



LOW

HOLLYWOOD

**WE'RE BACK!**  
**HOLLYWOOD THEATRE ANNUAL REPORT 2021**

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PHOTO BY JOSH LUNDEN

I am grateful to report that the Hollywood Theatre successfully weathered 2021 - truly an uncertain and challenging year in our history. When we started the year, we had been closed since March 2020, and still had no idea how much longer we'd remain shuttered. Like so many of our community's venues and businesses, we were contending with mounting financial strain and worry.

In the face of that uncertainty, we chose to focus on connection and endeavored to share the art of film with you in every way we could. In the spring of 2021, we co-produced a unique outdoor film and music series at The Lot at Zidell Yards. We also renewed our partnership with the Portland Expo Center to bring back the Drive-In Movie Spectacular for its seventh year. Thanks to these partnerships, we knew we could count on offering our audience the opportunity to enjoy our programming safely outdoors. We also used our closure as an opportunity to push forward with the renovation of our lower façade, receiving historic design review approval from the City of Portland in March.

Meanwhile we had an exciting milestone to celebrate - the 30th anniversary of Movie Madness in April. We hosted a livestreamed party with Movie Madness staff and other film fans to revisit the store's history featuring store founder Mike Clark, who answered audience questions and reminisced about his years behind the counter. We even wrote a book to commemorate 30 years of Movie Madness! More about that on page 16.

In June 2021, venues were given the green light to open again. But first, we had some important people to thank - our steadfast members who supported us through our closure. For the last two weekends in June we scheduled several limited-capacity and socially-distanced screenings for members only. For me, it was an emotional and surreal

experience to sit in a theater again and join our members to watch some incredible films like DO THE RIGHT THING, SINGIN' IN THE RAIN, ALIENS, and RAIDERS OF THE LOST ARK.

For our grand reopening on July 2, 2021, Head Programmer Dan Halsted knew immediately he wanted to premiere the new music documentary (and eventual Oscar winner) SUMMER OF SOUL as our first official film back at the Hollywood. Thanks to our amazing audiences we came back with a bang, selling out multiple screenings and closing out its run with the #2 box office sales in the country. As the year progressed, we ramped up our programming with the outstanding films, original series, and live events we're known for.

In December we finished the year on solid footing, thanks to you. We were selected as one of just eight theaters in the world to receive a 70mm print of LICORICE PIZZA, and once again finished #2 at the box office in the country - an incredible feat! I can't tell you how much audience support for our programming means to us. Strong box office receipts make a difference in helping us book the high-demand films you want to see. Thank you for showing up for us, again and again.

Our most heartfelt gratitude goes out to you, our audience, for helping the Hollywood and Movie Madness return strong in 2021.

With gratitude,

Doug Whyte  
Executive Director

# WHO WE ARE

The Hollywood Theatre is a not-for-profit organization whose mission is to entertain, inspire, educate and connect the community through the art of film while preserving a Portland landmark.

Here, cinema is the ultimate art form - worthy of celebration, study, and preservation. We are well-known for championing the film arts with screenings in 16mm, 35mm, and state-of-the-art digital projection. In addition, we're proud to be the only film venue in Oregon with the capability to regularly project in 70mm format, the most premium movie-viewing experience available.

We have served the local filmmaking community by promoting the work of Oregon filmmakers at our award-winning free microcinema at Portland International



Airport. We also provide fiscal sponsorship to more than twenty Oregon-based independent film projects and festivals.

In 2017, we launched a successful crowdfunding campaign to save the legendary Portland video store Movie Madness - now a program of the Hollywood. With its dynamic archive of over 80,000 titles, a myriad of movie memorabilia, and a new community screening room, Movie Madness lives on as an essential resource for film lovers.

During our temporary closure in 2020, we worked to establish new programs that would help us continue to deliver on our mission until we could reopen. One of those

was Movie Madness University, a film education and appreciation program. MMU began with virtual lectures and discussions during our temporary closure, but after reopening in 2021, we expanded our offerings to include in-depth four-week seminars and casual curated film series.

We are forever grateful to you - our film community - for not only your steadfast support during our closure, but your unbridled enthusiasm when we finally fully reopened in July 2021. We're still here because of you. Thank you.

# THERE'S NO PLACE LIKE THE HOLLYWOOD THEATRE

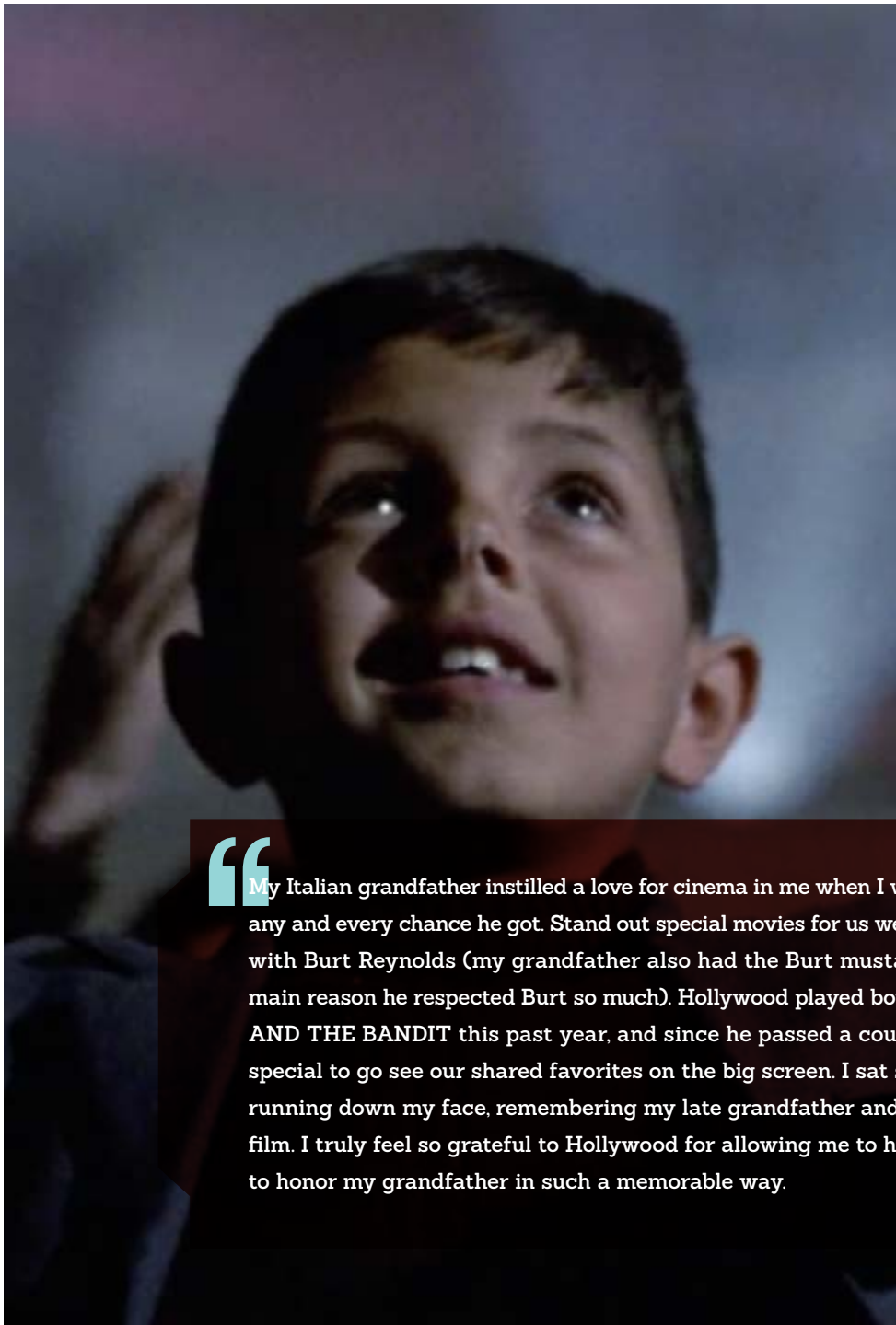
Every holiday season, we ask our audience for their favorite Hollywood Theatre experience from the past year. Here are some of our audience's favorite moments of 2021.



