U.S.-based movie.

About the Cast

Tom Hulce (C.C. Dood)

Tom Hulce received both critical acclaim and an Academy Award nomination for his portrayal of Wolfgang Amadeus Mozart in the Award-winning "Amadeus." In "Slamdance," he brings to the screen a different kind of artist with another breed of angst -- the confused, child/man cartoonist who learns about the mystery of love amidst the nightmare of murder.

Hulce was born in White Water, Wisconsin and grew up in Michigan. After studying at the North Carolina School of the Arts, he left for New York. A month after his arrival he was selected to understudy British actor Peter Firth in the Broadway production of "Equus." He eventually took over the role himself, later playing the lead in the Los Angeles production.

Hulce starred in George S. Kaufman's "Butter and Egg Man" at the Berkshire Theatre Festival, and joined the Phoenix Theater for their production of Arthur Miller's "Memory of Two Mondays." Other theatre credits include "Julius Caesar," "Summerfolk," "Candide," "Little Johnny Jones," "Twelve Dream," "Molly," opposite Tammy Grimes and "Romeo and Juliet," in which his co-star was Mary Beth Hurt. He recently made his London theatrical debut starring in Larry Kramer's acclaimed play "The Normal

Heart."

Hulce starred in the Hallmark Hall of Fame television movie "Emily, Emily" and the PBS production of "The Rise and Rise of Daniel Rocket." Television audiences may also recognize him from his recurring role on the award-winning series "St. Elsewhere." He made his film debut in James Bridges' "September 30, 1955" as a boy from Arkansas whose world is shattered by the death of James Dean. Other film credits include the enormously popular "National Lampoon's Animal House," "Those Lips, Those Eyes," and the critically acclaimed "Echo Park."

Mary Elizabeth Mastrantonio (Helen)

As Drood's estranged wife, a solid, nurturing woman who knows who she is and what she wants and then goes on to surprise herself, Mary Elizabeth Mastrantonio brings enormous dignity, strength and heart to the pivotal role of Helen. It is her first performance since going head to head with Paul Newman and Tom Cruise in Martin Scorsese's "The Color of Money," for which she received an Academy Award nomination.

The fifth of six sisters, Mastrantonio began her musical theater training at Oak Park River Forest High School and continued polishing her skills at the University of Illinois, majoring in music and voice. After making her professional bow during summers with Nashville's Opryland productions of "Showboat" and "For Me and My Gal," she joined the Lincolnshire Marriott Theater for a season of five Equity musicals, including "Camelot," "The Sound of Music," "Cabaret" and "Rogers and Hart: A Musical Celebration."

Mastrantonio made her Broadway debut as the understudy for Maria in the revival of "West Side Story," and later appeared in "Copperfield," "Oh, Brother," "The Human Comedy" and "The Marriage of Figaro." She also starred on Broadway in "Amadeus" opposite Frank Langella.

On screen, Mastrantonio has been seen in Scorsese's "The King of Comedy" and as the sister of drug king Tony Manero in "Scarface" starring Al Pacino. She recently co-starred in the ABC miniseries "Mussolini" with George C. Scott, in which she portrayed the dictator's daughter. In early 1987 she starred with Mandy Patinkin in David Hare's new play, "The Knife," at the Public Theater in New York.

Virginia Madsen (Yolanda)

Virginia Madsen delivers a haunting portrayal of a woman edging towards disaster -- the passionate, mysterious lover whose dark past throws Dood's life into peril.

Madsen is a graduate of the New Trier High School in Winnetka, Illinois and attended Northwestern University's summer classes in theater and drama. She later studied acting under Ted Liss.

