

NOVEMBER 8-14 ONE WEEK

"BRILLIANT, ANARCHIC... HUGELY FUNNY."

- VINCENT CARBY, NEW YORK TIMES

LUIS BUÑUEL'S KINKIEST COMEDY

THE PHANTOM OF LIBERTY



NEW 35mm PRINT!

(1974) "Long live chains!" shout Spanish prisoners among them monk Luis Buñuel) about to be executed by Napoleon's soldiers (an image evoking Goya's "May 3, 1808"): drunk on sacramental wine, a French captain caresses the statue of a medieval knight's wife, then opens her tomb to find...

toilet bowls, one man exclaiming himself to use the dining room: hard-drinking, poker-playing monks using religious medals as chips; a leather-clad mistress whipping the exposed buttocks of a bourgeois businessman, while in another room a high school boy provides helpful tips to the cops searching for her; a Montparnasse sniper who walks out of his courtroom conviction to public acclaim; and a police crackdown at the zoo bringing everything full circle: "Long live chains!" ... The exhilarating shock of the unexpected is heightened by cameos from some of France's most famous actors, including Jean Rochefort, Michel Lonsdale and Michel Piccoli. "All that is most marvelous and poetic in surrealism at its best."

A RIALTO PICTURES RELEASE. 1.20, 3.20, 5.20, 7.20, 9.20

NOVEMBER 15-21 ONE WEEK

GENE KELLY & STANLEY DONEN'S

SINGIN' IN THE RAIN

SCREENPLAY BY BETTY COMDEN & ADOLPH GREEN



NEW 35mm PRINT! - FIRST TIME EVER IN - DOLBY DIGITAL STEREO!

(1952) Doo-doo-doo... The switch to talkies proves a smooth one for Gene Kelly's silent swashbuckler Don Lockwood ("Dignity! Always Dignity!" he declares, after flashbacks reveal his low beginnings as Western stuntman and thirteenth hooper), but the nasal screech of his screen innamorata, Jean Hagen's Lisa Lamont, calls for dubbing by Hollywood hopeful Debbie Reynolds, while sidkick Dorand O'Connor knocks himself out (literally) to "Make 'Em Laugh" and Kelly and Cyd Charisse dance the Broadway ballet to end all Broadway ballets. Voted one of the 10 Best Films of All Time in a 2002 international critics' poll, 'Singin' in the Rain' boasts more great song, dance and Joe de wire (especially in the iconic title number) than just about any other musical, and, as written by Broadway wunderkinds/Überbuffs Betty Comden & Adolph Green, it's also the funniest movie of all movies about movies. But it was no instant classic — the six-months-older An American in Paris was the new gold standard for musicals and the frothy, much-less-important Rain got shafted at Oscar



~ 50th ANNIVERSARY! ~

time (only Hagen and its musical score were even nominated) — and, in fact, Comden & Green originally balked at the assignment; to devise a story around the songs of Nacio Herb Brown and Arthur Freed, the latter, radio-accidentally, the project's producer. First pondering a singing cowboy saga for Howard Keel, the writers' lightbulb came on when they realized the songs would best be in their own era (roughly 1928 to 1931, during that shaky silence-to-sound transition), an idea that excited both themselves and old pals Gene Kelly and Stanley Donen, who'd already co-directed the movie version of their Broadway smash On the Town. Fifty years later, 'Singin' in the Rain' is still to most people what Pauline Kael called it: "Just about the best Hollywood musical of all time." This vibrant, new 35mm print (from a negative derived from the original Scepter Technicolor separations) uses the film's original multitrack, orchestral recordings (originally mixed into mono) to create true Dolby digital stereo for the very first time!

