



BRYN MAWR FILM INSTITUTE  
PRESENTS

.....the.....  
LEADING LADIES

**GALA**

.....HONORING.....

**JULIET  
GOODFRIEND**

.....on.....

S A T U R D A Y  
**APRIL 22, 2017**

.....AT.....

THOMAS GREAT HALL  
BRYN MAWR COLLEGE



## WELCOME TO THE LEADING LADIES GALA

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\* Current Board Member  
† Honorary Board Member  
\* Ex Officio Board Member

Greetings all –

Tonight, we celebrate Juliet Goodfriend, a Renaissance person in the truest sense of the word: a lover of the arts, an astute businessperson, a community leader, and a leader amongst her peers. I mention peers because Juliet's leadership is recognized within the ranks of the Art House Convergence (AHC), a national organization devoted to community-based, mission-driven theaters like BMFI. Through the years, the AHC has recognized Juliet for establishing and running one of the most successful member-supported motion picture theater and film education centers in the country. Not only has Juliet moved BMFI forward, she has moved the entire art house movement forward.

Working closely with Juliet over the last 12 years has allowed me to participate in a truly phenomenal process. She saw a need in our community for thoughtful films to be presented, enjoyed, and studied, in a beautiful, state-of-the-art environment, with friends and family. Though a very small component of the film industry as a whole, so-called 'art films' are the lifeblood of Bryn Mawr Film Institute and continue to be a vital part of world cinema. Juliet has ensured that the best of these films—the ones people end up talking about—are exhibited for BMFI audiences. Add to these a diverse range of repertory films, theatrical stage productions, opera, ballet, and the visual arts from around the world, and you have Juliet's magical brew for cinematic success. As film brings light to the screen, Juliet, through this endeavor, has brought it to our hearts and minds.

Tonight, please join me in saluting my friend and partner in this venture lovingly known as BMFI. Juliet, here's to you, and may you and everyone attending tonight enjoy a wonderful evening, celebrating you and your remarkable achievements.

Best wishes,

**SAMUEL R. SCOTT**

CHAIR,  
BOARD OF DIRECTORS

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## SCHEDULE OF EVENTS

2017 Leading Ladies Gala Committee Co-Chairs

**Alice Bullitt** and **Vivian Piasecki**

welcome you to Bryn Mawr Film Institute's Leading Ladies Gala  
honoring **Juliet J. Goodfriend**

**Dave Roberts**, *Guest Emcee for the evening*

**6:30 PM**

Gala begins with Cocktails in the Cloister sponsored by **Bryn Mawr Trust**

**8:00 PM**

Dinner is served in Thomas Great Hall

**9:30 PM**

Program

### REMARKS FROM

**Alice Bullitt** and **Vivian Piasecki**, *Gala Co-Chairs*

**Ira Deutchman**, *Producer, Distributor, and Professor of Film*

**Samuel Scott**, *BMFI Chair of the Board*

**Juliet J. Goodfriend**, *Honoree*

The evening continues with dancing and open bar

## COCKTAILS IN THE CLOISTER

Sponsored by Bryn Mawr Trust

### SIGNATURE COCKTAIL

The Bryn Mawrtini

### COCKTAIL HORS D'OEUVRES

Truffled popcorn

Potato latkes with smoked salmon and crème fraîche

Duck confit with bourbon sour cherry compote on brioche

Tuna tartare with sesame wasabi aioli on russet potato chip

Bacon-wrapped scallops

Garlic-roasted shrimp skewer

Vegetable turnover

## DINNER

### FIRST COURSE

Traditional wedge salad served with blue cheese and bacon

### SECOND COURSE

Grilled filet of beef with bordelaise sauce

Peachtree's crab cake with lemon-thyme caper aioli

Chive mashed potatoes

Charred Brussels sprouts

### DESSERT

Shortbread film reel with chocolate filling and raspberry drizzle

Fresh press regular and decaffeinated La Colombe coffees and assorted hot teas

### Leading Ladies Gala Committee

Cindy & John Affleck  
Anmiryam Budner & Martin Phillips  
Alice & Christian Bullitt  
Michael Colleran  
Gloria & Jack Drosdick  
Jaimie & David Field  
Carole Haas Gravagno  
Doris & Dana Greenblatt  
Joanne & Jon Harmelin  
Tigre Hill  
Francie Ingersoll & Matt Taylor  
Julie Jensen & Robert Bryan  
Judy & Tony Lane  
Anita & Francis Leto  
Mary Patterson McPherson  
Stephanie & Michael Naidoff  
Suzanne & Ron Naples  
Jane G. Pepper  
Marsha & Jeffrey Perelman  
Vivian Piasecki  
Helen & David Pudlin  
Eileen Rosenau  
Allen Sabinson  
Lynn & Sam Scott  
Judith Shapiro  
Jennifer & Michael Stein  
Judith Taylor  
Elissa Topol & A. Lee Osterman  
Lyn Wiesinger  
Rebecca & Rhys Williams  
Lynn & Paul Yeakel

Good evening, and welcome to the Leading Ladies Gala! We are honored to co-chair this truly magical evening celebrating one of Bryn Mawr's brightest stars, Juliet Goodfriend.

In 2002, when this cherished theater was on the brink of becoming a gym franchise, who could have envisioned such a glorious rebirth? Juliet, with her characteristic mix of grit and creativity, galvanized an entire community towards the goal of restoring the theater to its original architectural splendor, while reimagining it as a state-of-the-art center for independent film. It's a remarkable achievement, enacted by a remarkable woman.

We hope you enjoy this party, which we wanted to be unique in every way, just like Juliet! If Juliet is the leading lady in this evening's production, then it needs to be said that it would not be possible without the time and talent of an amazing supporting cast. Bryn Mawr Film Institute staff members have worked tirelessly to ensure a one-of-a-kind evening that, like a great film, will linger in your memory long after the credits roll.

From the bottom of our hearts, thank you for celebrating with us this evening, and for supporting and enriching the theater through your involvement. Proceeds from this event will be used to ensure that Bryn Mawr Film Institute remains the same beautiful and intellectually engaging place it is today for future generations. Thank you again, and cheers to you, Juliet!

**VIVIAN PIASECKI**  
**ALICE BULLITT**

CO-CHAIRS



FROM THE BMFI STAFF

Welcome and thank you for joining us to celebrate Bryn Mawr Film Institute’s own leading lady, its founder and president, Juliet Goodfriend. It is a testament to the esteem in which she is held that so many of BMFI’s members, patrons, and friends are here tonight and have expressed their appreciation through the lovely messages that fill the pages of this book.

But let us cut to the chase, shall we? There is one reason we are all here (in person, letter, or spirit): If not for Juliet Goodfriend, there would not be a Bryn Mawr Film Institute. With apologies to Frank Capra, let’s imagine for a moment what our community would be like if Juliet had not founded this beloved film center. For starters, there would be no arthouse theater on the Main Line or in its environs, meaning that the tens of thousands of people who see a new or classic film at BMFI each year would either have to travel much further to do so, or watch it alone on a small screen (perish the thought). Our patrons would have had no opportunity to meet a host of luminaries from the world of cinema, such as Sir Ben Kingsley. And all the fun had by so many at special events like our annual (and vocal) screenings of *The Sound of Music* simply never would have been had.

