

NOVEMBER 4-10 ONE WEEK

DEMAGOGUES

NOVEMBER 4 FRI DOUBLE FEATURE!

GABRIEL OVER THE WHITE HOUSE

(1933, GEORGE LA CUCA) "Possessed" by a heavenly spirit, party hack Walter Huston is suddenly transformed into a "Super-President," single-handedly wiping out crime, unemployment... and Congress. "Casually glorifies Presidential death squads, the dismissal of Congress and the suspension of civil liberties." - Vincent Canby, The New York Times. 35mm. 3:00, 7:20

MEET JOHN DOE

(1941, FRANK CAPRA) Homeless Gary Cooper gets recruited as the suicidal John Doe, cooked up for circulation-boosting by would-be fascist publisher Edward Arnold and sob sister Barbara Stanwyck. But when Coop takes the role seriously... 35mm print preserved by Library of Congress. 12:30, 4:50

NOVEMBER 4/5 FRI/SAT

THE DEAD ZONE

(1983, DAVID CRONENBERG) Christopher Walken, after a crash-induced coma, finds that with a touch he knows any other person's secrets. But when he shakes politician Martin Sheen's hand... From Stephen King's novel. DCP. 9:40

NOVEMBER 5 SAT

GABRIEL OVER THE WHITE HOUSE

(1933, GEORGE LA CUCA) See November 4. 12:30

NOVEMBER 5 SAT

CITIZEN KANE

(1941, ORSON WELLES) "Rosebud." The public rise and private fall of newspaper magnate and president wannabe — played throughout by 25-year-old Welles. The most electrifying debut in screen history — acting and directing. DCP. 2:20, 7:10

NOVEMBER 5 SAT

A FACE IN THE CROWD

(1957, ELIA KAZAN) Andy Griffith's guitar-plucking hobo Lonesome Rhodes rockets from an Arkansas jail to TV stardom, thanks to Patricia Neal's coaching. Biting satire on advertising, the boob tube, and the packaging of politicians, from the On the Waterfront team of Kazan & Budd Schulberg. "Essentially a political horror film." - J. Hoberman. 35mm. 4:40

NOVEMBER 6 SUN

THE GREAT DICTATOR

(1940, CHARLES CHAPLIN) The Little Tramp becomes the Little Jewish Barber, breezily showing a customer to the governor's mansion — but then... From Robert Penn Warren's novel, based on the rise of Louisiana's Huey Long. Academy Awards for Best Picture, Best Actor (Chaplin), and Supporting Actress Mercedes McCambridge. 35mm. SUN 2:00, 6:15 MON 2:35

*PART OF OUR WEEKLY FILM FORUM JR. SERIES. ALL SEATS \$8.00

NOVEMBER 6/7 SUN/MON

DOUBLE FEATURE!

ALL THE KING'S MEN

(1949, ROBERT ROSSON) Broderick Crawford's self-described kick Willie Stark speaks up for them on route to the governor's mansion — but then... From Robert Penn Warren's novel, based on the rise of Louisiana's Huey Long. Academy Awards for Best Picture, Best Actor (Crawford), and Supporting Actress Mercedes McCambridge. 35mm. DCP. 12:30, 4:10, 7:50

NOVEMBER 6/7 SUN/MON

DOUBLE FEATURE!

BORN YESTERDAY

(1950, GEORGE CUROS) Thin-skinned bully junkman Broderick Crawford hires intellectual William Holden to give some couch to "dumb broad" girlfriend Judy Holiday — in the role that won her an Oscar against some stiff competition (look it up!). DCP restoration. SUN 4:10, 8:25 MON 12:30

NOVEMBER 7 MON

A FACE IN THE CROWD

(1957, ELIA KAZAN) See November 5. 4:45, 7:15, 9:45

NOVEMBER 8 TUE DOUBLE FEATURE!

SABOTEUR

(1942, ALFRED HITCHCOCK) Robert Cummings uncovers a spy ring led by crypto-Nazi Otto Kruger. Hitchcock: saboteur Norman Lloyd's smirking glance out of a cab window while the Normandie sinks. Rehearsal for North by Northwest, with spectacular Statue of Liberty climax. DCP. 12:30, 4:10, 7:50

NOVEMBER 8 TUE DOUBLE FEATURE!