“

I got to see **SUMMER OF SOUL** in 2021. It was my first real outing since the pandemic, and I was so thrilled to be back at the Hollywood! I could feel the excitement around me, and everyone seemed to be having a great time. Watching a film with a room full of people brings a much different experience than watching at home!

- JESSICA K.



“My Italian grandfather instilled a love for cinema in me when I was young, taking me to the theatre any and every chance he got. Stand out special movies for us were CINEMA PARADISO and anything with Burt Reynolds (my grandfather also had the Burt mustache, pretty sure that might be the main reason he respected Burt so much). Hollywood played both CINEMA PARADISO and SMOKEY AND THE BANDIT this past year, and since he passed a couple years back it felt so incredibly special to go see our shared favorites on the big screen. I sat silently in CINEMA PARADISO, tears running down my face, remembering my late grandfather and what made me so passionate about film. I truly feel so grateful to Hollywood for allowing me to have such a powerful experience and to honor my grandfather in such a memorable way.

- JANA MCMINN



“Attending The All Night Horror Movie Marathon after having seen “THE NIGHTMARE BEFORE CHRISTMAS” with the Oregon Symphony! That’s five films in ONE night.

- COLLIN HEGNA



FINALLY getting to see THE FRENCH DISPATCH on the big screen after multiple delays to its theatrical release was just what the doctor ordered.

- ANONYMOUS



“I loved I KNOW WHAT YOU DID LAST SUMMER and 10 THINGS I HATE ABOUT YOU sooo much! I enjoy the preshow introductions and entertainment. Carla Rossi is a great host for queer horror-she’s so welcoming and her makeup scares me.

- ANONYMOUS



“I loved seeing LICORICE PIZZA in 70mm, and was also happy that the Hollywood did a screening of DRIVE MY CAR, a movie I had been wanting to see but that hadn’t been out in any other theaters that I was aware of. I love that the Hollywood has been safe about COVID and that they continue to show smaller-budget films, films from different eras, and more diverse films than your typical movie theater.

- ANONYMOUS

“ I loved the showing of THE GENERAL with the live pipe organ accompaniment. The bonus 1919 FELIX THE CAT cartoon was also a highlight.

- ANONYMOUS



“ I've been attending B-Movie Bingo for many years, and have absolutely loved being part of the local film community and laughing in the audiences together. What you all do at the Hollywood Theatre is very important to me, and is a big reason why I love this city.

- ANONYMOUS

My friends rented out the Hollywood Theatre for my birthday. It is one of my favorite places in all of Portland and I got a bit misty eyed going back for the first time since COVID.

- ANONYMOUS



“ Seeing SUMMER OF SOUL as our first post-lockdown movie was so joyous; of course the movie, but also being in the building, celebrating with others, laughing and crying under our masks. It meant Portland was back for me.

- KYLA SWEET



I was so so so so excited to see THE POWER OF THE DOG in theaters. I convinced a friend to go with me because Campion is one of my favorite directors. To not only see that movie but experience and feel the intensity of it in theaters was amazing. Thank you!

- ANONYMOUS



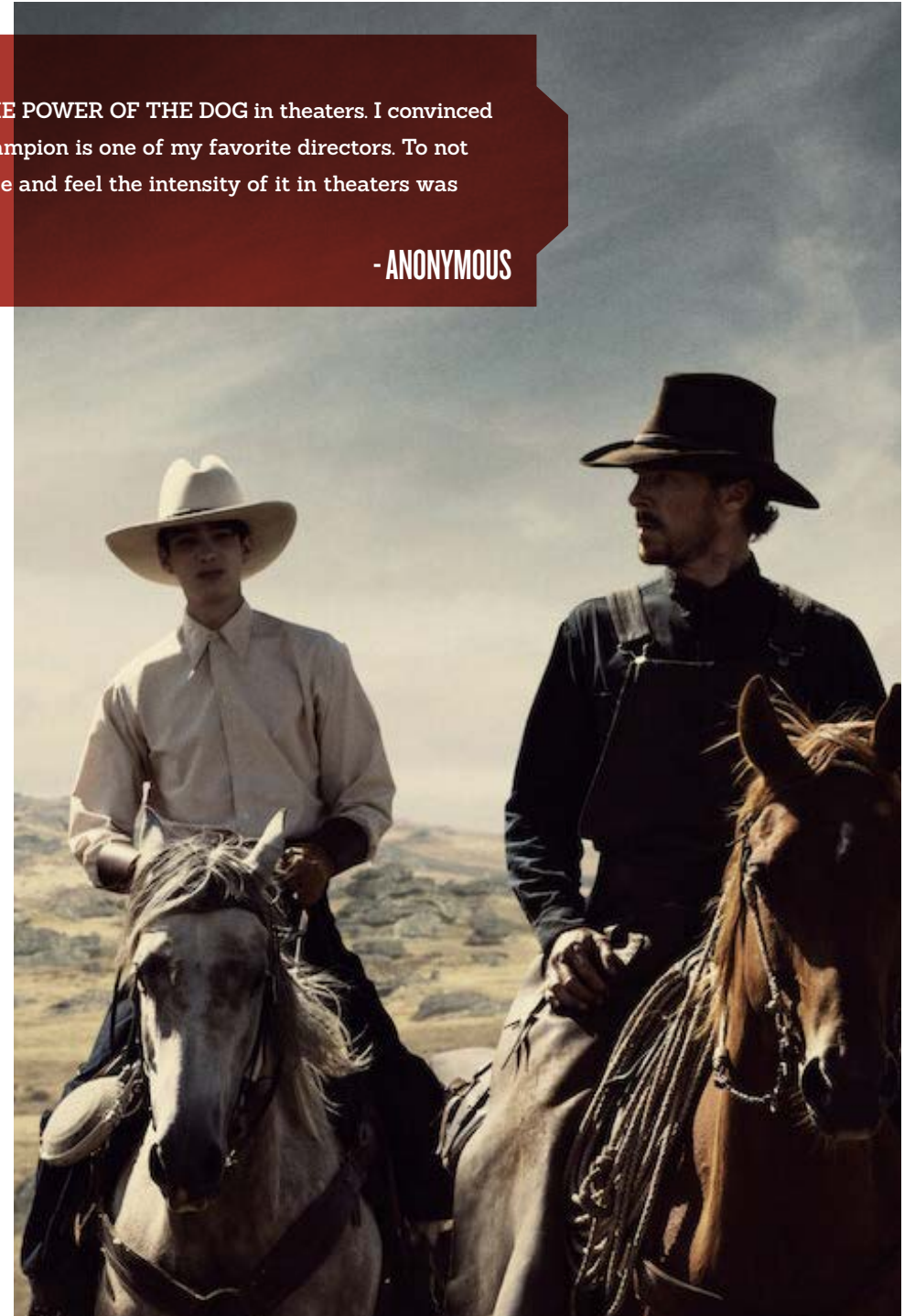
My wife and I took her co-worker, whom is a recent college grad, to see "AIRPLANE!". I thought my wife's co-worker was going to fall out of her chair, because she was laughing so hard.

- ANONYMOUS



Meeting Michael Berryman was a blast. Very nice guy and cool stories.