But these are just the tip of the iceberg. Our members, more than 9,000 people from across the region, would not have a community-based, arthouse cinema they can rightly call their own. Thousands of students of all ages would have missed the opportunity to learn about and through film via BMFI education programs that teach visual literacy, filmmaking, cinema studies, and more. My colleagues and I, who delight in providing a superior movie-going experience, bringing films—both unsung and beloved—to their community, educating people about movies, making possible the long life and vibrant use of a historic theater, and in other ways take pride in the accounting, design, development, marketing, membership, and other endeavors that make BMFI run might not be doing the work we love if not for Juliet’s vision.

But it’s not just vision, is it? While it may be difficult to imagine, it is conceivable that someone else could have come across that derelict theater in Bryn Mawr and had the idea to revitalize it. Yet it is unthinkable that this person would have had the right mix of business acumen, community standing, love of cinema, tireless tenacity, and moxie to get the project off the ground, let alone turn what has become Bryn Mawr Film Institute into the exemplar in its field it is today.

For so many people, there’s no place like BMFI, and that’s because of you, Juliet.

ANDREW J. DOUGLAS  
DIRECTOR OF EDUCATION

BRYN MAWR FILM INSTITUTE STAFF

ANDREW J. DOUGLAS, PH.D.  
*Director of Education*

RASHID ELLIS  
*Theater Manager*

MARIANNE FERNSLER  
*Development Assistant*

KEON HAWKINS  
*Key Holder*

GINA IZZO  
*Marketing Manager*

ANNAMARIA JASKOT  
*Accountant*

CHRISTIAN LAYFIELD  
*Lead Theater Manager*

JACOB MAZER  
*Education Coordinator*

CLINTON MCCARTNEY  
*Facilities Coordinator*

MIKE MCCRACKEN  
*Director of Theater Operations*

PATSY MORNINGSTAR  
*Controller*

HEATHER ROSENFELDT  
*Communications Designer*

PATRICIA RUSSO  
*Membership Manager*

JONATHAN SEIDMAN  
*Theater Quality Control Assistant*

ZANE STALBERG  
*Administrative Associate*

VALERIE TEMPLE  
*Director of Programming*

PATRICIA WESLEY  
*Director of Development and Communications*

THEATER STAFF:

CAITLYN BELL

JULIE BONFIG

HANNAH CLUVER

ELIZABETH FOX

SOPHIA GEHRMANN

JOSEPH GROSSO

THOMAS HODSDEN

MK JARDINE

KATIE JENAWAY

JEFF KLEHAMER

NATHAN LIPOWITZ

BILL MARINELLI

STEPHEN MICHAEL

KIM PEPENELLA

CLIFF SANDERS

# Official Citation

**Juliet Goodfriend**  
**Founder & President, Bryn Mawr Film Institute**

**WHEREAS**, Juliet Goodfriend dedicated her time, energy and resources to save Bryn Mawr's Seville Theater, culminating in the preservation of this historic resource and the founding of the Bryn Mawr Film Institute, which became the anchor of the Bryn Mawr Business District; and

**WHEREAS**, through Juliet Goodfriend's efforts, the building was included on the National Register of Historic Places, and funds were raised to restore the building; and

**WHEREAS**, Juliet Goodfriend created a cultural center for the region, filling the theatre with leading first-run, independent, international, performing arts, and repertory films; and

**WHEREAS**, Juliet Goodfriend's vision produced a motion picture theater and film education center dedicated to promoting shared experiences that entertain, engage, and educate audiences through a wide range of independent-minded films, a full curriculum of courses, and an extensive program of special events; and

**WHEREAS**, Juliet Goodfriend's legacy, Bryn Mawr Film Institute, will continue to build community through film culture, while maintaining strong connections to its historic venue's cinematic past, now and for decades to come.

**NOW, THEREFORE, BE IT RESOLVED**, that the Board of Commissioners of the Township of Lower Merion feels it fitting and proper to recognize Juliet Goodfriend and her gift to our community, the Bryn Mawr Film Institute, and to extend its best wishes as she steps down from her role as Executive Director.

By: Daniel S. Bernheim  
 Daniel S. Bernheim, President

By: V. Scott Zelov  
 V. Scott Zelov, Commissioner

Attest: Jody L. Kelley  
 Jody L. Kelley, Township Secretary

DATED this twenty-second day of April, 2017 at Bryn Mawr, Pennsylvania.



## Seventeenth Senatorial District Proclamation

In recognition of

### Juliet J. Goodfriend

The Senate of Pennsylvania is always pleased to recognize those individuals who contribute in a meaningful way toward the well-being of their communities and this Commonwealth.

Juliet Goodfriend is being lauded for fifteen years of dedicated and distinguished service as the Founder and President of the Bryn Mawr Film Institute.

April 22, 2017  
 Date Issued

D. A. Z.  
 Senator Daplin Leach  
 17<sup>th</sup> Senatorial District



## JULIET J. GOODFRIEND

President/CEO, Bryn Mawr Film Institute

In the midst of a successful business career, Juliet Goodfriend learned of the threatened conversion of the beloved but derelict 1926 Bryn Mawr Theater into a fitness club. She promptly enlisted the support of business and academic leaders and began a four-year campaign to save it as a cultural resource for the community. In 2002, Ms. Goodfriend formally founded Bryn Mawr Film Institute (BMFI) as a 501(c)(3) nonprofit Pennsylvania corporation to renovate, revitalize, and restore the theater as a cultural and commercial magnet for the region. By 2005, Bryn Mawr Film Institute was open with first run movies, innovative film studies courses for adults, and a visual literacy program for children. The community responded enthusiastically and BMFI's success now puts it among the nation's premiere arthouse movie theaters and film education centers.

Prior to founding Bryn Mawr Film Institute, Ms. Goodfriend established Strategic Marketing Corporation in 1979, which eventually became the largest global custom marketing research and consulting firm for the pharmaceutical industry.

Actively involved in the health care industry since 1963, Ms. Goodfriend managed and supervised thousands of marketing strategy projects for over 100 major manufacturers of pharmaceutical and medical products. In 1975, she was the first to publish on the subject of integrating patients into marketing research, an innovative practice in the field of pharmaceutical marketing.

She has served on 20 nonprofit and for-profit Boards of Directors and several industry task forces, including the 1995 White House Commission on Small Business. She has received many awards including the Philadelphia Chamber of Commerce 2000 Paradigm Award, the 2001 Commonwealth Award, and induction into the Distinguished Daughters of Pennsylvania in 2009.

Ms. Goodfriend frequently speaks for national and local audiences, lecturing on topics that include women and business leadership, ethics, and disability issues. She has been a Woodrow Wilson Visiting Fellow at a number of liberal arts colleges around the country, and has published papers for numerous journals.

Ms. Goodfriend received her A.B., *cum laude*, from Bryn Mawr College.

Juliet's family, including husband Marc R. Moreau, Ph.D., daughter Erica J. Zimmerman, son-in law Kevin McCollister, son J. Micah Zimmerman, daughter-in-law Rachael Katz, and four grandchildren, shares in the love of film that her total immersion in BMFI has promoted. The appreciation of the community and her family mark her volunteer presidency of BMFI as the most gratifying job of her career.



Photo credit: Dana Greenblatt Photography

## GALA REMARKS FROM HONOREE JULIET J. GOODFRIEND

Thank you, friends, for this tremendous tribute. Special thanks go to our Board, our Sponsors, Dave Roberts Boreanz and to our Gala Chairs, Alice Bullitt and Vivian Piasecki.