DUCK SOUP

(1933, LEO MCCAREY) Making the world safe for Marxism, Groucho's Freedonian President Rufus T. Firefly takes on Sylvania, while Chico hawks peanuts, Zeppo croons, and Harpo dives into the lemonade. DCP restoration. 2:40, 6:20, 10:00

Happy 102nd Birthday, Norman Lloyd

Today, Election Day, is the 102nd birthday of Norman Lloyd, the legendary actor/director/producer who made his feature debut in the title role of Hitchcock's Saboteur. His appearance in last year's Trainwreck makes him the oldest working actor in history. Mr. Lloyd turned 18 on this date in 1932 — the day FDR was elected to his first term.

NOVEMBER 9 WED DOUBLE FEATURE!

THE MANCHURIAN CANDIDATE

(1962, JOHN FRANKENHEIMER) A brain-washer orders Korean War POW Laurence Harvey to waste a political at a Madison Square Garden convention — to clear the way for a brainless stooge for those Commies — but fellow ex-wet Frank Sinatra reshuffles those cards. "May be the most sophisticated political satire ever to come out of Hollywood." - Pauline Kael. DCP. 12:30, 4:50, 9:10

GOOD NIGHT, AND GOOD LUCK.

(2005, GEORGE CLOONEY) David Strathairn as legendary newsmen Edward R. Murrow blows smoke columns as he takes on menacing Red-baiting Senator Joe McCarthy, playing himself via archival footage. 35mm. 2:55, 7:15

NOVEMBER 10 THU DOUBLE FEATURE!

DR. STRANGELOVE

(1964, STANLEY KUBRICK) When Sterling Hayden's nutcase General Jack D. Ripper — who gave him the nuclear codes? — unleashes H-Bomb-bearing B-52s into Soviet airspace, General Buck Turgidson (George C. Scott), Group Captain Lionel Mandrake (Peter Sellers), and President Merkin Muffley (also Sellers) struggle to stave off Doomsday, with the eponymous Strangelove (still Sellers) in the wings. DCP. 2:50, 7:05

SEVEN DAYS IN MAY

(1964, JOHN FRANKENHEIMER) Cold War paranoia hits a fever pitch when Army Intelligence Colonel Kirk Douglas stumbles upon General Burt Lancaster's plot to nix a U.S.-Soviet nuclear disarmament treaty by toppling peace-loving President. Fredric March. Written by Rod "Twilight Zone" Serling. 35mm. 12:30, 4:45, 9:00

NOVEMBER 11-29 NINETEEN DAYS

3-D AUTEURS

NOVEMBER 11-29 NINETEEN DAYS

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NOVEMBER 11-29 NINETEEN DAYS

NO 3-D SURCHARGE!

NOVEMBER 30-DECEMBER 6 ONE WEEK

ROBERT ALTMAN'S

McCABE & MRS. MILLER

STARRING WARREN BEATTY JULIE CHRISTIE

(1971) "I got poetry in me." In 1902, cocky bearded gambler Warren Beatty, a man who likes to talk to himself and may or may not be a feared fugitive, decides to build up his business along with the mining town of Presbyter Church—a business that's gambling and prostitution. But as Julie Christie's opium-puffing Mrs. Miller notes, he'll be more successful if she's the madam. And so begins a professional and personal relationship (although she charges him, too: \$5), even as the town grows up around them — literally: while the film was shot in continuity, the sets were being built up in the background. But then in each '70s fashion, those corporate interests move in. Atmospherically and moodily shot by Vilmos Zsigmond and with Leonard Cohen songs on the soundtrack (astonishingly, not written for the film), all leading up to one of the longest showdowns in Western film history, ostensibly shot in a driving blizzard. DCP restoration. "Altman's fleeting vision of what frontier life might have been... Delicate, richly textured, and unusually understated, this modern classic is not like any other film. Altman builds a Western town as one might build a castle in the air — and it's inhabitable." - Pauline Kael. "Altman has made a dozen films that can be called great in one way or another, but one of them is perfect, and that one is McCabe & Mrs. Miller." - Roger Ebert. "Could be the most authentic representation of wilderness ever put on screen. If it feels like it's never really about any one thing, it's because Altman wants it to be about everything... With Leonard Cohen's ethereal songs and Vilmos Zsigmond's timeless camerawork, Altman evokes a tragic Western landscape on the brink of economic and spiritual exhaustion." - Ed Gonzalez, Slant Magazine. DAILY (except SUN/MON) 1:00, 4:00, 7:00, 9:30 SUN 4:00, 6:30, 8:50 MON 12:30, 3:00, 5:30 A WARNER BROS. RELEASE