A small part in the film "Class" helped her land the lead in a "A Matter of Principle," a PBS film starring Alan Arkin and Barbara Dana. Upon moving to Los Angeles, Madsen won the role of Princess Irulan in the David Lynch fantasy epic "Dune." She also starred in the ABC miniseries "Mussolini," with George C. Scott, portraying the dictator's mistress, and in the ABC movie of the week, "The Hearst/Davies Affair," in which

she played legendary Hollywood star Marion Davies, long-time mistress to Robert Mitchum's William Randolph Hearst. Other film credits include "Fire With Fire," "Creator," opposite Peter O'Toole and Mariel Hemingway, and the role of Madeline in "Electric Dreams."

Adam Ant (Jim)

As Drood's concerned but dishonest best friend, Adam Ant delivers a surprising performance. Born in London, he attended the Hornsey School of Art before emerging as a songwriter and performer whose six albums have sold over 15 million copies. He achieved his first chart success with the album "Kings of the Wild," a success which has continued through his latest release, "Vive Le Rock." In the vanguard of innovative music videos, Ant's shows were considered to be some of the most spectacular performances ever staged in Britain. Nominated for a Grammy, he is the recipient (with his former writing partner, Marco Pirroni) of two Ivor Novello Awards for songwriting.

Always interested in film and theater work, Ant appeared in Derek Jarman's controversial feature, "Jubilee," in 1977. He appeared in "Nomads" with Pierce Brosnan and Lesley Anne Down and the soon-to-be-released "World Gone Wild," a futuristic action film starring Bruce Dern, Michael Pare and Catherine Mary Stewart. Other credits include "Cold Steel," directed by Dorothy Puzo, an episode of Steven Spielberg's "Amazing Stories," and a co-starring role in the upcoming feature, "Spellcaster." On the stage he played the role of Sloane in Joe Orton's "Entertaining Mr. Sloane" at the Royal Exchange Theater.

Ant also collaborated with Stuart Copeland on the soundtrack for "Out of Bounds."

Harry Dean Stanton (Detective Smiley)

Harry Dean Stanton's impressive range as a character actor is once again demonstrated with the role of the police detective facing his last and most personal case.

Stanton is one of the top character actors in the business, known and respected by audiences young and old. Born in Kentucky, he went to Lafayette High School and after a World War II hitch in the Navy, attended the University of Kentucky for three years. He began acting in stage productions, making a particular hit with his portrayal of the Cockney dustman Alfred Doolittle in George Bernard Shaw's "Pygmalion." Upon graduation, he spent the next four years at the Pasadena Playhouse.

Settling in Los Angeles in 1958, Stanton made his motion picture debut in "The Proud Rebel" starring Alan Ladd and has appeared in over forty films since. Highlights of his screen career include the mysterious father "presence" in Robert Altman's "Fool For Love," starring Kim Basinger and Sam Shepard; Wim Wenders' critically-acclaimed "Paris, Texas," co-starring Nastassia Kinski; and Alex Cox's cult comedy "Repo Man," in which he teamed with Emilio Estevez. Other film credits include "Alien," "The Missouri Breaks," "Escape From New York," "Cool Hand Luke," "Farewell My Lovely" and as Molly Ringwald's father in "Pretty in Pink."

John Doe (Detective Gilbert)

John Doe is the co-lead singer/songwriter of the band X. His performance in "Slamdance" as a cop with many faces marks his first co-starring role in a feature film. The son of librarians from Decatur, Illinois, Doe grew up in Baltimore and attended Antioch University. He was instrumental in forming X, considered the quintessential Los Angeles band since their emergence from the punk scene in 1978. From their 1980 debut album, "Los Angeles," through their fifth album, "Ain't Love Grand," the band garnered critical and commercial success with their records consistently placing at the top of the charts.

Doe made his television debut in the KABC special, "Legends of the Spanish Kitchen," and followed with a small role in the feature, "Salvador." He also appeared in "The Unheard Music," a musical biography of X.