This event bears all the hallmarks of the crew who work with me every day. It is an evening of visual innovation and classy style – the handwork of Pat Wesley. It has the look of Heather Rosenfeldt, whose eye brings the elements together. Its dynamism springs from the keyboard of Gina Izzo, who brought us the filmic light show, and the energy of Valerie Temple, whose programming instinct is apparent in the theme’s execution. Andrew Douglas directed his scholarly eyes over every word and comma. Tonight demonstrates the skills of Mike McCracken’s theater team, working in harmony with the membership’s Patricia Russo and controller, Patsy Morningstar, to keep the theater generating operating revenues, tonight, as every other night of the year. And I’ve only mentioned half the staff there are to thank. Tonight is a shared tribute. If I am the leading lady of BMFI, the 26 people who work with me are the best supporting actors in the industry.

Let me not fail to thank Sam Scott, our Board Chair and czar of projection and sound quality, among his other talents. He has personally converted thousands of patrons to members all the while keeping a trained eye and ear on the quality of our exhibition.

I see this celebration as both a look back to the past and a preview of the future. Isn’t the light show wonderful? It transports us to every Hollywood party we ever wanted to attend. These lights are also a beacon to the future, a demonstration of the potential of technology.

So, it is with great excitement that I announce that this celebration has a subtext: this is the inaugural party for a crucial campaign—not for bricks and mortar as in the past, but for our future. We are calling it The Focus Campaign. And it will ensure our legacy—your legacy—so that our grandchildren can have the same filmic experiences we are enjoying today—and more so.

Bryn Mawr Film Institute has achieved a very high level of excellence, and it is worth protecting. So, we’ve created three funds to ensure that, in this changing world, we will be up to the challenge and at the top of our game. Let me tell you about these three funds.

First, we must anticipate deteriorating changes in our infrastructure. So, we need a Repair and Replacement fund to maintain the building and replace expensive equipment in our beloved, 90-year-old theater.

Second, there are changes in demographics and audience expectations. We need to keep pace with them and exploit opportunities as they come along, developing new programs, or even new venues if necessary. That will be the focus of the Opportunity Fund, the second part of this Campaign.

Third, constant changes in the film industry that we cannot control, and other trends in film scholarship, demand ongoing evolution and professional development of our staff. We will address that with the third fund, the Juliet Goodfriend Leadership Fund, for organizational development and continual learning in all aspects of our institution.

## GALA REMARKS FROM HONOREE JULIET J. GOODFRIEND

Your contributions and tickets tonight make you the vanguard brigade, looking at the future through the perspective of our Focus Campaign, committed to keeping BMFI vital and well-funded so that we can bring everyone in the region the most engaging films, courses, and special events in clean, well-designed theaters. That’s what you’ve come to expect. And that’s what Focus Campaign will make possible. Furthermore, I hope we will add to your experience with a useful, if not elegant parking solution (someday) too.

We are celebrating this Leading Ladies Gala in a hall dear to everyone who went to this college: the old library reading room. As a senior, I was assigned a reading desk right over there near the bar! I might have spent more time studying if the bar had been there then.

This second career at BMFI has taught me a great deal, and I was primed for on-the-job training by a liberal arts education here at the College. What has creating BMFI taught me? It has instructed me in critical viewing and added immeasurably to my enjoyment of America’s greatest art form so that I love watching more than 300 movies a year.

BMFI has also taught me the nature and value of customer service and community support. With regard to both, I recall what my sixth grade teacher, Miss Martin, wrote in my autograph book: “Ah, that a man’s reach should exceed his grasp, else what’s a heaven for (Browning).” I am still working on grasping the challenges of great customer service and community involvement. BMFI’s reach will always remain a bit beyond its grasp, I suspect, as we move into the future.

Becoming more visually and narratively sensitive, I recognize now that I view the world from a slightly different perspective. For the past 27 years of using a wheelchair to move around, I always find myself looking upwards, a different camera angle, if you will – a different perspective.

This art form of film allows each of us to look at our accomplishments and challenges through a different lens, a new perspective that has the power to encourage within us more empathy, forgiveness, energy, social action, or just pure shared entertainment. With the great work of our crew, BMFI has brought tens of thousands of more people together to experience a new way of looking at things. People of all ages benefit from the shared experiences of watching or making films in our institute.

In seeing all these leading ladies parading around the room, I have been thinking about which of them has influenced me. I must admit that I’ve always wished I could look like Audrey Hepburn, have the wit and courage of Katharine Hepburn, and the voice of Julie Andrews, or the eloquence of President McPherson. But the Leading Lady who influenced me most and set the highest example to follow is my mother, Theresa Hirschberg Goodfriend. She is my leading lady. And to achieve a small portion of her grace, kindness, talent, and community leadership has been beyond my grasp, but always worth reaching to achieve.

Thank you all for coming to honor Bryn Mawr Film Institute and its founder. It is my fervent wish that we will continue to find more ways to enhance the Bryn Mawr community in a new light: a working, thriving village, a center for the arts, a place to look at the world from a different angle.





## KEYNOTE SPEAKER: IRA DEUTCHMAN

Producer, Distributor, and Professor of Film

Ira Deutchman has been making, marketing and distributing films since 1975, having worked on over 150 films including some of the most successful independent films of all time. He was one of the founders of Cinecom and later created Fine Line Features—two companies that were created from scratch and in their respective times, helped define the independent film business.

Currently, Deutchman is an independent producer, and a consultant in marketing and distribution of independent films. Among his clients are Istituto Luce Cinecittà, to promote Italian cinema in the U.S. and Emerging Pictures, a New York-based digital exhibition company that he co-founded in 2002.

Among the over 60 films he acquired and released at Fine Line were Jane Campion's *An Angel at My Table*, Gus Van Sant's *My Own Private Idaho*, Jim Jarmusch's *Night on Earth*, Robert Altman's *The Player* and *Short Cuts*, Roman Polanski's *Bitter Moon* and *Death and the Maiden*, Alan Rudolph's *Mrs. Parker and the Vicious Circle*, Mike Leigh's *Naked*, and the award-winning *Hoop Dreams*, which in its time was the highest grossing non-music documentary in history.

Other films Deutchman has worked on were *Sex, Lies, and Videotape*, *To Sleep with Anger*, *Metropolitan*, *A Room with a View*, *Stop Making Sense*, *El Norte*, and *The Brother from Another Planet*.

He is a graduate of Northwestern University, with a major in film.