NEW 4K RESTORATION

SPECIAL SCREENINGS

NOVEMBER 20 SUN

CAT ON A HOT TIN ROOF

Introduced by DONALD BOGLE

(1958, ROBERT ALTMAN) Okay, so he's on crutches. But why is Paul Newman cold-shouldering his slip-caddie wife, Elizabeth Taylor's Maggie the Cat? And then Newman and "Big Daddy" Burl Ives (repeating from Tennessee Williams' Broadway smash) discuss "mendacity." DCP. Introduced by film historian Donald Bogle, author of the new book Elizabeth and Michael: The Queen of Hollywood and the King of Pop: A Love Story (published by the screening. Mr. Bogle will sign copies of his book (available today at Film Forum's concession) in our lobby. DCP. 3:45

NOVEMBER 27 SUN

A THOUSAND CUTS

presented by JEFF JOSEPH

Legendary film detective/archivist Jeff Joseph, co-author with Dennis Bartok of the new book A Thousand Cuts: The Bizarre Underground World of Collectors and Dealers Who Saved the Movies (University Press of Mississippi; "an elegiac portrait of a vanishing filmic subculture" - Publishers Weekly) presents this unique compilation of movie odds and ends — outtakes, never-seen, costume tests, TV commercials, etc. including rare footage of Alfred Hitchcock, Greta Garbo, Bogart and Bacall, Ann Miller, Al Jolson, Lena Horne, Nichols & May, Jerry Lewis, Fred Astaire, Judy Garland, Bela Lugosi, Audrey Hepburn, and many others. Following the screening, Mr. Joseph will sign copies of his book (available today at our concession) in the Film Forum lobby. 12:40

NOVEMBER 28 MON

THE DIARY OF ANNE FRANK

Star MILLIE PERKINS in person!

(1959, GEORGE STEVENS) In occupied Amsterdam, two Jewish families, the Franks and the Van Daans, spend two years huddled up in the upper floors of an office building, as witnessed through the eyes of teen-aged Anne. Winner of three Academy Awards — Art Direction, Cinematography, and Best Supporting Actress (Shelley Long) — among eight nominations. Following the screening, Millie Perkins, a former model who made her film debut in the title role, will be interviewed onstage by film historian Foster Hirsch. 35mm. 6:45

DECEMBER 4 SUN, 5 MON and 19 MON

THE WANDERERS

(1979, PAUL KATZMAN) 1953, the Bronx, and Italian gang The Wanderers battle with the Baldies, dispute with the all-Black Del Bombers, as leader Ken Wahl dailies with both Karen Allen and Toni (The Sopranos) Kalem, one member defects, one gets beaten to death, one gets shotgun-married, two head out to California, and the peacemaking football game is invaded by those Long Island Ducky Boys. From the novel by Bronx native Richard Price. "An urban kind of all-American fantasy. What rises up the movie and keeps it humming is the driving energy of early rock, with its innocent/rebellious spirit and its theme that teens must find their own way to love and fight." - Michael Sragow, The New Yorker. SUN 12/4 1:15 Screening followed by Q&A with co-stars KAREN ALLEN and TONI KALEM MON 12/5 8:00 Screening followed by Q&A with novelist/screenwriter RICHARD PRICE, moderated by BRIAN ROSE MON 12/19 7:10 Screening followed by Skype Q&A with director PHILIP KAUFMAN

