

Best of the fests

Friday 16–Sunday 18

TONY **Big Apple Comic Con**

Time to get your Wolverine costume dry-cleaned! Thousands of comic and sci-fi geeks will bond over toys, memorabilia and each other's crazy getups at this annual convention. Make your way through Artist Alley, where you can chat up illustrators like *Moon Knight*'s Mark Texeira and guest of honor Jim Lee (who shares that title with Marvel Comics editor-in-chief Joe Quesada), or head to a Q&A with the always amusing **William Shatner**. Show off your superhero garb at the Late Night



Party at Pier 92 (\$30, advance \$20), which will feature a free video-game arcade, a costume contest, and screenings of clips from TV shows like *Stargate Universe* and *Caprica*—plus, you'll score a swag bag stuffed with comics. *Pier 94, 55th St at Twelfth Ave (wizardworld.com). Fri noon–8pm, Sat 10am–7pm, Sun 10am–5pm. One-day tickets \$30, three-day passes \$50. Enter discount code TIMEOUT to get \$5 off Friday and Sunday tickets.*

Thursday 15–Monday 19

Royal Flush Festival

Go underground at this five-day fest showcasing indie film, music and art. The series begins with the New York premiere of *American Artifact*, a documentary about rock-poster artists. Director Merle

Becker and artist Tara McPherson will be on hand for a postscreening Q&A; don't miss the accompanying poster exhibit at Showroom NYC, also featuring works by artists Stainboy and Scrojo. Other highlights include a free Art Car Show outside Anthology Film Archives, where you can see the bedazzled autos documented in *Automorphosis*, and screenings of *Stanley Bard* (about the erstwhile manager of the Chelsea Hotel). For a more cerebral experience, hit up "Blog this Panel," hosted by *Punk* magazine founder-editor John Holmstrom. He'll moderate a discussion featuring pop-culture bloggers (including the hilariously bitchy Michael K. of Dlisted), who will live-blog the panel. How meta. *Various times and locations throughout the East Village; for more information, visit royalflushfestival.com. Festival badge \$60.*—Cristina Velocci

STREET FAIRS!

For more street fairs and parades, go to timeoutnewyork.com/streetfairs.

DREAM MACHINES



PHOTOS BY SAED HINDASH/
THE STAR-LEDGER



Clifton artist Stephen Hooper, above, better known as "Hoop," sits behind the wheel of his 1979 Datsun — one of about 40 "art cars" he has built in the last 25 years. He's a local fixture of a niche art subculture that stretches nationwide. Car artist Harrod Blank of Douglas, Ariz., left, has made it his mission to bring art cars into the mainstream. He has taken a handful of the cars, including his own Camera Van — covered with 2,700 cameras — on tour to promote his documentary "Automorphosis." The film will be screened as part of the Royal Flush Festival on Sunday at 3:30 p.m. at the Anthology Film Archives in New York City. "It's pretty much what I'm doing with my life: uniting these people," Blank said.

Catch the video of the art cars by Naier Abdou at nj.com/videos.

The Star-Ledger

Clockwise from top: Tenacious D's Kyle Gass & Jack Black, Josh Bernstein, and Corey Taylor from Slipknot.

Right: Patton Oswalt cover art by Drew Friedman.



Flush with Success

Through hard work and a love of his craft, Royal Flush magazine's Josh Bernstein has developed one of the more creative magazines on newsstands today — and is now trying to make it a full-fledged media empire. BY LARRY GETLEN

NEW YORK IS A CITY that rewards hard work, determination, and a never-say-die attitude, just as it rewards vibrant creativity and the ability to show the world that you do what you do just a little bit better than everyone else.

With Royal Flush magazine, Josh Bernstein has succeed on all these fronts and more.

Royal Flush (royalflushmagazine.com) is a 112-page, full-color, fully illustrated and testosterone-infused rock/comics/pop culture magazine featuring the work of some of the top artists in the comic world. It is audacious, outlandish, and contrarian, and celebrates others with the same qualities. Playboy magazine founder Hugh Hefner, for example, is the cover subject for the new issue, which hits newsstands on October 15.