## SELECT IRA DEUTCHMAN CREDITS

<i>Matewan</i> (John Sayles)	Associate Producer
<i>Swimming to Cambodia</i> (Jonathan Demme)	Executive Producer
<i>Miles From Home</i> (Gary Sinise)	Executive Producer
<i>Scenes from the Class Struggle in Beverly Hills</i> (Paul Bartel)	Executive Producer
<i>Straight Out of Brooklyn</i> (Matty Rich)	Executive Producer
<i>Waterland</i> (Stephen Gyllenhaal)	Executive Producer
<i>The Ballad of Little Jo</i> (Maggie Greenwald)	Executive Producer
<i>Mrs. Parker &amp; the Vicious Circle</i> (Alan Rudolph)	Executive Producer
<i>Lulu On the Bridge</i> (Paul Auster)	Executive Producer
<i>Center of the World</i> , (Wayne Wang)	Executive Producer
<i>Twelve</i> (Daniel Noah)	Executive Producer
<i>Killing Time</i> (Anthony Jaswinski)	Executive Producer
<i>The Lucky Ones</i> (Loren-Paul Caplin)	Executive Producer
<i>Brothel</i> (Amy Wadell)	Executive Producer
<i>Red Doors</i> (Georgia Lee)	Executive Producer
<i>The Game of Their Lives</i> (David Anspaugh)	Co-Producer
<i>Kiss Me, Guido</i> (Tony Vitale)	Producer
<i>All I Wanna Do</i> (Sarah Kernochan)	Producer
<i>54</i> (Mark Christopher)	Producer
<i>Way Past Cool</i> (Adam Davidson)	Producer
<i>Interstate 60</i> (Bob Gale)	Producer
<i>Relative Evil</i> (Tanya Wexler)	Producer
<i>Beauty Remains</i> (Ann Hu)	Producer
<i>Speed of Life</i> (Ed Radtke)	Producer
CBS sitcom <i>Some of My Best Friends</i>	Consulting Producer

Thank you for inviting me here tonight.

I'd like to talk a little bit about the cinema experience. When you talk to a cinephile, or the less pretentious version of that, which we might call a "movie-nut," while everyone has a slightly different version of how they connected with the movies, it always seems to come back to one powerful experience they had at a particularly formative time in their lives.

I've been working on an oral history that I've been calling "Cinephile Generation," and one of the questions I've been asking people is, "What was the moment you fell in love with the movies?"

What I've learned is that for the generations that grew up before television, movies were an ordinary part of their lives. After all, there wasn't much else one could do with their leisure time in those days. And once exposed to the power of movies, they just kept coming back for more. For baby boomers like myself, and I'm sure many of you, things were a little different. The movies were a place to see what was not being shown on television — to be exposed to lifestyles and ideas that were outside the mainstream. Movies were not a routine; they were an event.

As a kid, I spent a lot of time at the movies. My parents brought me with them to the local drive-in, where I was exposed to completely inappropriate movies for someone my age. No, I was not asleep in the back seat.

When I was old enough to go to the movies by myself, I went to Sunday morning kiddie matinees at my local theater, and then hid in the bathroom so I could sneak into the grown-up movies that were playing later in the day.

As a teenager — searching like all teenagers for my identity — I found my counter-culture voice in the movies of the time. While I was not sophisticated enough to catch all the subtext, I was enthralled with films like *Bonnie & Clyde*, *Women in Love*, *Putney Swope*, *Greetings*, and Andy Warhol's *Trash*, *Little Murders*, and many others. I began to explore foreign language films and felt superior to my classmates by being so worldly. My erudite movie taste also got me some pretty hot dates. By the time I got to college, I knew I wanted to somehow be involved with movies.

Almost everyone I've interviewed for my film has told similar stories. But what is it that made these experiences so special that they remain with us for the rest of our lives, and in some cases, like

mine, were the defining experiences of our lives?

Whenever I think about what is so powerful or special about the moviegoing experience, there is one particular moment that pops into my mind. It was a showing of the MGM film *That's Entertainment* when the film was originally released in 1974. How many of you have seen it? How many of you saw it in a movie theater?

The film was playing at the McClurg Court Theater in Chicago. It was one of those mid-century theaters designed for the maximum movie experience. It had about 1000 seats, and it had one of those huge, slightly curved screens that covered the entire front wall of the theater, completely filling your peripheral vision if you sat toward the front of the auditorium. The sight lines and the sound were perfect—at least by 1970's standards.

As the overture played, the lights slowly dimmed and the audience settled into their seats. The curtains slowly opened to reveal an old-fashioned square image, the shape that we are used to seeing for old Hollywood films—what we in the business call a 1:33 screen ratio. The film began with a montage of clips from classic MGM musicals, all featuring the song *Singin' in the Rain* and the clips looked ravishing on the big screen, framed as they were by the red velvet curtains. As the montage ended, those curtains began to slowly open wider, revealing a full wide-screen image of the opening credits of the film, as the music swelled into multi-channel bliss. It was literally a goose bump inducing moment, and one that combined what was on the screen with a form of showmanship that could never be reproduced in the home.

These sorts of moments are the reason why people refer to the moviegoing experience as somehow akin to a religious experience and refer to movie theaters as churches or temples. There is something divine about sharing an experience with complete strangers, where the outside world completely disappears, one is immersed in a world outside of one's own experience.

And it is this type of experience that institutions like the Bryn Mawr Film Institute are committed to preserving.

Anyone who reads or watches cultural news coverage is aware of how the theatrical experience is under threat. Many pundits have written extensively about how theatrical filmgoing is on its way to obsolescence. And yes, there are many reasons for concern. A quick recap would include the availability of an abundance of content on numerous competing platforms, a major studio business model that seems hell bent on self-destruction, a government that has no interest in supporting the arts &, in any case, doesn't see the movies as being an art worthy of their support, and a new generation of consumers who are spoiled by the amount of content they have access to, and thus have no particular affinity for the theatrical experience.

All this is true, but rather than think about these factors pointing to the death of the cinema experience, I think it is more accurate to think of it as pointing to the maturity of cinema as an established art form, side-by-side with opera, ballet and the other performing arts—all of which had their moment of cultural domination, only to find a permanent home in arts institutions, museums, and the not-for-profit world.

This is where Bryn Mawr Film Institute comes in. First, you all should be congratulated on the fact that you are here tonight and thus are already committed to the support of film as one of the vital arts.

I was first introduced to this organization through what is called the Art House Convergence, a national group of art house venues that meets once a year in Utah in conjunction with the Sundance Film Festival. The purpose of the get-together is to compare notes on best practices, especially in light of all the challenges I've already talked about.

It was immediately clear that Bryn Mawr Film Institute and especially its dynamic leader, our honoree tonight, was a leader and a role model to the other organizations in attendance. I watched over the last number of years as Juliet and her team successfully navigated some fairly treacherous waters.

When it became clear that the studios were going to require expensive new digital projection equipment, Juliet and her team

managed to secure the resources to make it happen. And to do so in a way in which it did not compromise their freedom to program whatever they felt would fit their mission and from any available source.

Juliet collected data from venues across the country, and after crunching the numbers came to the conclusion that the key to survival for an independent art house rested with the number of screens, even at the expense of seating capacity. The not-exactly-intuitive concept was startling for the venues at the Convergence, but now it is accepted as common wisdom throughout the community. And BMFI put it into motion, with an ambitious plan to make what was a two-screen cinema into a more efficient, and I might add more beautifully appointed four-screen complex.

BMFI was one of the first art house venues to embrace what we call "Event Cinema," which is when single screenings of cultural events are brought into the theater, such as live operas and ballets, live theater performances, issues-oriented documentaries and other programming that serves to expand the offerings, increase revenues and to introduce the venue to new audiences.

And BMFI has been aggressive in expanding educational outreach to different age groups, ensuring that there will be a new generation of film lovers for many years to come.

All this adds up to an institution that is successfully serving its mission. This only happens with an engaged, committed support base, for which you all should be thanked, but also only happens with visionary, committed, but pragmatic leadership. And that is what your Leading Lady, Juliet Goodfriend has provided for this organization. Juliet's legacy is more than just a building, more than a healthy organization. It is no less than guaranteeing that the religious experience of cinema will be preserved in the Philadelphia area. How ironic is it that virtual reality, augmented reality, and other new technologies, are touted for their ability to create immersive experiences when the most immersive of experiences is right under our noses — in your local art house? You should look at Bryn Mawr Film Institute as a place where cinema can be seen in its most powerful form, a place where the magic of the theatrical experience will be preserved for all time. Congratulations to you all.