JANUARY 17 TUE & JANUARY 29 SUN

VARIETY NEW RESTORATION

(1925, E.A. DUNN) E-trapezes and Bill Jennings (The Blue Angel) and first Best Actor Oscar-winner) decides to chuck wife, family, and his peep show/carnival with hoochie-coochie dancer Lya de Putti, the orphan he's taken in, looks like his ticket back to the big time. But when they form a smash act in the air with a dashing high flyer, it's a triangle on the ground. A landmark of German expressionism, with visual pyrotechnics by the great Karl Freund, DP of Metropolis, The Last Laugh, and... Love Lucy! New DCP restoration. "Flawlessly done... From the razzmatazz of the music hall milieu to the details of the couple's squalid little room, and he used these with the appearances of the expressionists — the superimpositions, the camera angles, the lighting. The combination was a winning one for foreign audiences." - David Shipman. Restored by Friedrich Wilhelm Murnau Stiftung, in collaboration with the Austrian Film Archive and Library of Congress. TUE 1/17 6:00; SUN 1/29 1:00; LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

JANUARY 22 SUN

THE ART OF SUBTITLING

presented by JEROME RUDES and BRUCE GOLDSTEIN

An important part of film restoration today is the one most overlooked: subtitling. First used in the early 1930s, subtitles were first added sparingly to foreign films, the belief being that people didn't want to read at movies. In recent years, new technology has allowed them to be sharper than ever, both visually (no more "white on white") and textually. The best subtitles, though, are those the audience doesn't notice. Mistral Arias's Jerome Rudes, subtitle supervisor of over 200 films, and Bruce Goldstein, who, with his partner Adrienne Halpern, has edited titles for their company Riato Pictures — working most often with Paris-based translator and subtitler Lenny Borger — present this step-by-step overview of creating subtitles for films like Panique, The Battle of Algiers, Grand Illusion, and Godzilla — from script to screen. Immediately following 12:45 screening of Panique — see reverse (free to Panique ticket holders for that show).

DECEMBER 7 WED
DOUBLE FEATURE!

ROMAN SCANDALS

(1933, FAWK TURTLE) Time-tripping delivery boy Eddie Cantor discovers Ancient Rome's badly in need of a New Deal, in a musical toga drama, complete with Lucille Ball as a naked slave girl in one of Berkeley's most lurid numbers ever. 35mm. **3:30, 7:55**

STRIKE UP THE BAND & Cavalcade of 1941

(1940, BUSBY BERKELEY) Drummer Mickey Rooney and pal Judy Garland want to compete in Paul Whiteman's high school band contest, but how can they raise that money? Put on a show! Plus **CAVALCADE OF 1941**, year-end news round-up including FDR's declaration of war following Pearl Harbor (exactly 75 years ago today). Preserved by UCLA Film & Television Archive. Both films 35mm. **12:30, 6:25, 9:45**



DAMES

DECEMBER 8 THU DOUBLE FEATURE!

DAMES

(1934, Rex EMMETT) Dick Powell croons "I Only Have Eyes for You" to Ruby Keeler, Joan Blondell blackmails Babette's Guy Kibbee into backing that show, and the eye-popping Berkeley numbers keep coming. 35mm print preserved by Library of Congress. **12:30, 4:00, 7:30**

FASHIONS OF 1934

(1934, WILLIAM DETMERS) William Powell crashes the Paris fashion world, with a blonde-wigged Bette Davis as his sketch artist partner. Topped by Berkeley's "Spin a Little Web of Dreams" number. 35mm print preserved by Library of Congress. **12:30, 4:00, 7:30**



THE GANG'S ALL HERE

DECEMBER 9 FRI DOUBLE FEATURE!

THE GANG'S ALL HERE

(1943, BUSBY BERKELEY) The most outrageously Technicolorized Technicolor movie ever, as "Lady in the Tutti-Frutti Hat" Carmen Miranda sashays between a line of six chorines wielding humongous bananas; Alice Faye caresses her lover's pipe; Benny Goodman swings. Plot? Who cares! "Like a male hairdresser's aid trip." — *The Movie Guide*. DCP. **12:30, 4:30, 8:30**

TAKE ME OUT TO THE BALL GAME

(1949, BUSBY BERKELEY) Ball players/vaudevillians Gene Kelly, Frank Sinatra and Judy Garland threaten revolt when they learn their team's got a new owner, but think twice when they learn it's fish-out-of-water Esther Williams. 35mm. **2:35, 6:35**