And while Bernstein works tirelessly to build his magazine, he's also making the Royal Flush brand a player in the city's wider pop culture scene with the kickoff of the Royal Flush Festival, which brings film premieres, exhibits of art such as painted cars and rock posters, and concerts — including one by former Smashing

Pumpkin Melissa Auf der Maur — to the East Village October 15-18.

One of the more satisfying aspects of Royal Flush's story is that its growth was partially driven by revenge against a much-admired icon that did Bernstein wrong.

"I grew up on Mad Magazine and I once interviewed for a job there, and they strung me along for six months," says Bernstein, 33, who didn't get the job, but has had several since, and now serves as head of business development for the hard rock/heavy metal magazine Revolver. "At the time, I told the guy, 'I will create a magazine and destroy you. I'm gonna come after you.' A lot of [what drove me] was being turned down for what I thought at the time would be my dream job. I met [MAD creator] Bill Gaines as a kid and got a tour, and it really meant a lot to me."

Unsurprisingly, Royal Flush is thoroughly infused with the irreverence of its esteemed forebear. In addition to the cover story on Hefner — which not only centers on Hef's little-known background in cartooning (he drew for many years before he started Playboy), but also fea-

tures original, never-before-seen artwork that he created in the 1930s — the issue also includes a rant from Ted Nugent, for a regular feature called "Inside the Mind Of," on why he thinks President Obama should be jailed, complete with an illustration of the wish fulfilled; Alice Cooper's Guide to Life; an original comic from famed "American Splendor" artist Harvey Pekar; features on actor Leslie Nielsen and the television show "Californication"; and an article on a little-known friendship between music icon Frank Zappa and comics legend Jack Kirby (creator or co-creator of Captain America, the Fantastic Four, the X-Men, and the Incredible Hulk) that changed pop culture history. "Kirby thought 'Star Wars' was a rip-off of his comics," says Bernstein. "Zappa was approached by George Lucas to write a score to 'Star Wars,' but he turned it down out of loyalty to Kirby."

This sort of outcast eclecticism harkens back to certain magazines of the seventies and eighties — such as National Lampoon, Spy, and the early rock magazines — that Bernstein grew up admiring.

"It's very much like Cream or Crowded, those kinds of magazines," he says, "where they integrated the art and illustration into the magazine, and it seemed like fun. Magazines don't seem like much fun anymore. Ninety percent of magazines and newspapers are dictated by number crunchers, and we're being sold electric razors in the middle of an article. I'm coming at it from a completely different perspective. If I lose money, I don't give a shit...well, I give a shit to a point. I don't want to eat cat food. But if I can keep on doing this under my conditions and not having to bend my morals or anything, that's pretty cool."

Bernstein, who interned at Marvel Comics

at 16, started the first version of Royal Flush in 1998 as a loose collection of jokes and sketches he printed on a copy machine while a student at the School of Visual Arts (SVA). He shifted Royal Flush toward a more magazine-style format in 2001, making it more of a comics anthology. But when he started bringing it to comic book conventions, hoping to build the magazine's following in that world, he got a clear view of the difference between what he was doing and the direction of the rest of the scene.

"We started going to the MOCCA (Museum of Comic and Cartoon Art) convention and other New York conventions, and we started getting the cold shoulder because we had funny comics," says Bernstein. "At the time, that was like, whoa. It was like when for years I was in a band, and it was like, 'your songs are funny. Don't you want a real band?' Like Frank Zappa's not a real musician? So we got the cold shoulder from the Williamsburg comic community, which was more like, 'this story's about my first period. This story's about how my dad hates me.' We just wanted to make people laugh."

Meanwhile, Bernstein built a career in magazines, working at Time Out New York, Maxim, Blender, and Guitar World, among others, before becoming the design director for Revolver. All the while, Royal Flush chugged along, eschewing the hipness that permeated the magazine world just as it had for comics.

"When I started working at Maxim and Blender, I started working with these British nutcases who made my design work a lot tighter," says Bernstein, "and I realized that there was a fun way to do this, and approach a magazine from a fan's perspective. I feel like when I read, like, Spin or Rolling Stone — especially Spin — they're like, 'OK. You're probably not cool, but we're gonna tell you that *this* band is cool.'" Meanwhile, I'm like, 'Alice Cooper's awesome.' I'm always going backwards, much to the chagrin of one of my partners. He's like, 'we gotta get some younger people in here,' and I'm like, 'eh.' This issue's the greatest generation. We have Hugh Hefner, Leslie Nielsen, Alice Cooper, Ted Nugent. I don't believe 'younger' is gonna sell a magazine. I just want [people] I respect."