A WARNER BROS. RELEASE. 2.00, 4.00, 6.00, 8.00, 10.00

NOVEMBER 22-DECEMBER 5 TWO WEEKS

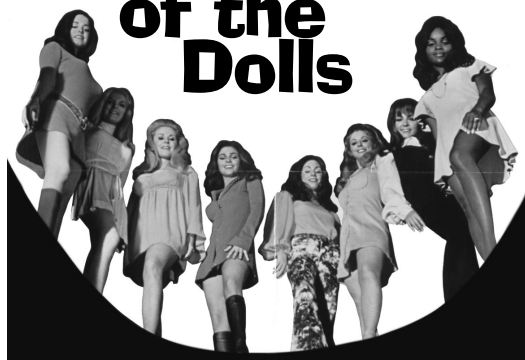


(1970) "It's my happening, and it freaks me out!" It's back to the drawing of the swingin' 70s, as groovy girl group The Carole Nations, six hours after their L.A. arrival (previous gig: a senior prom) get that record contract from John Lahr's freaky poo impresario Ronnie "2-Man" Barzel; and then, despite hit after hit like "Sweet Talkin' Candy Man" and "Look on up at the Bottom," comes the inevitable power dive, to the accompaniment of parties shot like "Laugh-In," toward the sex, drugs, violence and Malibu depths of Hollywood decadence, capped by a solemn-voiced narrator intoning the lessons learned in "the oft-times nightmarish world of Show Business." This is no sequel to Jackie Susanna's Dolls, but a Russ Meyer original — the first major studio (a desperate, we'll-try-anything 20th Century Fox) project of the "King of the NuDees" (Mondo Topless, Vixen, and, of course, Faster, Pussycat! Kill! Kill) aimed to be "a satire, a serious melodrama, a rock musical, a comedy, a violent exploitation picture, a skin flick and a moralistic exposé" via a mopey-as-hell-went-long script by Roger Ebert — yes, that Roger Ebert (probably the only skin flick ever written by a Pulitzer Prize winner). Its bizarre tone achieved by Meyer deadpanning earnest discussions of motivation to sometimes suspicious actors ("If the actors perform as if they know they have funny lines, it won't work") and such outrageous bits as a behaving undercurrent with the Fox fanfare and a siren siren lip-locking with a 45. Its typically robust Meyer cast includes May '66 Playboy Playmate Dolly Read, December '68's Cynthia Meyers, and "Soul Pat" Marcia McBroom (a mere supermodel) as the rockin' chicks; Michael Blodgett ("the great pretty-boy creep of the early 70s" — Dave Kehr); Pam "Fox Brown" Grier debuting in a party scene bit; Vixen's Erica Gavin as a lesbian dress designer; and one-time Mrs. Meyer Ed Williams as a Rolls Royce lover — in both senses. ("There's nothing like a Rolls... nothing... not even a Bentley!") No wonder two prominent critics named it one of the ten best American films of the 60s and '70s!

A CRITERION PICTURES RELEASE OF A 20TH CENTURY FOX FILM 1.00, 3.10, 5.20, 7.30, 9.40

This Is Not A Sequel. There Has Never Been Anything Like It. From the director of VIXEN and FASTER, PUSSYCAT! KILL! KILL!

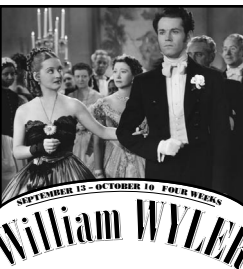
RUSS MEYER'S Beyond the Valley of the Dolls



NEW 35mm PRINT!

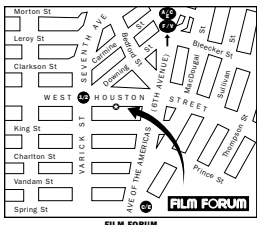
FILM FORUM 2

THE MOVING IMAGE, INC. 209 WEST HOUSTON STREET, NEW YORK, NY 10014



FILM FORUM

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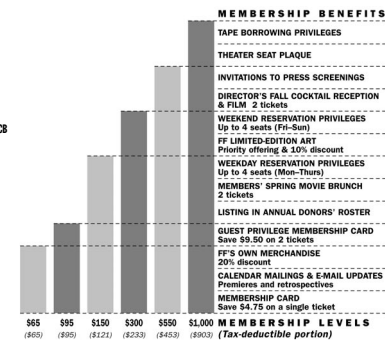
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DECEMBER 6 - 19 TWO WEEKS

ALTMAN'S 70s

SPECIAL THANKS TO WEND AVENUE (BANDCAST & PRODUCTIONS); JOHN KIM, BENE RANZA, LEONAR TAYLOR (MGM); SHAWN BELTON (20th CENTURY FOX); SHREY THORNTON (EQUIP FILMS, LONDON); ROXANE MAY, JERRY GOLDSTEIN, LISA ERANO-SIMIN, MARLENE WOLMAN (WARNER BROS.); ANNE GOODMAN (COURTESY); MICHAEL SCHNEIDER, SUSANNE HOLZMAN (COURTESY); AND TOM NEWMAN (PRODUCTION).