TAKE ME OUT TO THE BALL GAME



He really took off when Ruby Keeler, via a single cut, moved from tapping in front of a painted backdrop to dismounting from an actual cab on a three-dimensional set of 42nd Street, complete with traffic, mounted police, and hundreds of dancers, all in character — but that was only the beginning. In his heyday, dance director, choreographer, auteur... and visionary **BUSBY BERKELEY** (1895-1976) created a series of still must-be-seen-to-be-believed musical numbers (most in lustrous black & white) that included overhead shots of dancers forming mind-boggling kaleidoscopes; fifty-six white grand pianos rolling around the stage in patterns; scores of chorus girls playing neon-lit violins in the dark; a camera tunneling through the gams of tightly-muscled dames; a Technicolor dream with Carmen Miranda sporting a 50-foot fruit basket — all enough to send even a hardened surrealist's head spinning. The first to realize the endemic cinematic possibilities of the musical form, Berkeley has been widely imitated — but never equalled. Not even close.

DECEMBER 10 SAT DOUBLE FEATURE!

42nd STREET

(1933, LLOYD BACON) Running-on-nerves director Warner Baxter gets the pep talk to understand Ruby Keeler after temperamental star Bebe Daniels breaks that ankle. With three of Berkeley's most iconic numbers. 35mm print preserved by Library of Congress. **12:30, 4:25, 6:20**

THE GANG'S ALL HERE

(1943, BUSBY BERKELEY) See December 9. **2:20, 6:15, 10:10**



FOOTLIGHT PARADE

DECEMBER 11 SUN DOUBLE FEATURE!

GOLD DIGGERS OF 1933

(1933, MERVYN L'ROY) Coin-cloth Ginger Rogers warbles "We're In The Money." Ruby Keeler falls for lunemish Dick Powell, and Joan Blondell finds of lecherous Warren William. The Pre-Code Busby Berkeley musical. 35mm print preserved by Library of Congress. **12:30, 4:30, 8:30**

FOOTLIGHT PARADE

(1933, LLOYD BACON) BusbyBerkeleython: Jimmy Cagney's high-steppin' search through the opium dens for "Shanghai Lil" Ruby Keeler, aquatic ballet "By a Waterfall," and a stop at the hot and horny Honeymoon Hotel. 35mm print preserved by Library of Congress. **2:25, 6:25**

DECEMBER 12 MON

FOOTLIGHT PARADE

(1933, LLOYD BACON) See December 11. **12:40**

DECEMBER 12 MON DOUBLE FEATURE!

THEY MADE ME A CRIMINAL

(1939, BUSBY BERKELEY) Champ boxer Lou Garfield, on the lam from a phony murder rap, takes The Dead End Kids under his wing at an Arizona ranch...but detective Claude Rains is still on the trail. Rare Berkeley non-musical. 35mm print preserved by Library of Congress. **4:05, 7:20**

NIGHT WORLD

(1932, HOWARD HENLEY) Grand Hotel in a seedy nightclub (dance director: Busby Berkeley), as boozing playboy Lew Ayres and dancer Mae Clarke are befriended by surprisingly sympathetic owner Boris Karloff. 35mm. **2:45, 6:00, 9:10**



THEY MADE ME A CRIMINAL

DECEMBER 13 TUE DOUBLE FEATURE!

THE GANG'S ALL HERE

(1943, BUSBY BERKELEY) See December 9. **12:30**

42nd STREET

(1933, LLOYD BACON) See December 10. DCP. **2:35**



GOLD DIGGERS OF 1933

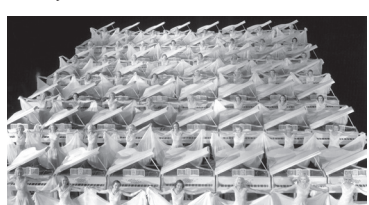
DECEMBER 13 TUE DOUBLE FEATURE!