So far, his philosophy is working. Created by an "all-volunteer army" of unpaid writers and illustrators, he manages to pay for the magazine's printing and distribution costs through advertising, issue sales, and seven years of spending nights and weekends doing freelance work. With his



Top left: Danny Trejo illustration by Steve Chanks. Below left: Hugh Hefner cover art by Robin Eley. Right: Alice Cooper illustration by "Ghoulish" Gary Pullin.

last issue, the magazine's fifth, Royal Flush was sold in Borders and Barnes & Noble, and had an overall circulation of around 40,000 copies. The magazine's sell-through percentage — the percentage of copies on the newsstand that actually sell — was 38 percent, a number that he says puts Royal Flush on a par with top magazines like People and InStyle.

The magazine's success is visible as well in the passionate response from readers. When Royal Flush announced an art contest last year on their web site, they received over 900 submissions from all over the world. They have also captured the attention of notable artists such as Drew Friedman — who drew last issue's cover of comedian Patton Oswalt — and other illustrators with long track records at many revered comic institutions.

"We're getting artists we looked up to when we were kids, famous Garbage Pail Kids or Mad Magazine guys, saying, 'we'd like to work with you. Can we come by your office?'" says Bernstein. "And I'm like, 'you could. It's in my bedroom.'"

But while Royal Flush may still be far underground, their profile is not. Bernstein has created several popular event tie-ins for the magazine, such as a concert/issue release party he threw in 2007 at the Bowery Ballroom featuring headliners Clutch. Events like this not only laid the groundwork for the upcoming Royal Flush Festival, but caught the attention of Bernstein's bosses at Revolver, who last year elevated him from design director to head of business development.

And it's this business sense, combined with the effects of the recession and these especially tough times for the magazine industry, that has Bernstein diving head first into stronger methods of brand building such as the upcoming festival.

"In this day and age, no one wants to buy straight-up ad pages," he says. "Though [advertisers] love the magazine, they want to get involved in the experience. When you have a festival, a rock concert, and a magazine with a national presence, then they can have a presence at festival, they can hang banners at concert — they can really interact with their audience. Budgets are tight and being slashed all around, but people appreciate value."

But while Bernstein looks forward to continuing to build the Royal Flush brand in order to give advertisers greater value for their ever-shrinking advertising dollar, his true reward remains creating a magazine that's not only a wildly enjoyable read, but also allows great artists to do their best work while staying true to their way-out sensibilities.

"This is a passion project for all of us. We get together once or twice a year and everyone just wants to show off. There's a very healthy competition among the artists," says Bernstein. "Here's a very common occurrence. Someone will hand in their artwork, and then someone else will see it and go, 'hold on. Let me take my artwork back,' like they want to outdo each other, but in a positive way. Ultimately, the winners are the fans." **cs**

Bard doc celebrates man who made the Chelsea Hotel

BY PATRICK HEDLUND

"It was my duty to help the people who weren't as fortunate," says longtime Chelsea Hotel manager Stanley Bard of the king-size personalities, both infamous and obscure, he nurtured during his half-decade at the hotel's helm.