- ANONYMOUS



# TOP TEN NEW RELEASES TICKETS SOLD

1. THE FRENCH DISPATCH
2. SUMMER OF SOUL
3. LICORICE PIZZA
4. THE GREEN KNIGHT
5. CANDYMAN
6. LAST NIGHT IN SOHO
7. THE VELVET UNDERGROUND
8. NIGHTMARE ALLEY
9. LAMB
10. OLD





# HOLLYWOOD THEATRE

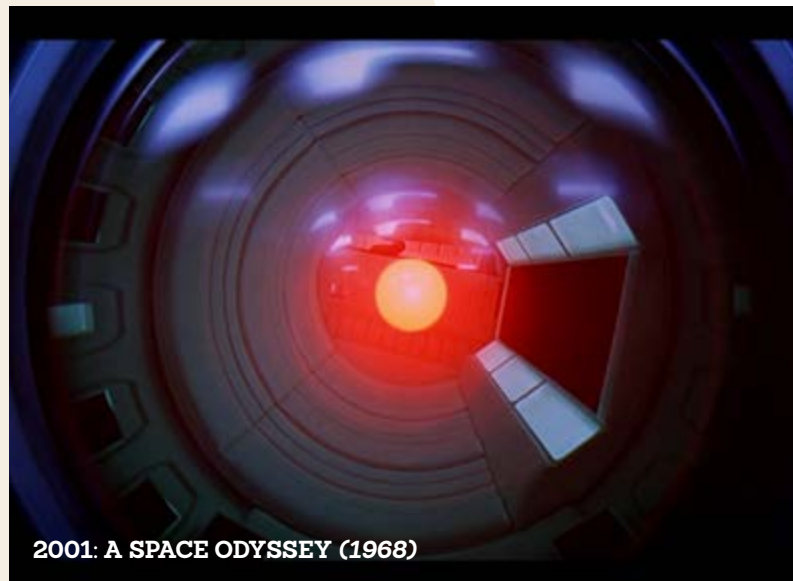
## TOP TEN REPERTORY TICKETS SOLD

1. 2001: A SPACE ODYSSEY in 70mm
2. ONCE UPON A TIME IN HOLLYWOOD in 70mm
3. TENET in 70mm
4. MULHOLLAND DRIVE with Rebekah Del Rio
5. BLADE RUNNER: THE FINAL CUT
6. DIE HARD
7. POSSESSION
8. IT'S A WONDERFUL LIFE
9. THE MATRIX
10. JAWS





ONCE UPON A TIME IN HOLLYWOOD (2019)



2001: A SPACE ODYSSEY (1968)



TENET (2020)



LICORICE PIZZA (2021)

FILMS AND EVENTS 2021

# 70MM SCREENINGS

Here at the Hollywood, we champion film as an art form, and we celebrate it by screening original film formats. In 2015, we brought 70mm back to Portland thanks to generous contributions from our audience.

70mm, which reached its pinnacle in the 1960s and '70s, features a greater aspect ratio and higher resolution than traditional 35mm film and is considered by many cinephiles to offer the very best movie-viewing experience available. We are currently the only film venue in Oregon to regularly screen 70mm.

To celebrate our reopening in July 2021, we presented several sold-out 70mm screenings of ONCE UPON A TIME IN HOLLYWOOD, TENET, and our private print of 2001: A SPACE ODYSSEY. In December 2021, we were proud to be one of just eight theaters in the world to receive a 70mm print of Paul Thomas Anderson's latest film, LICORICE PIZZA. We were the 2nd highest grossing theater in the country during its opening week!



FILMS AND EVENTS 2021

# 2021 PHFF PORTLAND HORROR FILM FESTIVAL

The Portland Horror Film Festival is the premier all-genre horror festival in Portland, and yearly brings to the dark and dreamy Pacific Northwest the best independent short and feature-length horror films from around the world. This year's fest took place July 28 through August 5, 2021 and served up more than 60 independent horror feature and short films. This nine day carnival of horrors was a hybrid event with in-person screenings at the Hollywood Theatre as well as films, Q&As, and panel discussions streaming online.

*PHFF is programmed by festival directors Gwen and Brian Callahan.*



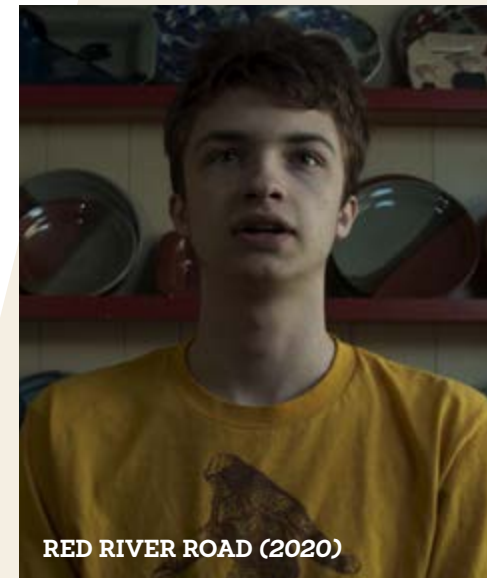
GREYWOOD'S PLOT (2020)



MARELD (2020)



THE STAIRS (2020)



RED RIVER ROAD (2020)



MIIMALAND (2020)



RED SNOW (2020)



THE TURNING OF THE SCREW (2020)



Y TU MAMÀ TAMBIÉN (2001)



LOS LOBOS (2019)



MEU NOME É BAGDÁ (2020)



CHARLOTTE (2020)



OAXACALIFORNIA: THE RETURN (2021)



LA LLORONA (2020)

FILMS AND EVENTS 2021

# 2021 PDXLAFF PORTLAND LATIN AMERICAN FILM FESTIVAL

Portland Latin American Film Festival (PDXLAFF) is dedicated to showcasing perspectives of Latin American culture through an exploration of Latin film and increasing the visibility of Latin American cinema locally.

For its 15th season in September, October and November 2021, PDXLAFF screened six films from Argentina, Paraguay, Guatemala, Mexico, Brazil, and the United States.

*PDXLAFF is a fiscally sponsored project of the Hollywood Theatre. The festival is programmed by Maria Osterroth, PDXLAFF Founder and Director.*



# “IT’S ALIVE!”

## THE RETURN OF QUEER HORROR

It’s been called “a goddamn Portland treasure.”\* It sells out like clockwork, with nearly 400 queers and allies dressing up and packing into a 96-year-old moviehouse to celebrate horror and queer community. Somehow, it’s still the only LGBTQ+ horror film screening series in the country. And in 2020, we were all set to celebrate Queer Horror’s fifth anniversary—until something happened (hostess Carla Rossi claims it was her microwave that broke) and we were forced to crawl into the crypt.

But in December 2021, after nearly two years away, Queer Horror came back with a vengeance with a sold-out screening of *I KNOW WHAT YOU DID LAST SUMMER*. Portland’s premier drag clown opened the show with a live rendition of “Science Fiction Double Feature” from *THE ROCKY HORROR PICTURE SHOW* to welcome her rabid followers back to church, complete with the return of Jason Edward Davis’s art market in the lobby. In a surprise visit following the opening preshow, Carla was even canonized as a saint by the Portland Sisters of Perpetual Indulgence.

After taking part in the Hollywood’s Drive-In Movie Spectacular the last two summers, touring to Stanford University with the short film program *Queer Horror: Gravest Hits*, and launching *Tales from Queer Horror*, a webseries presenting Carla Rossi’s scripted preshows, returning to the Hollywood in the flesh left few without teary eyes or stomachs aching from laughter.