BABES ON BROADWAY

(1941, BUSBY BERKELEY) Mickey Rooney and Judy Garland decide to "put on a show," en route to that Broadway break, with Vincente Minnelli staging the duo's deserted vaudeville theater specialties. Berkeley's minstrel show finale (in blackface) called for a shot with 38 camera moves. 35mm. **4:25, 8:45**

FOR ME AND MY GAL

(1942, BUSBY BERKELEY) WWII draft notice? Just when vaudevillians Gene Kelly, in his debut and Judy Garland are about to hit the big time...but maybe an injury? A restrained Berkeley recreates the acts as they would actually have been performed. 35mm print courtesy Harvard Film Archive. **6:45**



GOLD DIGGERS OF 1935

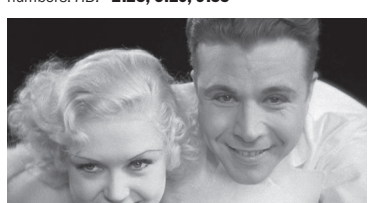
DECEMBER 14 WED DOUBLE FEATURE!

GOLD DIGGERS OF 1935

(1935, BUSBY BERKELEY) At Lake Waxapahatche, it's time for fitzy rich Alice Brady to get desk clerk/med student Dick Powell to escort daughter Gloria (Tianita) Stuart safely, plus put on that summer show — highlighted by Berkeley's 56 neon-lit pianos and the Oscar-winning (Best Song) top extravaganza "Lullaby of Broadway." **12:30, 4:15, 8:00**

WONDER BAR

(1934, LLOYD BACON) Al Jolson, Kay Francis, Dick Powell, Dolores del Rio, Ricardo Cortez, et al. — you'll need a relationship scorecard to keep up with this ménage à l'infini, set in a bustling Paris nightclub. A blackface extravaganza lowlights the sumptuous Berkeley numbers. HD. **2:25, 6:10, 9:55**



42nd STREET

DECEMBER 15 THU

42nd STREET

(1933, LLOYD BACON) See December 10. DCP. **12:30**

DECEMBER 15 THU DOUBLE FEATURE!

HOLLYWOOD HOTEL

(1937, BUSBY BERKELEY) Sent off by Benny Goodman and his band with "Hooray for Hollywood," aspiring singer Dick Powell gets stuck scouring waitress Rosemary Lane in the wake of lookalike sister/star Lola's diva strike. But it all gets sorted out at Louella Parsons' eponymous radio show. 35mm print preserved by Library of Congress. **4:35, 8:40**

IN CALIENTE

(1935, LLOYD BACON) Everybody comes to Agua Caliente, including dancer Dolores del Rio, theater critic Pat O'Brien, and gold-digging Gladys Farrell. Berkeley's numbers include a hotel patio transformed into a bandits' lair/saloon brawl complete with 8 horses; and "The Lady in Red." Plus **THREE CHEERS FOR THE GIRLS** (1943), short compiling Berkeley numbers from Gold Diggers of 1937, The Singing Marine, etc. 35mm prints preserved by Library of Congress. **2:35, 6:40**

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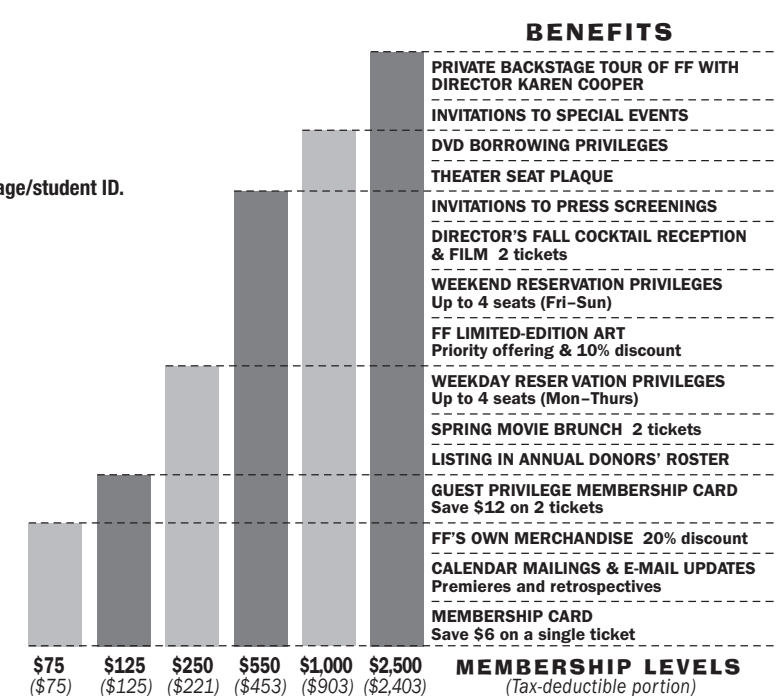
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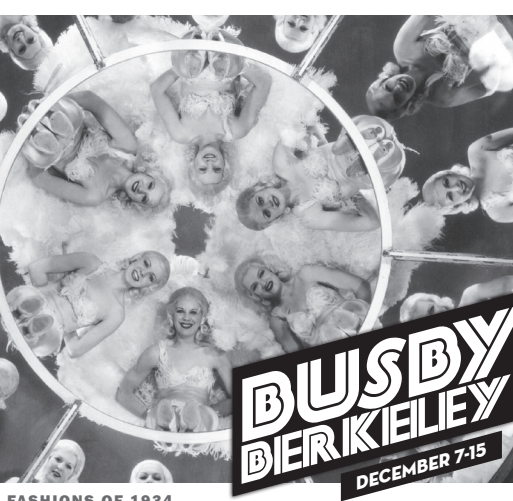