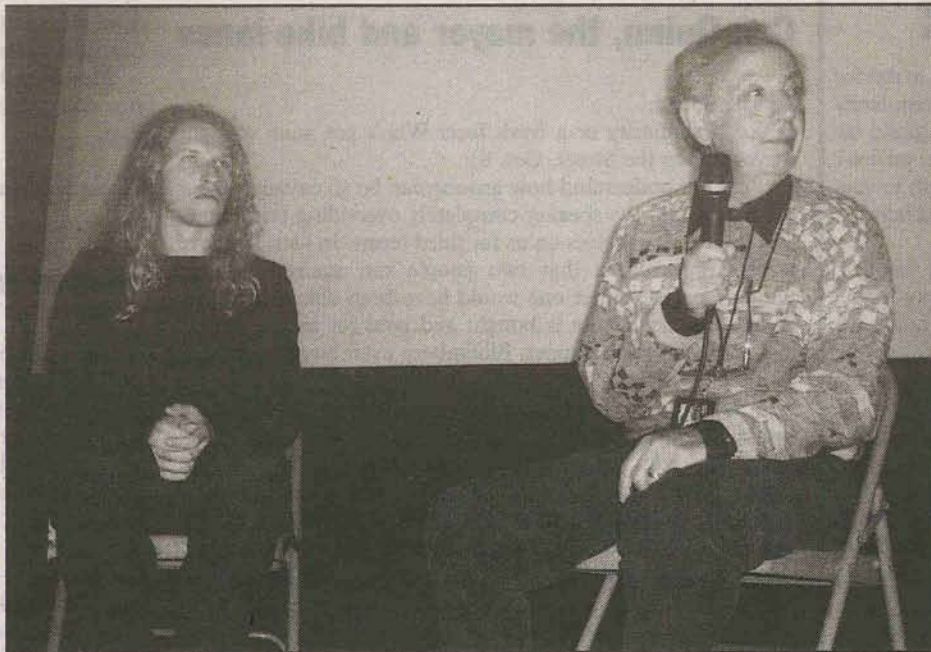
The statement is one of many made by Bard in a collection of interviews conducted by resident-artist Sam Bassett, whose newest directorial effort, "Stanley Bard," premiered on Sun., Oct. 18, as part of the Royal Flush Film Festival at the Anthology Film Archives.

The feature-length documentary, in which Bard recounts his 50 years overseeing the landmark lodge, acts as a paean to the man who created an iconic sanctuary for artists, actors, musicians and creative types on W. 23rd St.

"You're really protected here," says resident/writer Victor Bockris in the film, crediting Bard with saving his artistic life.

Bassett has focused on tenants at the hotel for some of his other documentaries, but "Bard" offers a voyeuristically unmatched glimpse into the Chelsea's legendary psyche—via the admittedly "straight-laced" manager who somehow managed to balance, and encourage, the incredible forces inhabiting his hotel.

Bard's encyclopedic memory of the bold names who spent time at the Chelsea reads like a who's-who of cultural influencers throughout the decades—from Arthur C. Clarke



Chelsea Now photo by Patrick Hedlund

Longtime Chelsea Hotel manager Stanley Bard (at right) participates in a Q and A with artist/filmmaker and hotel resident Sam Bassett.

and Arthur Miller, to Roy Lichtenstein, Jimi Hendrix and Allen Ginsberg.

The manager poignantly recounts how some of the Chelsea's more spectacular happenings throughout the years—like the filming of Andy Warhol's tribute to the hotel, "Chelsea

Girls," and Bard reluctantly allowing dance choreographer Katherine Dunham to rehearse with live animals in her room—initially gave him great anxiety, but ultimately established the hotel as a barometer for the zeitgeist.

The funniest moments in the film come

when Bard, listing off the prominent names of former tenants, refers to "the Grateful Dead, a music group" and "Janis Joplin, a singer," as if they require description.

Fittingly, the film is interspersed with shots of Bassett's own art projects at the hotel, a testament to the legacy Bard left behind when he was ousted as manager in 2007.

Both the filmmaker and his subject participated in a question-and-answer session after the screening, with Bard expressing hope for the hotel's future as an artists' enclave despite recent management's attempts to capitalize on it as a tourist destination.

"I've been involved with it for 60, 70 years, and I really feel confident in the hotel, its tenants," Bard said. "It's going to survive, and if I have anything to do with it, it absolutely will."

When asked if the Chelsea continues to accept long-term residents, which it doesn't, Bard responded that he hopes new management will have a change of heart.

"I'm not happy with the new regime and their philosophy," he said. "That's why Sam and I got so friendly and probably made this [film], because of that. I like people that love living in the hotel, and I love people that stayed there. ... I hope they change their minds, these associates of mine, because they have a very different idea. They have the corporate image. I'm not a corporate person, so I hope I can convince them to see the light."



gosee

The **Lipizzaner Stallions** canter into New York on their 40th Anniversary Tour. Tomorrow at 2:30 p.m., Madison Square Garden, Eighth Avenue and 33rd Street. \$30-\$125, 212-307-7171, thegarden.com



A glimpse of "Abraham Obama," a film in the Royal Flush Festival

movies

ROYAL FLUSH FESTIVAL

WHAT This pop-culture festival features films programmed by producer Jim Muscarella. On the program: "Crack the Skye," a documentary on the prog-metal group Mastodon, and "Abraham Obama," which examines the impact of street art on the president's campaign.