Queer Horror isn’t just about watching scary movies with an LGBTQ+ bent or horror films from queer creators. It’s about recognizing that the whole genre itself is queer, stemming from the works of the Gothicists and queer filmmakers like F.W. Murnau and James Whale who created visual vocabularies for the monsters we still identify with today. And because Carla is a glutton for punishment, Queer Horror is also about taking Portland drag and



PHOTO BY ROGE STACK

burlesque all-stars and giving them four hours to learn a script, get into costume and makeup, and put on a show with an audience that’s never been more ready—all like a mainstage challenge on RuPaul’s Drag Race, but one that celebrates the very best Portland has to offer after seven years building a community that just keeps getting stronger and spookier.

\*Wm. Stephen Humphrey, *The Portland Mercury*

# HISTORIC LOWER FAÇADE RENOVATION

*In Fall 2019, we launched a fundraising campaign to help repair and restore our historic lower façade. Originally planned to take place in 2020, construction stalled due to the pandemic. Still, we were able to make some meaningful progress on the project in 2020 and 2021. Director of Facilities Virginia Durost reflects on some exciting discoveries that were made during the course of this project.*

The lower façade (the area under the marquee) of the Hollywood Theatre has been ever-changing over the years. Constructed in 1926, the lower façade originally featured colorful, glazed terracotta tile on the walls and an open barrel vault with prism glass windows made to refract the light within and without. By 1934, framed display panels were mounted over the top of the terracotta tiles that faced Sandy Blvd. As of 1959, historic photos show that the walls



PHOTO BY ?



below the marquee were entirely enclosed with what appear to be some sort of sign board construction. And in 1965, the theater was closed for remodeling, including building permanent lathe and plaster walls on the lower façade. As the theater's appearance changed over the decades, a good deal of historic detail and beauty was lost.

In 2016-2017 we undertook a project to replace the aluminum front doors with mahogany doors patterned after the originals. At the start, the project also included removing the 1965 red marble wainscot, patching the walls and repainting. It didn't take long to uncover signs of water intrusion and masonry failure, and we quickly realized that the lower façade renovation was a much larger project than just patching and painting.

By early 2019, architect Paul M. Falsetto and I had engaged in a number of conversations about the lower façade design. As the year progressed we refined the design and launched a successful fundraising campaign - raising over \$150,000 from our generous film community. We were thrilled to finally have the resources to make this project a reality.

And then 2020 happened, with all its attendant complications. Still, we pushed forward. In August of 2020 we were able to proceed with some investigation work. Small access holes were cut out of the lathe and plaster walls. We crossed our fingers in hope that all the beautiful original terracotta had just been covered up.

We didn't find the wall tile or the columns and cornices for which we had hoped. However, a fortuitous decision to poke my head through the wall opening, limbo style, revealed something else. There above me was color, texture and terracotta! Unbeknownst to Paul and I, there was a complete arch of pristine glazed terracotta tile hidden away above our front entry. Scratching our heads in puzzlement as to why this would ever have been covered up, we immediately resolved that it wouldn't be any more.

Historic design review, a normally lengthy process (and necessary for our historic building), became even more glacial due to COVID-19. We finally received approval for the project in March of 2021. More investigation holes cut, more measuring and permitting and contract negotiations. We were busy!

In early November 2021, the 1965 walls came down and our jaws dropped. Revealed to us, after fifty-six years hidden, were three original bas reliefs over the front doors and patches of the original terrazzo flooring. It's not a stretch to say that these were a game changer. Original pieces like this are what you hope for in historic preservation but so rarely find.

We're thrilled by the architectural discoveries that were made, and can't wait to unveil a beautifully updated lower façade to our community in 2022.



# MOVIE MADNESS UNIVERSITY ONLINE



Movie Madness University is a film appreciation program from the Hollywood Theatre and Movie Madness. Launched as an online program in May 2020, our class offerings now range from in-depth four-week seminars to casual curated film series as well as virtual presentations. The goal of all of our programming is to help people learn more about movies; explore Movie Madness' world-class collection; and meet like-minded film lovers.

Classes are held at Movie Madness (4320 SE Belmont), in our state-of-the-art Miniplex.

In 2021, we offered a mix of virtual and in-person education, including our first multi-week course in January, the Roger Corman Master Class, which explored Corman's remarkably diverse and prolific career. Special guests for this series included acclaimed filmmakers John Sayles, Joe Dante, Alex Stapleton, and Peter Bogdanovich, only a year before his passing in January 2022.

Next, we offered a Richard Linklater Master Class that explored how the innovative Austin filmmaker has used time in his work, both as a theme and a filmic element. Special guests for the series included Richard Linklater, Melissa Maerz, and Shawn Levy. We followed that up with Women in Docs, a four-week discussion-based class taught by Kia Geraths, which examined trends and genres in documentary filmmaking through the lens of four films by women directors.

In addition to other outstanding virtual classes and presentations through spring and summer 2021, we began our in-person classes in October with classes on Cult Horror of the 1970s, 1980s, and 1990s; as well as a John Sayles retrospective and a Crash Course focusing on the work of Japanese actor and director "Beat" Takeshi.

*Did you know? Hollywood Theatre/Movie Madness members receive discounts on courses and access to our archive of past courses and lectures.*



ROGER CORMAN



JOE DANTE



ALEX STAPLETON



MELISSA MAERZ



RICHARD LINKLATER



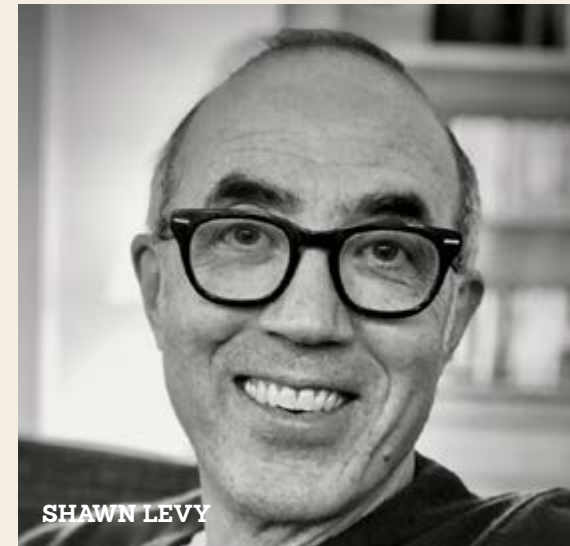
PETER BOGDANOVICH



KIA GERATHS



"BEAT" TAKESHI



SHAWN LEVY

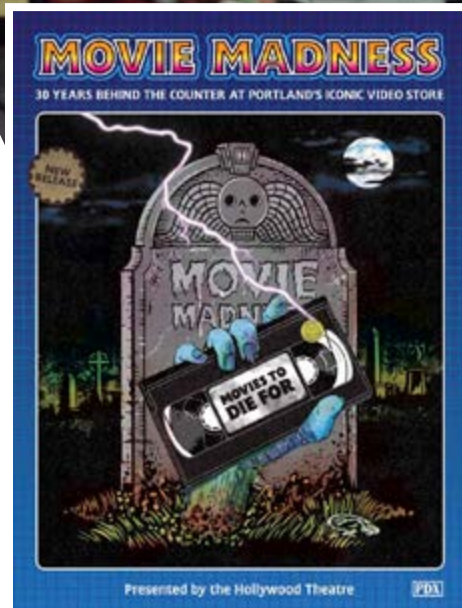




# 30 YEARS BEHIND THE COUNTER AT MOVIE MADNESS

In celebration of the 30th Anniversary of Movie Madness, we wrote a book! Our Director of Education & Community Engagement, Alison Hallett, looks back on how the project came together.

By the end of 2020, it had started to sink in that the pandemic wasn't going to end anytime soon, and I was looking for a project to help us continue to engage with our film community during the Hollywood's closure. Since Movie Madness's 30th anniversary was on the horizon in April 2021, I thought it might be fun to put together "some kind of pamphlet or zine collecting MM history," as I wrote in a half-baked pitch to my boss. Movie Madness is the only surviving video store in a city that once boasted dozens of them; a beloved piece of "Old Portland" in a rapidly changing culture; and a physical media holdout in an era where streaming's dominance is rarely questioned. Surely there must be something to say about all of this?