## DAVE ROBERTS

Special Guest Emcee

Dave Roberts was in the radio and television business for fifty-five years. He retired from WPVI-TV in December of 2009 where he was the weather anchor at the 5:00, 6:00, and 11:00pm broadcasts for many years. Dave has co-hosted numerous live events on 6ABC including the Independence Day and July 4th Celebrations, the annual Thanksgiving Day Parade, and the Philadelphia Flower Show. He was the host of the Jerry Lewis Muscular Dystrophy Telethon for thirty-five years and was selected as their Person of the Year in 1988 for his work on behalf of the organization.

Dave is a native of Buffalo, New York. While attending Syracuse University, he began his radio broadcast career began in 1954 at WAER-FM, and later at WOLF-AM. He started in television in 1956 at NBC's WBUF-TV in Buffalo. He is a 1957 graduate with dual majors in English and Communications. Dave is a US Army veteran (1958-1960) and broadcast on Armed Forces Radio in New York City, and later served as News Director for the Caribbean Forces Radio-TV Network in the Panama Canal Zone. In 1961, Dave joined WKBW-TV in Buffalo, and in 1978 he started at WPVI-TV in Philadelphia as co-host of AM/Philadelphia, 6ABC's new live hour morning talk show, as well as weather anchor on the noon news.

Mr. Roberts is a member of the Screen Actors Guild (SAG), having joined in 1980 when he appeared in the motion picture *Blow Out* with John Travolta. His television credits include appearances in the soap opera *All My Children*, Dick Clark's *Inside America*, ABC's *Thirtysomething*, *Good Morning America* and 20th Century Fox's TV show *Bones*, among others. Dave is a member of the Philadelphia Broadcast Pioneer's Hall of Fame and was named Person of the Year for the new millennium. He is also a member of the Buffalo New York Broadcaster's Hall of Fame.

Dave and his wife Patti are married fifty-five years and have three adult children plus four grandchildren. Their daughter Bo in California is a former costume dresser for motion pictures and television. Daughter Beth, with a Master's Degree in education, teaches at The Shipley School in Bryn Mawr, and son David is an actor who has starred in the TV shows *Buffy the Vampire Slayer*, *Angel*, and for twelve seasons on Fox's hit TV series *Bones*.



Photo credit: LaPerria Harvin



**BRYN MAWR FILM INSTITUTE**  
**SILVER SCREEN INSPIRATION AWARD WINNERS**  
HONORING THE ART, CRAFT, INDUSTRY, AND APPRECIATION OF FILM

**2007**

**ROBERT OSBORNE**

Film Historian and host of TCM

**2008**

**SIR BEN KINGSLEY**

Academy Award-winning Actor

**2008**

**STEVE SABOL**

President and Founder, NFL Films

**2013**

**STEVEN REA**

Film Critic, *The Philadelphia Inquirer*

**CARRIE RICKEY**

Film Critic and Writer

**LISA SCHWARZBAUM**

Film Critic on the loose

**A.O. SCOTT**

Film Critic, *The New York Times*

**2015**

**CHERYL BOONE ISAACS**

President, Academy of Motion Picture Arts and Sciences

**2017**

**JULIET J. GOODFRIEND**

President, CEO, and founder, Bryn Mawr Film Institute





## DEAR JULIET,

*You are being celebrated, and rightly so. If I may speak on behalf of my fellow filmmakers, we owe you an enormous debt of gratitude, because through the Institute and through your amazing initiative, you have brought the art of cinema to so many people. They're infused by it. They love it. It has a place in their lives, just as cinema should have a rightful place in our society as a way of enlightening and entertaining. We owe you, Juliet. I am proud to know you.*

**SIR BEN KINGSLEY**

ACADEMY AWARD-WINNING ACTOR







A MESSAGE FROM CHERYL BOONE ISAACS

**HI JULIET,**

*I want to take a moment—more than a moment—to congratulate you on such a fantastic career and how you developed Bryn Mawr Film Institute from a marvelous theater into a word-class art house palace. You formed a magnificent organization that is dedicated to the motion picture business and the exhibition of film, something that you know we at the Academy treasure. So, I just want to take a moment to say thank you for all of your efforts and congratulate you on a job well done.*

**CHERYL BOONE ISAACS**

PRESIDENT, ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



## BRYN MAWR FILM INSTITUTE MISSION STATEMENT

*Bryn Mawr Film Institute (BMFI) is a nonprofit, member-supported motion picture theater and film education center. BMFI is dedicated to promoting shared experiences that entertain, engage, and educate audiences through a diverse range of independent-minded films, a full curriculum of courses, and an extensive program of special events. BMFI builds community through film culture, while maintaining strong connections to its historic venue's cinematic past.*

BRYN MAWR

BRYN MAWR FILM INSTITUTE

824

Photo Credit: Jauhien Sasnou

## READ ALL ABOUT IT: A BRIEF HISTORY OF BRYN MAWR FILM INSTITUTE

**2000 December 28**

*Main Line Times*

### **FIGHTING FOR BRYN MAWR THEATER**

"We want to form a not-for-profit film institute." —Juliet Goodfriend

**2001 December 1**

*The Philadelphia Inquirer*

### **BRYN MAWR THEATER'S FLICKS MAY GIVE WAY TO CURLS AND PRESSES: A New York company wants to bring in a fitness club.**

"It all depends on the zoning."

—Alex Alimanestianu,  
Vice President of Town Sports

**December 27**

*Main Line Times*

### **BIG DREAMS FOR THE LITTLE THEATER IN BRYN MAWR**

*"To lose the Bryn Mawr Theater would be like having a broken tooth in the smile of Bryn Mawr. As it is, it needs a root canal and a cap on it."*

—JULIET GOODFRIEND

**2002 February 12**

*Main Line Times*

### **NOW PLAYING... AT A THEATER NEAR YOU**

"The Bryn Mawr Film Institute's supporters are beginning to reach out to the community for financial support. They need angels. Angels with very big wings. Let's hope a few of them live in and around Bryn Mawr and are emboldened by Goodfriend's vision."

—Mike Weilbacher

**2003 October**

*Main Line Today*

**STAYING IN FOCUS:** One local woman is hoping a film institute in Bryn Mawr could enlighten the masses while reviving business on Lancaster Avenue—if she could only buy the theater of her dreams.

"If you're doing something of the highest possible quality, trying to make as few compromises as possible and doing it in the best possible way, it seems to me to almost always result in success."

—Juliet Goodfriend

**2004 October 6**

*The Philadelphia Inquirer*

**ART HOUSE PLANS FOR BRYN MAWR:** A nonprofit has bought the 1925 theater in town with hopes of creating a cinema and film school.

"With one, two, or three screens, you won't make it."

—Greg Wax, current manager

**October 7**

*Main Line Times*

**GOODFRIEND GROUP ACQUIRES BRYN MAWR THEATER:** Bryn Mawr Film Institute plans to continue screening films after extensive renovations to cinema.

"I'm reminded of the quote from Virgil, 'Success comes to those who dare.'"