WHEN | WHERE Through Oct. 19. Anthology Film Archives, 32 Second Ave., and other venues in Manhattan
INFO Individual tickets \$9, royalfushfestival.com

art

AMERICAN STORIES

WHAT The Met's new exhibition, subtitled "Paintings of Everyday Life, 1765-1915," brings together works by John Singleton Copley, Winslow Homer, Thomas Eakins, John Singer Sargent, Mary Cassatt and others.

WHEN | WHERE Today and Sunday 9:30 a.m. to 5:30 p.m.; tomorrow 9:30 a.m. to 9 p.m. Metropolitan Museum of Art, Fifth Avenue at 82nd Street
INFO \$20, 212-535-7710, metmuseum.org



Frederic Remington's "Fight for the Water Hole" (1903)

music

MIKA

WHAT The British piano twinkler recently returned with "The Boy Who Knew Too Much," an album that throws together some disco, some rock and a bit of electro-pop.

Let's see if he brings out a children's choir for "We Are Golden."
WHEN | WHERE Tonight at 8. United Palace Theatre, 4140 Broadway at 175th Street
INFO \$35, 631-888-9000, ticketmaster.com



Mika

— KEVIN AMORIM

nightlife

WARD 6

WHAT A long-running (and frequently moving) dance party, Ward 6 has settled in at the Gallery Bar of Le Poisson Rouge. DJ Father Jeff spins the industrial/New Wave you grew up with — from Front 242 to Nitzer Ebb to Depeche Mode.

WHEN | WHERE Tomorrow at 10 p.m. Le Poisson Rouge, 158 Bleecker St.
INFO \$5, 212-505-3474, lepoissonrouge.com

— KEVIN AMORIM

drink

DOWNTOWN GALWAY HOOKER

WHAT The Irish Lady in midtown has a Greenwich Village sister: four floors, billiards tables, international beers and spirits (and plenty of Irish whiskey, of course). There's even a confessional imported from Ireland, just in case you feel the need to confess your sins right on the spot.

WHERE 133 Seventh Ave. S., between Charles and West 10th streets
INFO 212-675-6220, downtowngalwayhooker.com

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LIVE IT!



KING FACTORY

361 Metropolitan Ave., Williamsburg, Brooklyn (347-529-6696)—Oct. 17: Finding swift fame with her tenure in the nineties alternative-rock band Hole and, briefly, Smashing Pumpkins, the flame-haired bass player Melissa Auf der Maur struck out on her own in the middle of this decade. Recently, she has branched out with a multimedia project, “Out of Our Minds,” which is a film, a comic, and an album.

A Woman Under the Influence (1974) See pg 50. *October 24*

Adela In this film from the Philippines, the title character cannot hide her loneliness on her eightieth birthday. *October 14*

All the Best This Bollywood comedy boasts a record-breaking production budget for its principal song. *October 16*

Amelia Hil Swank does androgynous aviatrix Amelia Earhart. *October 23*

Antichrist See pg 46. *October 23*

Astro Boy Computer-animated 3-D film based on the manga. *October 23*

Black Dynamite Black Dynamite is the only hero willing to fight The Man in this blaxpastiche. *October 16*

Cirque du Freak: The Vampire's Assistant Teen boy decides to become a half-vampire and travel with a freak show, as one does. *October 23*

Eulogy for a Vampire Gay desire, monks, and vampires! *October 23*

Food Beware Documentary about a French mayor's efforts to serve local, organic food in his town's school. *October 16*

Killing Kaszner: The Jew Who Dealt with Nazis Doc on the contested legacy of Rudolf Kaszner, a Hungarian Jew who negotiated with Eichmann for the release of more than 1,000 of his compatriots. *October 23*