My half-baked pitch turned into a full-fledged book. In late 2021, we published *Movie Madness: 30 Years Behind the Counter at Portland's Iconic Video Store*. The 60-page book includes everything from a career-spanning interview with store founder Mike Clark to an oral history from past employees to an essay in which Todd Haynes (yes, *that* Todd Haynes) explains how he finds inspiration for his own films in the Movie Madness collection.

When I started researching the project, I was surprised by how difficult it was to find answers to basic questions about how video stores functioned. Where did stores get their tapes, and how much did they cost? Where did hard-to-find tapes actually come from? How weird was it to work at a place with a porno section? I soon realized that while Movie

Madness is a uniquely Portland institution, with a collection shaped by the movie-watching taste of three decades of customers and staff, it also represents something else: a rare glimpse at how video stores actually operate(d). The book's goal, then, would be to use Movie Madness as a lens to shed light on the bygone era of the video store.

For help, I enlisted Movie Madness managing director Matt Parnell and store manager Zoey Wiltsey, as well as art director Nate Ashley and contributing editor Erik Henriksen. At our beer-fueled (socially distanced) production meetings on the patio of the Horse Brass, we tossed around story ideas and brainstormed fun visual elements (like the endpapers, a collage of customer complaints left in DVD cases over the years). It was a productive and joyful collaboration; while we certainly won't remember this pandemic fondly, I think our team will all look back with some amazement on the fact that somehow, in 2021, we made a book.

My favorite part of the process, other than the production meetings, was when we put out a call for customers to share their memories of the store. We heard from people who grew up going to Movie Madness who now take their own kids to pick out movies; people who visited the store on first dates and birthdays; people who developed their cinematic sensibilities in the stacks. These stories made it abundantly clear that, whether their last visit was two days ago or 15 years ago, Movie Madness means something to people. And that's what we hoped to capture.

Get your hands on a copy of *Movie Madness: 30 Years Behind the Counter at Portland's Iconic Video Store at Powell's*, co-publishers *Floating World Comics*, the [Hollywood Theatre merch store](#) and of course, *Movie Madness*.



# THE MAN BEHIND THE MADNESS

## EXCERPTED FROM MOVIE MADNESS: 30 YEARS BEHIND THE COUNTER AT PORTLAND'S ICONIC VIDEO STORE

*In 2021, to commemorate Movie Madness's 30th anniversary, we sat down with Mike Clark, the store's 74-year-old founder, for an in-depth interview about his career in the video store industry. The interview was conducted by Mike's nephew Matt Parnell, who has worked at Movie Madness since 2000 and is the store's Managing Director & Head Curator.*

### **Can you tell us a bit about your background?**

My background was in film. I started off as a film editor in 1970 at 20th Century Fox at the television lot. The first film I ever worked on was CITY BENEATH THE SEA for Irwin Allen. And I went on to work my way up through the ranks of becoming a post-production coordinator at various studios-Paramount Studios, working on RAIDERS OF THE LOST ARK, and at MGM, working on POLTERGEIST. And television shows, too. I worked on DALLAS, KNOTS LANDING, LITTLE HOUSE ON THE PRAIRIE. I really loved working in the film industry.

### **What inspired you to open Movie Madness?**

Down in LA, I started renting movies from various rental stores. I had to go to three or four different rental stores to get everything I wanted. And I said to myself, "Wouldn't

it be great to create a video store that specializes in everything?" Every film you wanted to see, every genre that you wanted to explore, under one roof. Instead of having to go to three or four video stores, you'd go to one. And that was always in the back of my mind.

I was under contract for MGM in the 1980s as post-production coordinator, but MGM was bought out in the late '80s, and eventually Sony was going to take over the lot and they pink-slipped everybody. I think the last film I worked on was DEAD POETS SOCIETY for Peter Weir. I had an opportunity to go to Universal Studios and be put under contract there. And so I had to make a decision: Do I go over to Universal Studios? Or do I go with my life's dream, which was to create this video store? I gave it a lot of thought. I wanted to go with my heart, and my heart said that I wanted to create this video store.

### **What was that first year like for you?**

It was a struggle. But I never really thought about where I was going to be tomorrow. All I could think about was today - what works and what doesn't work. I would try something out, and if it didn't work then I would go do something





else, but I just kept feeding into the store. And once people came into the store and signed up, they didn't want to go anywhere else. And Blockbuster, of all places, along with Hollywood Video, they were sending people to us, because they didn't have what people were looking for. The most important thing is to continue to have everything underneath one roof and something for everybody. When you walk in this store, your movie might be rented out, but you're going to walk out with something else, and that's important.

**At some point this store became not just a video store, but a museum. How did that come about?**

Many years ago when I was living in Hollywood, I went over to Grauman's Chinese Theatre one day, and across the street they had one of those museums that was only going to be there temporarily. For the next three months they were going to be... showing the original outfits that were worn by Clark Gable and Vivian Leigh from GONE WITH THE WIND, Rudolph Valentino's outfit from THE SHEIK, Charlie Chaplin's cane and his "Little Tramp" outfit, the Academy Award that was awarded to Judy Garland for THE WIZARD OF OZ - all these things. I went in and I looked at all this stuff I said, "Oh my God!" I'm looking at it up close and personal. And in the back of my mind I said to myself, "Wouldn't it be great to one day have a business and have all these wonderful props and costumes that were used - actually used - in some of the greatest films ever made, and have them on display throughout my business?"

I never gave it any more thought until 1994. I found out through the grapevine that there was going to be an auction at Antique International [in Las Vegas]. They had antiques, rare movie props, costumes, posters, you name it, and they were going to be auctioning off Godfather memorabilia. And the one thing that just caught my eye was Diane Keaton's skirt, sweater, and blouse that she wore in THE GODFATHER PART II. And I said, "God, I would love to have that at my store, just sitting somewhere right next to the counter so people can see it." I thought about it and I said, "Well, you know what, I'm going to bid on it." And I ended up getting it. And once I got it, then all of the sudden reality hit. I said, "Why did I buy that? I just spent \$4,000 on something and I don't know whether it's going to work or not at my store or whether it's going to attract anybody!" And then of course, a couple of my staff members, they weren't exactly thrilled about me spending my money on it. But in the back of my mind, I just kept thinking, "Maybe this will turn into something, who knows?"

A couple of months pass by, and I get a phone call from Ginger from Antique International, saying, "Mike, Shelley Winters's dress just came in, the one that she wore in A PLACE IN THE SUN. It's designed by Edith Head. It's got the certificate of authenticity going with it." I ended up buying that. And right after that came the PSYCHO knife. From then on, the collection just kept spreading and spreading. I did it as an attraction. I'm a showman, and I wanted to have people enjoy seeing these wonderful pieces.

**Is there anything else that you want to share?**

I want to personally thank all the wonderful people that have patronized Movie Madness over the years - and the people that are just discovering it. Thank you for continuing the legacy, continuing renting, and keeping the store alive. All you customers out there have made this store what it is today. I also want to give an equal thank you to every employee that ever worked for me, from the very beginning all the way up to who's working in the store now. And the Hollywood Theatre, and everybody that has made the dream of Movie Madness-my dream-come to life. Let's keep it going for decades to come, so that future generations can discover what we've already discovered - a love and respect for movies.

