



Love God

Frank Grow

USA, 1997

82 minutes ■ Colour/35mm

Production Company: **Good Machine/**

Only Hearts/Crystal Pictures

Executive Producer: **James Schamus, Ted Hope, Shimpei Okuda, Ruth Robles, Louis Robles**

Producer: **Anthony Bregman**

Screenplay: **Frank Grow**

Cinematographer: **Terry Stacey**

Editor: **David Frankel**

Production Designer: **Clay Brown**

Sound: **Tracy McKnight**

Music: **Stuart Gray**

Principal Cast: **Will Keenan, Shannon Burkett, Yukio Yamamoto, Kerri Kenney, Michael Laurence, Dale Soules, Kymberli Ghee**

Print Source/Foreign Sales Agent: **Good Machine, 417 Canal Street, 4th Floor, New York, New York 10013, USA. T (212) 343-9230 F (212) 343-9645**

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Imagine a cacophony of epilepsy-inducing images, a galaxy of stomach-turning monsters, spine-crushing sound and a tsunami of unidentified bodily fluids, all fertilized by a lethally deranged plot. Suffice to say that *Love God* defies easy characterization. Suffice to say that, once the nausea passes, *Love God* will change your life.

Larue, a diagnosed schizophrenic with compulsive reading disorder – a rare ailment which causes the patient to read and then destroy everything in view – is prematurely discharged from an overcrowded New York City hospital. Desperate for a normal life, he flushes his medication down the toilet and takes to the streets with super-thick eyeglasses, leaving him practically blind but relatively well-adjusted. But that night he is attacked by a giant parasitic worm – also the central figure in a subplot involving a mad doctor and his reverse evolutionary theories – and pursued by a malformed goddess monster through the streets.

Meanwhile the other members of his half-way house interact with him and each other: a Tourette's Syndrome-stricken punk rocker; Kali; the blue-skinned Hindu goddess of destruction; and the hardcore clean-aholics across the hall, Helen – Larue's girlfriend, a nymphomaniac in a house dress – and Connie.

One of the many intriguing elements of *Love God* is the way it looks. To save money on production, the filmmakers shot

the film with many kinds of video cameras simultaneously and then cross-cut and manipulated the images – with a dazzling array of effects – to look like neither film nor video. As a result, colours, close-ups and eyeballs pop off the screen in unprecedentedly confrontational ways. Grow's radically extreme rapid cutting style – the movie has 3700 cuts and 68 music cues – only adds to the hallucinogenic esprit.

Love God also contains one of the most unusual erotic moments ever conceived, anywhere.

Director Frank Grow's earlier short, *Red & Rosy*, was a major cult item on the black market tape circuit a few years ago; *Love God* ensures that either Grow will be forever considered a prophet of cinema's future or end his days languishing in some nasty prison.

– Noah Cowan

Frank Grow was born in Hollywood, California in 1962. He worked briefly as an editor and music supervisor for television. In 1990, he made his directorial debut with *Red & Rosy* (90), a short film inspired by his drag racing heroes. *Love God* (97) is his first feature-length film.

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