—Juliet Goodfriend

**2005 January 16**

*The Philadelphia Inquirer*

**OLD THEATER WILL RISE AGAIN FOR TRUE FANS:** The Bryn Mawr venue will feature independent films.

"Working with Juliet is always a pleasure. She does her homework. She is relentless in her commitment to doing things right and doing them well."

—Lynn Yeakel, BMFI board member

## READ ALL ABOUT IT: A BRIEF HISTORY OF BRYN MAWR FILM INSTITUTE

**March 12**

*Main Line Life*

### **THEATER GETS REBORN WITH DOWNTOWN CEREMONY LAST WEEK**

"For Juliet to have this vision, she's the star. All the people—the citizens who support it—are the stars."

—State Senator Connie Williams

**March 17**

*Wayne Suburban Times*

### **A CINEMA SENSATION:** Dedicated by Sir Ben Kingsley, the Bryn Mawr Film Institute garners rave reviews

"I think young filmmakers today will be described as the poets of the 21st century. What Juliet is doing is an extraordinary gift to the future."

—Sir Ben Kingsley

**November 26**

*The Philadelphia Inquirer*

### **SUCCESS AHEAD OF PROJECTIONS:** A film institute in Bryn Mawr, open less than a year, packs them in.

"With only two screens, we can't do as much as people would like."

—Juliet Goodfriend

**2006 March 8**

*Main Line Life*

### **TIMES HAVE BEEN 'MAWRVELOUS' AT FILM INSTITUTE:** Bryn Mawr Film Institute hopes to hit homer on first anniversary.

"It is entirely, deeply gratifying that, almost every day, someone comes up to me to thank us for what we're doing,"

—Juliet Goodfriend.

**March 15**

*Main Line Life*

### **IT'S SHOW TIME:** The new marquee was lit for the first time Sunday night as the theater celebrated the one year anniversary.

"The installation and lighting of our new marquee marks the completion of Phase 1 renovations for this National Historic Register building."

—Juliet Goodfriend

**April 21**

*The Philadelphia Inquirer*

### **\$500,000 GRANT PUMPS BRYN MAWR THEATER PROJECT**

"At a time when many old theaters have become health clubs, it's important that people continue 'to exercise minds as well as bodies.'"

—Kenneth Klothen, Deputy Secretary, PA Department of Community and Economic Development

**2007 January 27,**

*The Philadelphia Inquirer*

### **BOOMERS BUILDING A BETTER WORLD?**

"I never take no for an answer. I kept at it. There's little I can do to change the human condition, but I can make a difference here in Bryn Mawr."

—Juliet Goodfriend

**April 5**

*Main Line Times*

### **MOVIE HOST ROBERT OSBORNE BRINGS HOLLYWOOD DAZZLE TO BRYN MAWR**

"It's so fabulous that it's being revived. Every town used to have its movie theater. I love the fact that [Bryn Mawr] started in 1928 with Greta Garbo—the film was *Love*, a version of *Anna Karenina*—and it's still showing movies today."

—Robert Osborne, TCM host

**2008 February 28**

*Main Line Times*

### **BRYN MAWR FILM INSTITUTE, A SUCCESSFUL EXPERIMENT IN THE ARTS:** Three years into this massive project, Goodfriend still finds the work rewarding.

"Phases 4 and 5 have yet to be finalized. Some ideas include adding a third auditorium in the theater or an additional screening room in the arcade."

—Juliet Goodfriend

**March 12**

*The Bulletin*

### **SIR BEN KINGSLEY HONORED AT BMFI GALA**

"This group of people will never ever be assembled together again. I'd like to take this opportunity to embrace you. Move closer."

—Sir Ben Kingsley

**August 14**

*Main Line Times*

### **RENDELL ARRIVES BEARING GRANTS:** Funds go toward revitalization of Ardmore station, Bryn Mawr Film Institute.

"Now we can address the renovation of the theater auditoriums and make improvements patrons will enjoy every time they come to the theater."

—Juliet Goodfriend

**2009 March 12**

*Main Line Times*

### **SHINING LIGHT ON BRYN MAWR FILM INSTITUTE'S LATEST TRANSFORMATION**

"Community support has been unflagging, even in this down-turn. This year's January and February were the strongest in its four years of operation, a tribute perhaps both to good movie selection and our need for escape."

—Mike Weilbacher

**2010 June 9**

*The Philadelphia Inquirer*

### **BOOST FOR FINAL STAGE OF THEATER'S RENEWAL**

"It rained plaster; and it actually rained into the theater, too. The roofs all had to be restored."

—Juliet Goodfriend

## READ ALL ABOUT IT: A BRIEF HISTORY OF BRYN MAWR FILM INSTITUTE

**2011 April 21**

*Main Line Times*

### **BRYN MAWR FILM INSTITUTE EXPLORES LAND SWAP TO GROW**

"I foresee two new 'intimate screening rooms' of 100 to 120 seats so that the theater would end up with four screens, not three."

—Juliet Goodfriend

**April 25**

*The Philadelphia Inquirer*

### **IN BRYN MAWR, THE MOVIES ARE A SHAKER**

"I love greeting people, but raising this money has not been easy. I have to spend my time doing that!"

—Juliet Goodfriend

**2012 January 25**

*Main Line Suburban Life*

### **BRYN MAWR FILM INSTITUTE MEETS CHALLENGE GRANT**

"On behalf of Bryn Mawr Film Institute's board of directors, I would like to thank everyone who contributed to meeting this \$250,000 challenge."

—Sam Scott, Chair, BMFI Board of Directors

**2014 April 20**

*Main Line Times*

### **BMFI HOSTING APRIL 27 GRAND REOPENING:** The "lights" and "camera" phases have taken nine years and more. Now it's time to say "ACTION!"

"No, I can't claim that I had the vision of what it would turn out to be. It was not a question of my eyes being bigger than my stomach so much as that, as it evolved, it took on so much more significance."

—Juliet Goodfriend

## KATHARINE HEPBURN

While attending Bryn Mawr College, the fiercely independent and spirited Hepburn fell in love with acting and, upon graduating with a degree in history, moved to New York—determined to make it on the stage. After an RKO Radio Pictures scout recognized her abundant talent in a Broadway show, he offered her an audition for a role starring opposite John Barrymore in the 1932 film *A Bill of Divorcement*. Hepburn got the part and never looked back, going on to earn an unprecedented four Best Actress Academy Awards during her 60-year career as a leading lady in Hollywood.

*“I never realized until lately that women were supposed to be the inferior sex.”*

– KATHARINE HEPBURN



## INGRID BERGMAN

Known for her naturally luminous beauty, Bergman worked as a leading actress in her native Sweden before American film producer David O. Selznick saw her in *Intermezzo* and hired her for the 1939 English-language remake. American audiences immediately embraced the Swedish siren and, after quickly cementing her place as a Hollywood icon with her performance as Ilsa Lund in *Casablanca*, Bergman went on to earn Oscars for her roles in *Gaslight*, *Anastasia*, and *Murder on the Orient Express*, and even tried her hand at comedy in the uproarious *Cactus Flower*.

*“Be yourself.  
The world  
worships the  
original.”*

– INGRID BERGMAN





## AUDREY HEPBURN

A trained ballet dancer, the gamine Hepburn was cast in the Broadway production of *Gigi* at age 22 after a chance meeting with novelist Collette. Hollywood stardom wasn't far behind as she won the Academy Award for Best Actress with her screen debut performance in *Roman Holiday* two years later. Though in later years her acting took a back seat to her humanitarian work on behalf of children, Hepburn remains one of our most accomplished actresses and one of the few to earn an "EGOT", the coveted title bestowed on winners of the four major awards: the Emmy, Grammy, Oscar, and Tony.