*You can find the complete interview - and so much more - in our book, *Movie Madness: 30 Years Behind the Counter at Portland's Iconic Video Store*. Get your copy at Powell's, co-publishers *Floating World Comics*, the *Hollywood Theatre [merch store](#)* and of course, *Movie Madness*.*



# MOVIE MADNESS

## TOP TEN FILMS BY RENTAL HISTORY: NEW RELEASES

1. MINARI
2. PROMISING YOUNG WOMAN
3. NOBODY
4. THE GREEN KNIGHT
5. TENET
6. FREE GUY
7. KAJILLIONAIRE
8. NEWS OF THE WORLD
9. NOMADLAND
10. THE FATHER





# MOVIE MADNESS

## TOP TEN FILMS BY RENTAL HISTORY: CATALOG TITLES

1. WILD AT HEART (1990)
2. FIRST COW (2019)
3. HOUSE (1977)
4. REPO MAN (1984)
5. POSSESSION (1981)
6. TAMPOPO (1985)
7. THE THING (1982)
8. FANTASTIC PLANET (1973)
9. CEMETERY MAN  
(DELLAMORTE DELLAMORE) (1994)
10. SPIRITED AWAY (2001)



# 421 MOVIES IN 365 DAYS

In 2021, our Head Programmer Dan Halsted set out on a quest to watch as many films as possible. He started with a “modest” goal of 365 movies, but by the end of the year, Dan had watched 421.

This is the cream of the crop - a recap of Dan's favorite film discoveries for the year, in his own words. Almost all of them are available at Movie Madness - **check 'em out!**



## I START COUNTING (1969)

Jenny Agutter stars in this British thriller as a schoolgirl who believes that her foster brother may be a serial killer. Extremely layered and complex, probably the best movie I watched all year.



## SHOCK (1977)

A couple is terrorized by the ghost of the woman's former husband, which possesses their young son. Directed by Mario Bava, and featuring extremely creepy in-camera effects.



## SEANCE ON A WET AFTERNOON (1964)

Kim Stanley wants to prove she's psychic so badly that she talks her husband (Richard Attenborough) into kidnapping the young daughter of a wealthy family, so she can use her “powers” to tell the police where the girl is. It all goes horribly wrong.

## DON'T GO TO SLEEP (1982)

A made-for-tv movie about about a little girl who dies in an accident, and her ghost comes back from the dead to murder her entire family!! What?? I watched it twice.





### EDGE OF SANITY (1989)

Anthony Perkins stars in this Jekyll/Hyde tale set in the 1880s, but intentionally looking like the 1980s, with everyone having new-wave hairstyles. Perkins plays a physician who invents crack, smokes it, and becomes Jack the Ripper. Not quite as good as you want it to be, but close.



### HANGOVER SQUARE (1945)

Laird Cregar gives an incredible performance as a composer who suffers mysterious blackouts, and thinks he may be committing horrendous crimes during his spells. As he obsesses over his current composition, he begins to descend into madness.



### PRETTY POISON (1968)

Tuesday Weld stars as a small-town woman who falls for a mentally disturbed Anthony Perkins, believing that he's a secret agent. Murder, mayhem, and double crosses ensue.



### FORTRESS (1985)

Australian tale about a group of children taken hostage from school by some vicious criminals, and held for ransom in the outback. The children turn out to be incredibly resilient, and violently turn the tables on the kidnapers.





# THE LOT AT ZIDELL YARDS

In the spring of 2021, we announced our partnership with The Lot at Zidell Yards - Portland's premier socially-distanced outdoor performance venue - to present a series of film and live music events from May - August.

Making films available to movie lovers in early 2021 was a big challenge for theatres around the country, including the Hollywood. With our past successes presenting films outdoors at the Drive-In at the Portland Expo Center, we were thrilled to have the opportunity to show movies in another safe, socially-distanced environment like The Lot.

The Lot, located at 3030 S Moody Avenue, featured a full stage, a large format LED screen, a site-specific sound system, and on-site food and beverages for guests to enjoy from the comfort of their socially-distanced seating pod.

When we first began planning the series, we immediately reached out to Collin Hegna - acclaimed Portland-based musician, composer, and recording engineer (and known super-fan of the Hollywood and Movie Madness) - for help recruiting our musical guests. Collin is known for leading the band Federale as well as his long term stint as the bassist of The Brian Jonestown Massacre. We asked Collin to share more about his process selecting the amazing musicians who performed alongside our film programming.

Collin said, "Think of me like a sommelier, pairing a fine local live artist to an exquisitely prepared film. I wanted to feature live music from a wide array of genres across the series, and hoped that each performance would either reflect the music within the score, or the overall mood of the film."

Thank you to everyone who came out and helped make our summer music + film series at The Lot at Zidell Yards a success!



PHOTO BY DREW CORNWALL

## 2021 SCHEDULE

- **May 28:** E.T. THE EXTRA-TERRESTRIAL + opening set by Portland Cello Project
- **May 31:** LOVE & BASKETBALL + opening set by Karma Rivera
- **June 8:** REAR WINDOW + opening set by 45th Parallel's Pyxis Quartet, presented by Front Porch Properties PDX
- **June 11:** CRAZY RICH ASIANS (PG-13)
- **June 15:** THELMA & LOUISE + opening set by Roselit Bone, presented by Rally Pizza
- **June 22:** TROOP BEVERLY HILLS
- **June 26:** COMING TO AMERICA + opening set by Cool Nutz and DJ Fatboy, presented by The Mirarchi Family
- **June 28:** STAND BY ME + opening set by The Shivas, presented by Oregon Film
- **July 20:** LABYRINTH, presented by Deb Counts-Tabor REALTOR®
- **July 27:** THE MUPPET MOVIE, presented by Oregon Health Insurance Marketplace
- **July 28:** CASABLANCA + opening set by Onry
- **Aug 3:** WALL-E , presented by Portland EcoFilm Festival and Crag Law Center



# PDX DRIVE-IN MOVIE SPECTACULAR

We were thrilled to be able to bring a fun movie-going experience to our audiences yet again during summer 2021 with the 7th Annual PDX Drive-In Movie Spectacular at the Portland Expo Center. Our film series included entries from some of the Hollywood's Signature Series like Queer Horror, #OregonMade, the Portland Black Film Festival, and more. We also continued working with acclaimed Portland-based musician Collin Hegna of Federale to book some incredible live music opening acts before our films.

A big thank you to the staff at the Portland Expo Center for inviting us to be a part of their annual drive-in event once again.



PHOTO BY NASHCO



## WITH SPECIAL THANKS TO OUR SPONSORS:

# xfinity

Beulahland

Libby Burke & Brad Robison

Caldera

Colibri

Miranda Diaz

First Place Homes PDX

Jam on Hawthorne

Love Portland

The Mirarchi Family

New Belgium

Relay Resources

Drew & Shane Smith-Sahnow

## 2021 SCHEDULE

- **July 29:** RAIDERS OF THE LOST ARK  
w/ DJ Gregarious



July 30: REPO MAN w/ Federale

- **July 31:** Cinema Classics: THE WIZARD OF OZ  
w/ Jeffrey Martin

- **Aug 5:** BILL & TED'S EXCELLENT ADVENTURE  
w/ Dirty Princess Band

- **Aug 6:** OregonMade: THE GOONIES w/ The Builders  
& The Butchers

- **Aug 7:** Portland Black Film Festival: BLADE  
w/ DJ Tony Stewart



Aug 12: GREASE w/ Ex Kids

- **Aug 13:** THE PRINCESS BRIDE w/ Bill Wadhams  
(from Animotion) & Friends

- **Aug 14:** Queer Horror: THE CRAFT w/ Glùme

- **Aug 19:** STAR WARS: THE EMPIRE STRIKES BACK

- **Aug 20:** Pipe Organ Pictures: SAFETY LAST  
w/ Dean Lemire playing a live organ score



Aug 21: Latino Network:  
LA BAMBA w/ Freddy Trujillo

- **Aug 26:** MONTY PYTHON & THE HOLY GRAIL  
w/ Bahttsi

- **Aug 27:** TEXAS CHAINSAW MASSACRE w/ Abronia

- **Aug 28:** Isn't She Great: ROMY & MICHELE'S HIGH  
SCHOOL REUNION w/ MANE



# OUR DONORS + CONTRIBUTORS

We are deeply grateful for our community's steadfast support. For decades, the generosity and engagement of our members and donors has helped preserve the heritage of the historic Hollywood Theatre and Movie Madness. We'd like to especially thank the following supporters who gave \$250 or more in 2021.