Law Abiding Citizen After a plea bargain sets free his family's killers, Gerard Butler sets out for y'know, vigilante vengeance. *October 16*

The Little Traitor In 1940s Palestine, a young boy befriends an occupying British soldier. *October 16*

The Maid See pg 49. *October 16*

Motherhood Modern maternity with Uma Thurman. *October 23*

New York, I Love You *Paris Je T'aime*, but in New York, with shorts by Mira Nair, Natalie Portman, etc. *October 16*

Night and Day See pg 50. *October 23*

Ong bak 2 Thai martial arts movie tells an orphaned dancer-turned-thief's tale of survival and revenge. *October 23*

Opal! A Western interloper discovers buried treasure on a secluded Greek isle. *October 16*

Rembrandt's J'Accuse See pg 48. *October 21*

Saw VI There Will Be Sawing. *October 23*

The Stepfather Dan Humphrey is the suspicious kid in this domestic horror remake. *October 16*

The Wedding Song See pg 51. *October 23*

Where the Wild Things Are Are See pg 45. *October 16*

Wild River (1960) See pg 51. *October 23*

CLASSICS, INDIE, ETC.

To list your film event please contact film@thelmagazine.com

92Y TRIBECA

200 Hudson St, 212-601-1000, 92ytribeca.org

Against the Current (Peter Callahan, 2008) *Oct 14 at 8pm* **Freeheld** (Cynthia Wade, 2007) *Oct 15 at 7:30pm* **Vashti Bunyan: From Here To Before** (Kieran Evans, 2008) Vashti performs on Friday [see Daily listings for more info]. *Oct 16, 17 at 7:30pm* **Audition** (Takashi Miike, 1999) *Oct 16 at 10pm* **Streetwise** (Martin Bell, 1984) *Oct 21 at 6:30pm* **Her Animated Universe: Seven Animated Films by Faith Hubley** Presented by daughter and fellow-animator Emily. *Oct 22 at 8pm* **Ichi the Killer** (Miike, 2001) *Oct 23 at 10:30pm* **Croseye** (Joshua Zeman, Barbara Brancaccio, 2009) *Oct 24 at 8pm* **Little Shop of Horrors** (Frank Oz, 1986) Singalong screening. *Oct 24 at 11pm*

ANTHOLOGY FILM ARCHIVES

32 Second Ave 212-505-5181 anthologyfilmarchives.org

Making Our Own (Adrienne Jorje, 2008) With Crash'n' Burn (Ross McLaren, 1977) Jorje on hand for DIY music docs. *Oct 20 at 7:30pm* **Xan Price** New videos from the Brooklyn artist. "After seeing Xan's films, you'll never understand anything again," says the normally very lucid Ed Halter. *Oct 21 at 7:30pm* **Theater of Reflection** An archival audio program, including Stan Brakhage speaking in 1961. *Oct 22 at 7:30pm* **Writing and Keeping Silent - the Poet Friederike Mayrocker** (Carmen Tartarotti, 2009) *Oct 22 at 8pm* **Night and Day** (Hong Sang-soo, 2008) See pg 50. Through *Oct 29, Oct 23, 26, 27 at 6:30pm, 9:15pm; Oct 24, 25 at 3:30pm, 6:30pm, 9:15pm*

Undiscovered Countries: The Films of Ulrike Ottinger

The Image of Dorian Gray (1984) *Oct 14 at 6:30pm* **Freak Orlando** (1981) *Oct 14 at 9:30pm*

The Royal Flush Film Festival

From Oct 15-18, independent film alongside "underground art events, live music shows, and interactive panels." See rotalflushfestival.com for lots more.

Chat D'Oeuvres: The First New York Cat Art Film Festival

Program 1 features Stan Brakhage, Deren and Hamid, and others. *Oct 23 at 7pm* **Program 2** features Michel Auder, Martha Colburn, Brigitte Cornand, Jonas Mekas, Carole Schneemann, Fischli and Weiss, and others. *Oct 23 at 8:45pm* **Program 3** is **The Case of the Grinning Cat** (Chris Marker, 2004) *Oct 24 at 7pm* **Program 4** is **The Pink Panther** (Blake Edwards, 1963) *Oct 24 at 9pm*