*"The beauty of a woman is seen in her eyes, because that is the doorway to her heart, the place where love resides."*

– AUDREY HEPBURN

## BETTE DAVIS

Beckoned by the silver screen after a brief stint on the Broadway stage, Davis ascended the ranks of the Hollywood studio system through her forceful and intense performances in films like *Of Human Bondage*, *Jezebel*, and *Dark Victory* to become one of the most legendary leading ladies of all time. Earning two Oscars and ten nominations throughout a career that boasted nearly 100 film appearances, the hardworking Davis also racked up many off-screen accomplishments, such as co-founding the Hollywood Canteen during World War II and serving as the first female president of the Academy of Motion Picture Arts and Sciences.



*"If you want a thing done well, get a couple of old broads to do it."*

– BETTE DAVIS

## GRACE KELLY

Before retiring from acting at the age of 26 to marry Prince Rainer III and devote herself to royal duties as Princess of Monaco, the Philadelphia native's "breeding, quality, and class" caught the eye of legendary director John Ford, earning her a star-making role in his 1953 film *Mogambo*. Though brief, Kelly's stint in Hollywood manifested unforgettable performances in such films as *Dial M for Murder*, *Rear Window*, *The Country Girl*, and *High Society*, forever securing her place as one of the biggest stars in the Hollywood firmament.

*"I am basically a feminist.  
I think that women can do  
anything they decide to do."*

– GRACE KELLY



## LENA HORNE

After joining the chorus of the Cotton Club at the age of 16 and honing her nightclub act under the tutelage of Cab Calloway and Duke Ellington, the African-American singer and actress moved to Hollywood, where she became the first black performer to earn a long-term movie contract. Gaining stardom through her affecting performances in musicals such as *Cabin in the Sky* and *Stormy Weather*, the trailblazing Horne worked steadily in film, television, and theater for her entire 70-year career, even weathering a blacklisting—due to her friendship with actor Paul Robeson—in the 1950s.

*"I don't have to be an imitation of  
a white woman that Hollywood  
sort of hoped I'd become. I'm me,  
and I'm like nobody else."*

– LENA HORNE





## LAUREN BACALL

Born Betty Joan Perske, the sultry blonde went from teen model to movie star in a Hollywood minute after posing for the cover of the March 1943 issue of *Harper's Bazaar*. A reader named Slim, wife of director Howard Hawks, spotted the magazine and urged her husband to offer the beauty a screen test for his new film, *To Have and Have Not*. The newly rechristened Lauren Bacall landed the role, subsequently married her costar Humphrey Bogart, and embarked on a decades-spanning career that included such classic films as *The Big Sleep*, *Key Largo*, *How to Marry a Millionaire*, and *Designing Woman*.

*“Generally women are better than men—they have more character. I prefer men for some things, obviously, but women have a greater sense of honor and are more willing to take a chance with their lives.”*

– LAUREN BACALL



## RITA HAYWORTH

The oldest child of two dancers, the exotic beauty—born Margarita Carmen Cansino—performed in a nightclub act called the Dancing Cansinos with her father as her partner. After being scouted by the head of Fox, Hayworth emerged as the most glamorous screen idol of the 1940s. Dubbed “The Love Goddess” by the press, the multi-talented Hayworth impressed in musicals with Fred Astaire and Frank Sinatra, sizzled in film noirs like *Gilda* and *The Lady from Shanghai*, and earned the distinction as the top pin-up girl choice for GIs during World War II.

*“After all, a girl is...well, a girl. It’s nice to be told you’re successful at it.”*

– RITA HAYWORTH





*“So the next time you’re at BMFI, enjoying a great film, talking with friends, and feeling part of a vibrant community, remember this: you wouldn’t be there without Juliet Goodfriend.”*

Juliet Goodfriend is a hero.

In 2002, the Bryn Mawr Theater was dangerously close to being converted into a gym and being irrevocably lost as a classic movie theater. Juliet gathered and led a group to block that conversion. She attended innumerable township meetings and reached out to the theater’s owners to find a better solution. She then personally took the necessary steps to have the theater purchased for the community as a nonprofit in late 2004.

With cultural projects like this, there is always one person who makes the difference. One person, without whom, the project would fail. Juliet was that person for the Bryn Mawr Film Institute. She would not take no for an answer. She overcame all obstacles (and there were many). She personally made this project happen. A lot of people helped her. But, in the end, without her hard work, leadership, talent, and personal support, the theater would have been lost.

We tend to think that all successful projects are inevitable. But those of us who were with Juliet in the early days know that the theater’s success was not assured. In 2004, the theater building was in shockingly terrible shape. The building had had zero maintenance for decades and was literally falling apart. Only 2% of all movie theaters from the Golden Age (1920-1949) still operate. Anyone who is of a certain age can remember dozens of neighborhood theaters in Philadelphia and its suburbs, which no longer exist. The Bryn Mawr Theater could have easily followed them into history.

Juliet Goodfriend refused to let that happen.

So the next time you’re at the Bryn Mawr Film Institute, enjoying a great film, talking with friends, and feeling part of a vibrant community, remember this: you wouldn’t be there without Juliet Goodfriend.

Juliet Goodfriend is a hero.

Best of luck, Juliet, as you begin this next phase of involvement with The Bryn Mawr!

**JOHN TONER**

*Executive Director, Renew Theaters (County, Ambler, Hiway, and Garden Theaters)  
Past Bryn Mawr Film Institute Board Member*



**congratulates JULIET GOODFRIEND  
on being BMFI’s Leading Lady!**

Juliet Goodfriend has made outstanding contributions to the nation’s Art House community and is a stalwart of the Art House Convergence. The impact of the Art House Convergence as a resource for the Art House theater community would not be as rich without her guidance, dedication and hard work.

Juliet’s influence on the Art House Convergence is most apparent in her development and management of our data collection and surveying tools. Thanks to Juliet, we have captured and analyzed data on theater operations and national audience trends for the last six years, providing Art Houses an incredible resource as they look for funding and support within their states and local communities.

Juliet is also a member of our Provisional Board and Programming Committee, contributing her time, energy, and wisdom to the development of the organization and the future of the Art House community.

We applaud Juliet for her many contributions to the Art House community and we salute her for being BMFI’s Leading Lady!

*“Thanks to Juliet, we have captured and analyzed data on theater operations and national audience trends for the last six years, providing Art Houses an incredible resource as they look for funding and support within their states and local communities.”*

*“Not only did she save the theater, but she developed one of the country’s most innovative nonprofit models for a movie theater—developing robust programming, community partnerships, film classes and, one of the largest film membership programs in the country.”*

The Cultural Alliance congratulates Juliet Goodfriend for her incredible leadership of the Bryn Mawr Film Institute. I salute her as the Honoree at the Leading Ladies Gala.

A lifelong arts advocate, Juliet has been an invaluable asset for the Greater Philadelphia community. A former board member of the Cultural Alliance, she has contributed her expertise, passion and commitment to multiple nonprofits throughout her career. Yet it is at the Bryn

Mawr Film Institute where her impact has been so transformational. We have lost many great theaters in our communities, and the Film Institute stood at tremendous risk before Juliet got involved. Not only did she save the theater, but she developed one of the country’s most innovative nonprofit models for a movie theater—developing robust programming, community partnerships, film classes and, one of the largest film membership programs in the country.