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 Roy Abramowitz  
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 Ian Campbell  
 Chris Campbell  
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 Jayme Caruso

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 Zachary Cassels  
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 Jay Castaldi & Alexis Wilson-Castaldi  
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 Das Chapin  
 Ringwood & Meghan Chen  
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 Kelly Childers  
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 Wade Christensen  
 Deidre Christensen  
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 Christian Dolan  
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 Keely Dorsey  
 Kian Doughty  
 Torgo Douglas  
 Robert Douglass  
 Neil Duxtader  
 Maya Drake  
 Daniel Drebing  
 Madelynd Driscoll  
 Kathryn Drumm  
 Ginny Duck  
 Michael Duey  
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## SNACKS AND BEVERAGES SERVED

(JAN 2021 - DEC 2021)



BEER & CIDER

471,632 oz



SODA

120,888 oz



POPCORN

19,129 bags



PIZZA SLICES

13,952

2021

PROGRAMMING  
SNAPSHOT



BIPOC  
DIRECTED FILMS

64



FEMALE  
DIRECTED FILMS

31



FOREIGN  
LANGUAGE FILMS

44



TRADITIONAL  
FILM FORMATS  
(16MM, 35MM, 70MM)

69



LOCALLY  
MADE FILMS

4

Matt Fritchman  
Daniel & Leah Frye  
Fullbright  
Annaliese Furlong  
John Gadon  
Aaron Gaguine  
Hannah & Joshua Galbraith  
Alan & Rebecca Galloway  
Danny Garcia  
Max Garcia  
Terence Gariety  
Bennett & Trish Garner  
Michael Gatewood  
Elisabeth Geier  
Jim Gerber  
Jonathan Gibson  
Christopher Gilmore  
John Ginn  
Aleksandra Globig  
Harold Gold  
Xela Gold  
Richard Goldenberg  
Michael Gomes  
Adam Gonsalves  
George Goodstein  
Adrian Gorman  
Lenny Gotter  
Kimberly & Marc Goujon  
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Stella Green

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Barbara Hampson  
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Nancy Hawver

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JR Heard  
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Dana & Kenny Hendricks  
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Dana Hinger  
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Cheryl Ikemiya  
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Jake Johnson  
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Jeffrey Jones  
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Vincent Kukua  
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Kelley Kytlica  
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Kristin Larson  
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Kristin Lensen &  
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David Levine  
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Lex Pan Law  
Margaret Lieder  
Robert Lilly  
Allison Lindauer  
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Sally Loomis  
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Maddie & Tim Loup  
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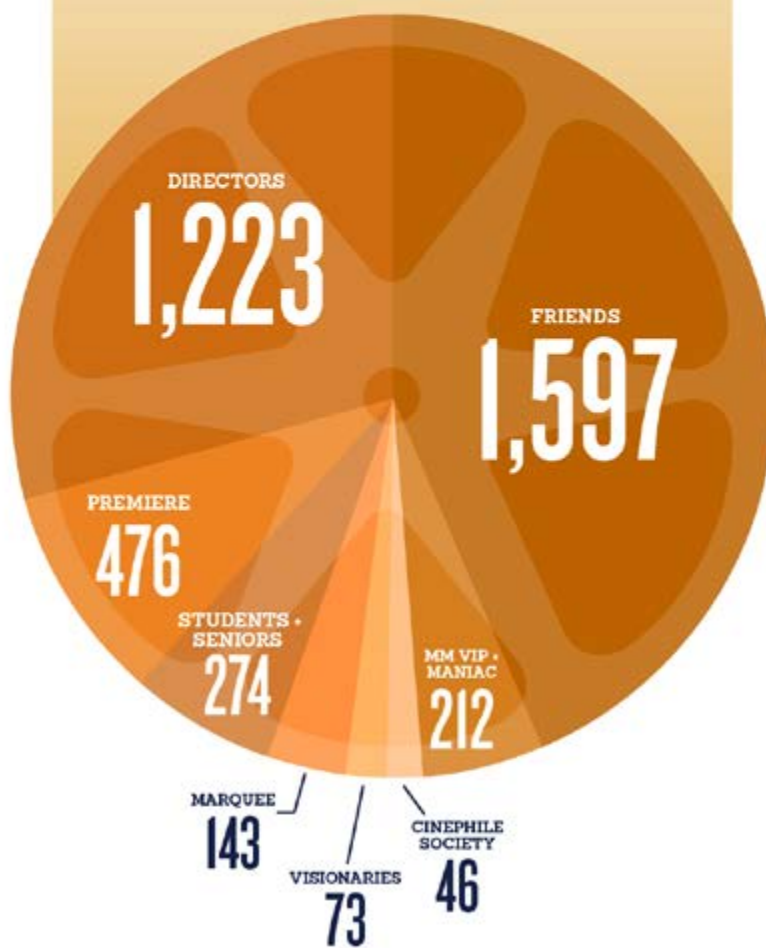
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James Moore  
Miriam Morehart  
Benjamin Morgan  
Shane Morgan - Inhabit  
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Gretchen Morley  
Denise Morris  
Jennifer Mundy  
Miles Munroe

## OUR MEMBERSHIPS

TOTAL AS OF  
DECEMBER 31, 2021

# 4,044



My Vinyl Underground  
& Books with Pictures  
Richard Myers  
Neal Naigus  
Brett Nair  
Daniel Napolitano  
Tamara Nava Castrejon  
Aaron Nesbit  
Andy Neville  
New Belgium Brewing  
Sam Newman  
Gretchen Newmark  
Eric Newton  
Next Level Burger  
Taylor Nichols  
Jack Nickels  
Colleen Nielsen  
Nike  
Kevin Nolting  
Laura Norton  
Brian O'Donnell  
Takaaki Okada  
Diane & William O'Keefe  
Sam Oliver  
One Hundred Seconds  
Video Production  
Oregon Arts Commission  
Oregon Community  
Foundation  
Oregon Cultural Trust  
Oregon Film & Video Office  
Kellie Orourke  
Devin O'Rourke  
Morgan Painter  
Neil & Nina Palludan  
Bryon Panaia  
Lisa Pardini  
Rodney Paris  
Jeffrey Parnaby  
Roopal Patel &  
Jonathan Reed  
Greg Patton  
Michael Payne  
Alex Peery  
Grace Peters  
Matthew Petrie  
Lee Phillips  
Dennis Poggenburg  
Naomi Pomeroy  
Popina Swimwear  
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Caitlin & Joshua Price  
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Prichard Family  
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David Prosser  
Laura Proud  
John Pulliam  
Amanda Punton  
Branan Purvine-Riley  
Maribeth Pusieski  
Amy Qualls & Noah Brand  
Nicholas Raethke  
Margaret Raines  
Miranda Rake  
Russell Ramsey  
James Rapp  
Leigh Rappaport  
Phoenix Rath  
Jennifer Rauch  
Chris Rauschenberg  
Mark Ray  
Bonnie & Peter Reagan  
Melanie Redler  
Sam Reed  
Reed & Scooter  
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Cultural Council  
Vicki Reitenauer  
Relay Resources  
Relhok Industries  
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Gillian Richardson  
John Richter  
Stephen Rickard  
Brian Riffel & Hilary Evart  
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Jennifer Roark  
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Carol Rose  
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Cara Rozell  
Ellen Rubinstein  
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Will Ryan