New Filmmakers

For more info on each program of docs, shorts and features, newfilmmakers.com. **New Filmmakers Hits the Road** *Oct 21 at 6pm* **New Filmmakers & New Latino Filmmakers Present Our Annual Halloween Show** *Oct 26 at 6pm*

Essential Cinema

Stan Brakhage features **Desist** (1954)

Reflections on Black (1955) The Wonder Ring (1955) Flesh of Morning (1956) Daybreak and Whiteye (1957) Window Water Baby Moving (1959) Oct 24 at 5pm **Dog Star Man** (Brakhage, 1961-64) *Oct 25 at 5:30pm*

ARCLIGHT THEATRE

152 W 71st St, 212-595-0355

Silent Clowns Film Series

Programmed by accompanist Ben Model; see silentclowns.com for more.

Dr. Jack (Fred C. Newmeyer, 1922) With Harold Lloyd; preceded by Buster Keaton in **The Haunted House** (Edward F. Cline, Buster Keaton, 1921) *Oct 25 at 2pm*

B.A.M.

30 Lafayette Ave 718-636-4100, bam.org

Hungarians in Hollywood

Man in the Saddle (André de Toth, 1951) Cinematist with critic Elliott Stein follows early screening. *Oct 14 at 6:50pm, 9:30pm* **Blow Out** (Brian De Palma, 1981) See pg 46. *Oct 15 at 4:30pm, 6:50pm, 9:15pm* **Dracula** (Tod Browning, 1931) **The Mummy** (Karl Freund, 1932) *Oct 19 at 6:30pm, 9:30pm* **Five Graves to Cairo** (Billy Wilder, 1943) *Oct 20 at 6:50pm, 9:15pm* **Souls at Sea** (Henry Hathaway, 1937) *Oct 21 at 6:50pm, 9:15pm* **Passage to Marseille** (Michael Curtiz, 1944) *Oct 22 at 4:30pm, 6:50pm, 9:15pm* **Paper Moon** (Peter Bogdanovich, 1973) *Oct 26 at 6:50pm, 9:15pm* **Invisible Agent** (Edwin L. Marin, 1942) *Oct 27 at 6:50pm, 9:15pm*

jGo Uruguay!

Gigante (Adrián Biniez, 2009) Director talk follows. *Oct 16 at 7pm* **25 Watts** (Juan Pablo Rebella, Pablo Stoll, 2001) *Oct 17 at 4pm* **The Dog Pound** (Manuel Nieto Zas, 2006) *Oct 17 at 7pm* **Stranded: I've Come from a Plane that Crashed on the Mountains** (Gonzalo Arijón, 2008) *Oct 18 at 4pm* **Whisky** (Rebella, Stoll, 2004) *Oct 18 at 6:50pm* **Kill Them All** (Esteban Schroeder, 2007) *Oct 18 at 9:15pm*

1962: New York Film Critics Circle

For the NYFCC's 75th anniversary, a selection from the one (seminal) year in which the group presented no awards. Through Nov 9. **Lola** (Jacques Demy, 1961) 6:50pm introduced by NYFCC chair Armond White. *Oct 23 at 2pm, 4:30pm, 6:50pm, 9:30pm* **The Man Who Shot Liberty Valence** (John Ford, 1962) *Oct 24 at 6pm, 9pm* **Lawrence of Arabia** (David Lean, 1962) Afternoon screening followed by panel discussion with Armond White, Stephanie Zacharek (Salon.com), Lou Lumenick (the Post), Marshall Fine (Star), John Anderson (Newsday). *Oct 25 at 1:30p, 7:30pm*

CLEARVIEW'S CHELSEA

260 W 23rd, clearviewscinemas.com **The Rocky Horror Picture Show** (Jim Sharman, 1975) *Oct 16, 17, 23, 24 at midnight* **One Fast Move or I'm Gone: Kerouac's Big Sur** (Curt Worden, 2008) Beat doc with music by Ben Gibbard and Jay Farrar; followed by a Q&A with Worden and others. *Oct 16 at 10pm*

Chelsea Classics

The Birds (Alfred Hitchcock, 1963) *Oct 15 at 7pm, 9:30pm* **Psycho** (Hitchcock, 1960) *Oct 22 at 7pm, 9:30pm*