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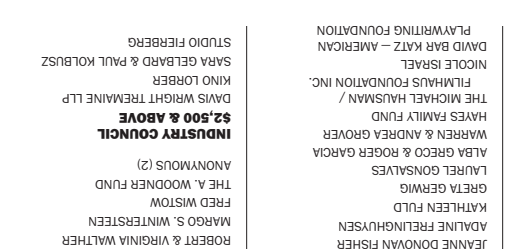
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FASHIONS OF 1934



BUSBY BERKELEY

DECEMBER 7-15

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THE LION IN WINTER

STARRING PETER O'TOOLE KATHARINE HEPBURN

BEST FILM NEW YORK FILM CRITICS CIRCLE

WINNER OF THREE ACADEMY AWARDS

(1968, ANTHONY HAVES) *Henry II: "Well, what shall we hang... the holy, or each other?"* 1183, and it's Christmas at the Plantagenets: Peter O'Toole's heavily bearded king has sprung his wife, Katharine Hepburn's Eleanor of Aquitaine, from ten years of imposed-by him imprisonment to negotiate the succession among his sons, Geoffrey (John Castle), Richard, later the Lion-Hearted (Anthony Hopkins in his feature debut), and John (Nigel Terry: *Excalibur*, *Caravaggio*), with King Philippe of France (future 007 Timothy Dalton in his first film) on hand to kibitz — and then the scheming, backstabbing, turn-coating, shocking revelations, and nonstop barbed quips ensue. Adapted by James Goldman from his own play, *Lion* won three Oscars, for Hepburn (her fourth), Goldman, and the music by James Bond composer John Barry, with nominations for Best Picture, Director, Costumes, and for O'Toole, the second (after *Becket*) of eight non-winning nominations.

Eleanor: "What family doesn't have its ups and downs?" DCP. "Has savage catfights, dirrpy suitors, a fruity Peter O'Toole, even a proto-Brokeback Mountain moment. What more could one ask for?" — *The Guardian*. "As intellectually delicious as the stage play and surpassing it in depth of characterization, as well as in atmosphere and setting... Hepburn certainly crowns her career as Eleanor, triumphant in her creation of a complete and womanly queen, a culture mother who sees her sons too clearly, an aging beauty who can look her image in the eye... and Mr. O'Toole is her match. His characterization is an extension of the one he created for *Becket*, a man delighting equally in the pleasures of the flesh and the pleasures of power." — Judith Crist, *New York Magazine*. "One of the joys which movies provide too rarely is the opportunity to see a literate script handled intelligently. *The Lion in Winter* triumphs at that difficult task: not since *A Man for All Seasons* have we had such capable handling of a story about ideas. But *The Lion in Winter* also functions at an emotional level, and is the better film, I think." — Roger Ebert.

DAILY 11:10, 4:10, 7:10P

*NO 7:10 SHOW ON MONDAY, DECEMBER 15.

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