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Adam Salazar  
Jon Salimes  
Christine & Steve Satterlee  
Savannah Satterlee  
Alma Saucedo  
Pat Scheans  
Pamela Schmid  
Ben Schonberger  
Beth Schoonover  
Marc Schuette  
John Schulte  
Matt Schulte  
Alexandria Schultz  
Mark Scott  
Settlemier's Award Jackets  
Joan & Paul Sher  
Anna Shogren  
Randy & Susan Siefkin  
Mark Siegel  
Sara Sifuentes  
Amy Silliman &  
Guillaume de Bergh  
Erica Sinkovic  
Michaela Skiles  
Erik Skinner  
Eric Skye  
Gene Sluder  
Matt Smiley  
McCoy Smith  
Brian Smith  
Ann Smith  
Liz Smith Currie  
Drew & Shane Smith-Sahnow  
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Stoutert Fund  
Dwayne Stowell &  
Shannon Marich  
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Sylvia Tesh  
Ned Thanouser  
Kathy Thomas  
Garrett & Mackendree  
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Seamus Thompson  
Chris Thurman  
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Juliana Tobon  
David Tomaro  
Asha Toulmin  
Liz Tran  
Richard Tron  
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TVC1tech  
Two Penguins Productions  
Mike Tylka  
Robert Tyska  
Jeanne Uding  
Union Wine Company  
Regina Vallerani  
& Stephen Kent Michelle  
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VanderSchoor Nathan  
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Wieden+Kennedy  
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Dylan Wilbur  
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Janice Williams  
Peggy Williams  
Gail Williams  
Christopher Willis  
Jake Willis  
Bear Wilner-Nugent  
Anna Wilson  
Jean Wilson  
Ambra Wilson  
Jean Wilson  
Winter Rim Fund-Julie  
Bryant & Bill Roach  
Barry Wooffitt  
McKenzie Workman  
Meg Wren  
Merri Wyatt  
Allyn York  
Halstead York  
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Justin Zimmerman  
Anthony Zoch  
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David Zulaica

# FINANCIAL REPORT

## STATEMENT OF ACTIVITIES

June 30, 2021

(Fiscal Year July 1, 2020 - June 30, 2021)

REVENUE AND SUPPORT	w/o Donor Restrictions	w/ Donor Restrictions	2021	2020
Tickets and concession revenue	\$ 97,327	-	\$ 97,327	\$ 1,919,230
Contributions and grants	\$ 249,930	\$ 399,339	\$ 649,269	\$ 725,263
PPP Loan Forgiveness	\$ 304,279	-	\$ 304,279	-
Donated assets and services	\$ 2,780	-	\$ 2,780	\$ 29,891
Dues and membership	\$ 387,891	-	\$ 387,891	\$ 486,171
Program fees and tuition	\$ 19,409	-	\$ 19,409	\$ 5,552
Video revenue	\$ 131,937	-	\$ 131,937	\$ 326,869
Rent income	\$ 205,756	-	\$ 205,756	\$ 103,805
Other income	\$ 60,310	-	\$ 60,310	\$ 49,812
<b>Subtotal</b>	<b>\$ 1,459,619</b>	<b>\$ 399,339</b>	<b>\$ 1,858,958</b>	<b>\$ 3,646,593</b>
<b>Net assets released from restrictions</b>	<b>\$ 175,571</b>	<b>(\$ 175,571)</b>		<b>(\$ 60,000)</b>
<b>TOTAL REVENUE AND SUPPORT</b>	<b>\$ 1,635,190</b>	<b>\$ 223,768</b>	<b>\$ 1,858,958</b>	<b>\$ 3,586,593</b>
<b>EXPENSES</b>				
Program services	\$ 1,280,028	-	\$ 1,280,028	\$ 3,267,443
Supporting services: General and administrative	\$ 423,416	-	\$ 423,416	\$ 79,866
Fundraising	\$ 158,584	-	\$ 158,584	\$ 228,891
<b>TOTAL EXPENSES</b>	<b>\$ 1,862,028</b>	<b>-</b>	<b>\$ 1,862,028</b>	<b>\$ 3,576,200</b>
Change in net assets	(\$ 226,838)	\$ 223,768	(\$ 3,070)	\$ 10,392
Net assets, beginning of the year	\$ 3,376,306	0	\$ 3,376,306	\$ 3,365,914
<b>NET ASSETS, END OF FISCAL YEAR</b>	<b>\$ 3,149,468</b>	<b>\$ 223,768</b>	<b>\$ 3,373,236</b>	<b>\$ 3,376,306</b>



# STAFF AND BOARD OF DIRECTORS

## STAFF

**Sean Barry**, Theatre Manager

**Joe Bolenbaugh**, Marketing Manager

**Maura Campbell-Balkits**, Theatre Staff

**Brian Chainey**, Movie Madness Inventory Manager

**Matthew Cunningham**, Technical Director

**Jason Davis**, Movie Madness Store Manager

**Leila del Duca**, Theatre Staff

**Jeff Dunford**, Movie Madness A/R Specialist

**Virginia Durost**, Director of Facilities

**Julia Fleming**, Senior Director, Finance & Operations

**Leno Forbes**, Movie Madness Customer Service Manager

**Christen Fulk**, Senior Director, Development & Engagement

**Joel Gaddis**, Movie Madness Customer Service Manager

**Cindy Gawel**, Full Charge Bookkeeper

**Kia Geraths**, Lead Instructor, Movie Madness University

**Cadie Godula**, Projectionist

**Alison Hallett**, Director of Education & Community Engagement

**Dan Halsted**, Head Programmer

**Chris Henager**, Movie Madness Customer Service Manager

**Anthony Hudson**, Community Programmer

**Ben Idlewine**, Movie Madness Customer Service Rep

**Connor Kirkwood**, Director of Theatre Operations

**Melinda Kowalska**, Projectionist

**Rozzell Medina**, Director, Portland EcoFilm Festival

**Emily Mercer**, Projectionist

**Matthew Miller**, Projectionist

**Carlos Molina**, Projectionist

**Brian Mumford**, Projectionist

**Destynee Norwood**, Membership & Grants Manager

**Matt Parnell**, Managing Director & Head Curator, Movie Madness

**Jacqueline Parnell**, Administrative Assistant, Movie Madness

**Mark Patten**, Marketing Assistant

**Dylan Reiff**, Education Instructor, Movie Madness University

**Sara Reinhart**, Movie Madness Customer Service Rep

**Quinn Schwartz**, Movie Madness Customer Service Rep

**Cole Sorensen**, Movie Madness Customer Service Rep

**Satchel Stinson**, Movie Madness Customer Service Rep

**Max Swanson**, Education Instructor, Movie Madness University

**Taylor Taney**, Theatre Manager

**KC Cory Touschner**, Projectionist

**Shane Versalle**, Theatre Manager

**Jamie Victorino**, Theatre Manager

**Cable Wells**, Movie Madness Customer Service Rep

**Sean Whiteman**, Administrative Assistant

**Doug Whyte**, Executive Director

**Zoey Wiltsey**, Movie Madness Store Manager

## BOARD

**Laura Claar**, Treasurer

**Todd Haynes**

**Mike Heilbronner**

**Cheryl Ikemiya**

**Gary King**

**John Mansfield**

**Wendy Marsh**

**Sharon Mirarchi**

**Roopal Patel**, Chair

**Jake Raiton**

**John Rake**

**Brian Riffel**, President

**Jane Sage**

**Gene Sluder**