DECEMBER 6 / FRI / SAT BUY TICKETS ONLINE! www.filmforum.com SEPT - DEC 2002 REVIEWS & REPERTORY

IMAGES NEW 35MM PRINT! (1973) Children's book author Susannah York (Best Actress, Cannes), off for a weekend in the country with hubble Rene Auberjonois, spots dead ex-lover Marcel Bouffault at the airport, and then things go way out of control, as characters morph into one another and York asks, "what?" Altman controls things beautifully, borrowing shock effects from the thriller genre... brilliantly shot by Vilmos Zsigmond, superbly acted. - Geoff Andrew, Time Out (London). 1.30, 3.30, 5.30, 7.30, 9.30

THREE WOMEN (1977) Texas working girls link up as Sissy Spacek gets a job at a California desert old age home and gets taken under the wing of her singles' complex roommate, social butterfly wannabe Shelley Duvall. But when they meet embittered artist Janice Rule, things start to get increasingly fantastical. "In the Altman canon, no picture is as strange as this one featuring... Michael Sragow, The New Yorker. 2.00, 4.30, 7.00, 9.30

NASHVILLE (1975) As the disembodied voice of Replacement Party candidate Hal Phillip Walker echoes from his omnipresent sound truck, the fates of twenty-four characters interlock en route to a giant political rally in the country music capital. Altman's exhilarating kaleidoscope of music, religion and politics is "an orgy for movie lovers" (Pauline Kael), With Ronnie Blakely, Lily Tomlin, Ned Beatty, Keith Carradine, Karen Black, Barbara Harris, Shelley Duvall, Geraldine Chaplin, et al. 1.30, 4.30, 7.30

H.E.A.L.T.H. (1979) Backroom shenanigans abound as the wackos converge at a health food convention at a Florida hotel in this biting satire, its incredible cast including Lauren Bacall, Carol Burnett, James Garner, Genevieve Jenkins, and Dick Cavett — but stolen outright by Althea Watters's long-suffering hotel manager. 1.25, 5.20, 9.40

A PERFECT COUPLE (1979) Unlikely couple romantic comedy as a computer matches up uptight, domineering-Dad Paul Dooley with red-hot singer Marta Heflin, caught up in rock group Keepin' 'em Off the Streets. 1.25, 7.30

BREWSTER McCLOUD NEW 35MM PRINT! (1970) In the then-unknown Houston Astrodome's fallout shelter, Bud Cort (Hanoi Kael) and Maude is building massive wings to take an indoor flight, watched over by mysterious protector Sally Kellerman; sportsports tend to end up bird-poop-strewn corpses. Altman's quietest movie, complete with Bullitt parody, ornithology lecturer Rene Auberjonois, and Shelley Duvall in her Jim and Altmann debut. This is its first new 35mm print since its original release! 1.30, 3.30, 5.30, 7.30, 9.30

DECEMBER 15 SUN

MCCABE AND MRS. MILLER (1971) As Leonard Cohen warbles in the background, the Western town of Presbyterian Church goes up around Warren Beatty's cocky gambler and Julie Christie's opium-puffing madam, as they link up personally and professionally — but then corporate interests move in, with a memorable showdown in a driving blindfold. 2.00, 4.30, 7.00, 9.30

DECEMBER 16 MON

A WEDDING (1978) Altman tops his own Nashville record as 48 characters come together for a suburban Chicago wedding, with bride's mom Carol Burnett being romanced by groom's uncle, king-sized Pat McCormick; groom Debi Arnaz Jr. getting a cold shower wakeup; strung-out groom's mom Nina Van Pallandt nodding off at her own party; and — just who is the father of bride's sister Mia Farrow's baby? 3.45, 6.20

QUINTE (1979) In an icy post-apocalyptic world, hunter Paul Newman and pregnant Brigitte Fosdy wander into a frozen city (filmed in actually freezing conditions in Montreal's abandoned Expo '67), where the principal occupation of the inhabitants — among them Fernando Rey and Bill Anderson — is playing the board game Quintet. Second prize: death. 1.30, 6.05

CALIFORNIA SPLIT (1974) Buffalo Bill and the Indians, Paul Newman's Buffalo Bill sells the West of legend, assisted by press agent Joel Grey, and Will Sampson's Sitting Bull provides an omnipresent silent rebuttal and Burt Lancaster's Ned Burntline contemplates what he has wrought. 1.00, 5.20, 9.40

THIEVES LIKE US (1974) Escaped cons Bert Remsen, John Schuck, and protégé Keith Carradine hole up at a rural gas station before going on the bank robbery route, but Carradine and station owner's daughter Shelley Duvall find love. Second, more faithful adaptation of Edward Anderson's novel (after Nick Ray's They Live By Night), with the 30s effortlessly recreated by the film's moody lighting. 2.00, 4.30, 7.00, 9.30

BUFFALO BILL AND THE INDIANS (1976) ...or Sitting Bull's History Lesson, Paul Newman's Buffalo Bill sells the West of legend, assisted by press agent Joel Grey, and Will Sampson's Sitting Bull provides an omnipresent silent rebuttal and Burt Lancaster's Ned Burntline contemplates what he has wrought. 1.00, 5.20, 9.40

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