Millie Perkins (Bobbie Nye)

Best known for her debut screen performance in George Stevens' "Diary of Anne Frank," Millie Perkins appears in "Slamdance" in a surprising cameo role. She was a highly successful model and cover girl before being chosen from a nationwide search to portray the young heroine of the 20th Century Fox Film. Since her auspicious start, she has been seen on screen in numerous features, including "Wild in the Country," "Ensign Pulver," "Wild in the Streets," "The Shooting," "Table for Five," and recently, in "At Close Range," in which she played Sean Penn's mother.

Robert Beltran (Frank)

In Paul Bartel's cult hit "Eating Raoul," Robert Beltran starred as the title's feast. A native of Central California, he has worked with such diverse directors as Haskell Wexler in the feature, "Latino," Tommy Chong in the CBS production "What Is It," and Luis Valdez in the highly acclaimed play, "I Don't Have to Show You No Stinking Badges." In addition to numerous guest appearances in television, he has performed extensively with the California Shakespeare Festival. His next feature is "Gabby Brimmer," starring Liv Ullman and Robert Loggia.

Other co-stars include veteran actress **Herta Ware**, (Drood's landlady, Mrs. Raines), whose credits in film, television and theater run the gamut, including a recent featured role in the hit, "Cocoon"; youngster **Judith Barsi**, (Drood's daughter, Bean), who has already racked up an impressive list of television and feature credits including "Eye of the Tiger," and "Jaws 4: The Revenge"; and screenwriter **Don Oppen** (Buddy), whose acting credits include the lead role in "Android" and featured parts in "Critters" and "Black Moon Rising."

About the Filmmakers

Wayne Wang (Director)

Wayne Wang made his feature directorial debut with the highly acclaimed "Chan is Missing," which he followed with "Dim Sum: A Little Bit of Heart." Born in Hong Kong, Wang was named after John Wayne by his father, an enthusiastic fan of American

movies. At the age of 18, he moved to California to study painting, and in 1973, he received a Master's degree in film and television from the California College of Arts and Crafts. Shortly after graduating, Wang co-wrote and directed "A Man, A Woman, and a Killer," described as a "feature length, semi-documentary, Hollywood-style gangster film."

Returning to Hong Kong, he was the assistant director on the Chinese sequence of "Golden Needles," starring Joe Don Baker and Elizabeth Ashley. He also directed "Below the Lion Rock," a weekly half-hour drama slot for Hong Kong Television. Wang returned to the United States in 1975, where he gave up filmmaking to become involved in community programs designed to help Asian immigrants adjust to American life.

He later worked on "Chinese Americans: The Second Generation," a half-hour documentary, and produced and directed "Wah Kue: The Chinese in America," a magazine-style television program about San Francisco's Chinatown. With the help of two grants from the American Film Institute and the National Endowment for the Arts, Wang completed his first feature, the 16mm black and white "Chan is Missing" for less than \$25,000. Described as the "first yin-yang mystery film," "Chan" was a critical and popular hit at the 1982 Los Angeles Filmex and the New Directors/New Films series in New York and went on to have a successful theatrical release.

Receiving numerous offers to direct bigger budget films, Wang decided to stay closer to the heart for his next project. Inspired by the story of Laureen Chew, a friend who played a small part in "Chan," Wang began working on "Dim Sum" with Terrel

Seltzer, with whom he had collaborated on "Chan." Married to actress Cora Miao (who played Julia in "Dim Sum"), Wang lives in San Francisco.

Rupert Harvey (Producer)

Rupert Harvey, a founding partner of Sho Films Ltd., was born and raised in England. Harvey left Oxford in 1965 to work for the Rank Organization in the areas of theatrical booking and music promotion. He subsequently founded his own organization, which grew to include a printing and distribution company, retail outlets and an advertising firm. In 1980, he became a resident of the United States.

Working for New World Pictures, Harvey served as location auditor on "Galaxy of Terror," "Slumber Party Massacre" and "Forbidden World," and handled post-production accounting on "Battle Beyond the Stars," "Georgia Peaches" and "Follow That Car." Harvey was instrumental in encouraging writers Don Oppen and James Reigle to write "Android," which he presented to Roger Corman. He served as executive producer on the film, which went on to critical and commercial success. After founding Sho Films in 1982, Harvey also served as producer on the successful "Critters," starring Dee Wallace, M. Emmet Walsh and Billy Green Bush.

Barry Oppen (Producer)

Barry Oppen, a founding partner of Sho Films, has served as executive and producing director of two internationally known theatre companies, producing over thirty plays before turning to the film business. The "James Joyce Memorial Liquid Theatre" was

performed in Los Angeles, London and Paris, and enjoyed a five-month run in New York City at the Guggenheim Museum. "America Piece" toured forty states and was presented at international theatre festivals. Oppen also wrote and produced "Broken Vessel," a two-record album on Black history, and has written articles for the Los Angeles Times and various other publications. He also served on the Theatre Advisory Board of the California Arts Council and on the Board of Directors of the New York based Theatre Communications Group.

Oppen has also taught school in West Africa, Illinois and California. He entered the film business as the associate executive producer of "Android," and has been involved, with his partner Rupert Harvey, in producing and developing some ten other scripts.

Don Oppen (Screenwriter)

The multi-talented Don Oppen wrote the original screenplay for "Slamdance" in addition to playing the co-starring role of Buddy, the tormented hood who guides Drood on his nightmare journey to self-awareness. A native of Chicago, Oppen moved to Los Angeles to work, with his brother Barry, at the Company Theater as an actor and playwright. He wrote "Children of the Kingdom" (at the age of twenty), and then penned a political play, "America Piece," for the Provisional Theater. He is also the author of a radio (and later theater) play entitled "Cipher." Oppen has been the recipient of a Rockefeller Foundation Playwright's grant and two Office for Advanced Drama Research grants.

Turning to the film business, Oppen worked for New World in a variety of behind-the-scenes jobs. Eventually he teamed up with James Reigle to write "Android," for which he also won rave reviews for his feature film acting debut as Max 404, the Chaplinesque hero of the sci-fi sleeper. He is currently working on a number of screenplays for Sho Films Ltd., in addition to having a screenplay in development at Warner Brothers.

Amir Mokri (Director of Photography)

Amir Mokri makes his feature film debut on "Slamdance." Originally from Iran, Mokri moved to the U.S. to attend school in Boston. He has done a number of television films in addition to recent music videos for both Bob Seger and Stevie Wonder.

Eugenio Zanetti (Production Designer)

Eugenio Zanetti brings unlimited talent to "Slamdance." Moving between the worlds of art, film and theatre, Zanetti started his career as a production designer on director Pier Paolo Pasolini's film version of "Medea" starring Maria Callas. Other credits include "Camilla," an Academy Award nominee for best foreign film and "The Truce."

Robert Kopecky (Illustrator)

Commercial artist/illustrator Robert Kopecky created Drood's artwork for "Slamdance." A native of San Diego, Kopecky studied at San Diego State and majored in illustration at the Art Center College of Design in Pasadena. He began his career as an underground cartoonist and still designs new wave comics. He has

also exhibited his illustrations at shows both in New York and on the West Coast.

Mitchell Froom (Composer)

Composer/keyboardist/music producer Mitchell Froom provides the music for "Slamdance." Hailing from Northern California, Froom comes from a classical music background. But rock 'n' roll eventually won him over, and he has recently played on recordings by Elvis Costello, the Bangles, and Marshall Crenshaw, to name a few. Froom's approach to the film's score is an innovative one, and includes work by former Wall of Voodoo member, Stan Ridgway.

Lee Percy (Editor)

Lee Percy's background is a widely varied one, having studied acting, technical theatre and film at Juilliard, the Chicago Art Institute and the University of California. His long list of experience includes work on "Kiss of the Spider Woman," "Re-Animator" and "The Blue Lagoon."

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