The arts continue to be at the center of the civic life of this region, generating over \$3.3 billion in economic impact annually for Greater Philadelphia. The Bryn Mawr Film Institute is a prime example of this impact, a critical anchor for downtown Bryn Mawr, attracting audiences who also support myriad businesses. The Bryn Mawr Film Institute also provides abundant opportunities for entertainment, creative expression and education, making Bryn Mawr a desirable community for residents.

Juliet’s vision, energy and leadership is a testament not just to the power of the arts but more importantly, to the impact of a leader who truly cares for her community, puts that passion into action, and inspires others to do the same.

Congratulations Juliet!

**MAUD LYON**

President,  
Greater Philadelphia Cultural Alliance



## DEAR JULIET,

You are a dreamer, a doer, and a force of nature. Your stunning accomplishments in creating the Bryn Mawr Film Institute have changed the entire Main Line into a center for the arts like no one would have ever imagined. You have no equal anywhere when it comes to your bull dog determination to get what you want, and all for the good of community and the love of cinematic arts. And you do it like a leading lady because you are one. I have long admired your remarkable skills and ingenuity. Your ability to twist arms without breaking them is legendary, and you manage to do it all like a goddess. Who can resist that smile. That’s not a question. Congratulations, Juliet. I know you’re already regretting any decision to take a different role because I’m seeing the future. And I know yours will be forever imprinted on the Silver Screen.

Loads of Love,

**SHARON  
PINKENSON**

Executive Director,  
Greater Philadelphia Film Office



*“You are a dreamer, a doer, and a force of nature. Your stunning accomplishments in creating the Bryn Mawr Film Institute have changed the entire Main Line into a center for the arts like no one would have ever imagined.”*



Tonight we celebrate the originator of a pie-in-the-sky idea that has grown into a cornucopia of film and education offerings and a model for art house film centers nationwide. With Juliet's original goals now met, BMFI is focusing on its future and taking steps to ensure it will adapt to serve the children and grandchildren of its founding audiences.

### HOW BMFI IS POSITIONING FOR THE FUTURE

Under Juliet's leadership, BMFI developed a strong operating model and a healthy balance sheet. BMFI's financial history consistently demonstrates an ability to manage expenses in line with revenue realities and the support of our generous member and donor communities.

Yet despite this financial health, BMFI is not immune to future risks and needs to build reserve funds to be prepared to address them.

BMFI must prepare for a future where the technology it utilizes, the culture in which it operates, and the audience upon which it depends evolve quickly. If it is nimble and prepared, BMFI will be able to use its strengths and resources to successfully adapt to changing times and audiences in such a way as to not simply survive as a local institution but to thrive as a regional—and even national—innovator.

BMFI feels that this an opportune moment to build a lasting and truly substantive reserve fund. This fund would help to ease crucial transitions, facilitate the critical ongoing maintenance of a landmark building and the state-of-the art equipment it houses, allow for prudent risk-taking in programming, and be available to take advantage of sudden opportunities and respond to unforeseen circumstances. Such a fund would provide protection against unexpected downturns, could be accessed during moments of opportunity, and is the most fitting memorial to Juliet's work and achievements.

### THE FOCUS CAMPAIGN

The Board of Bryn Mawr Film Institute seeks to raise \$3 million over the next three years to solidify the achievements of the past and prepare for this future. The BMFI Board considers this fund an essential component of a fully realized capital picture and well within the current capacity of BMFI donors and funders.

### THE \$3 MILLION FUND WILL:

- Create the Juliet J. Goodfriend Leadership Fund to ensure that the future operation of BMFI remains consistent with the vision of the founder.
- Provide a Maintenance and Technology Fund to provide for the improvement, replacement, and maintenance of the physical plant.
- Create an Opportunity Fund for programmatic innovation in film exhibition and education that will attract new, younger, and more diverse audiences.

BMFI is looking to those community supporters who recognize the remarkable achievement and impact of the Institute to date, and who want to play a role in ensuring its future. Much has been invested—and even more returned—in creating a resource that is clearly loved and valued by the region it serves.



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Ladies Gala

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*Over the rainbow...  
down the yellow-brick road...  
you have led!*



*Thank you Juliet  
for your stewardship!*

**BMT**  
BRYN MAWR TRUST

Member FDIC



Daring like Davis  
Headstrong like Hepburn  
Savvy like Stanwyck  
There's only one Juliet!

Congratulations to Bryn Mawr Film  
Institute's beloved Leading Lady on all of  
your remarkable achievements.

CINDY & JOHN AFFLECK  
ALICE & CHRISTIAN BULLITT

Congratulations to Juliet on the  
realization of her vision for Bryn  
Mawr Film Institute. I am proud to  
be a part of the BMFI family.

VIVIAN PIASECKI

Leadership is the  
capacity to translate  
vision into reality.

-WARREN BENNIS

Thank you,  
Juliet,  
for being our  
extraordinary  
leader.

MARSHA & JEFFREY  
PERELMAN

Many thanks  
to Juliet for  
giving us the  
theater we love  
so much!

JAIMIE & DAVID  
FIELD

From *Lifeboat* to  
*La La Land*, we feel  
lucky to be part of  
the BMFI family  
and the leading  
lady who created  
it, Juliet.

ZACK, DEB,  
& ZANE  
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Hollywood  
has Katharine,  
Lauren, Ingrid,  
Bette, Grace, and  
Audrey.....but we  
have Juliet!

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**Juliet,  
You are the best. You have  
brought so many of us so much  
pleasure at BMFI—what a success!  
Congratulations and thank YOU  
and Marc.**

**—XXXX, JANE PEPPER**



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**To a  
mentor,  
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inspiration,  
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Thank you  
Juliet.**

**LYN WIESINGER**



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Juliet-

It's been a great run. Thank you for your courage, your vision,  
and your tenacity. Above all, thank you for your friendship.

-Sam



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of their generous contributions to the arts  
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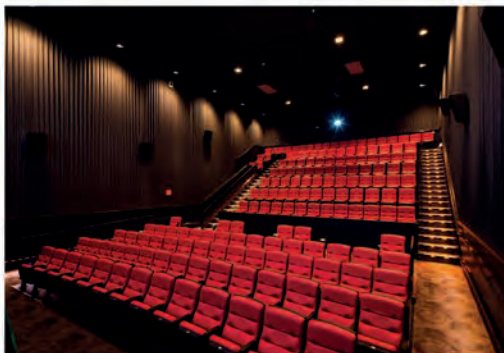
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W.S. CUMBY is proud to support the LEADING LADIES GALA  
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We also would like to recognize JULIET GOODFRIEND for her  
extraordinary leadership and achieving her vision with the  
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We are proud to support the  
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Juliet Goodfriend, thank you for all  
you have done and will continue to do!

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Bryn Mawr College  
congratulates  
our distinguished  
alumna,  
**JULIET GOODFRIEND,**  
on her vision for the  
Bryn Mawr Film Institute  
*and*  
her work and  
determination  
to create such a  
vibrant institution.

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**RENEW  
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**loves &  
thanks  
Juliet.**

"A town's old theatres  
are the sanctuary of its  
dreams."

- ROGER EBERT

Thank you, Juliet,  
for creating a  
sanctuary for us all.

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**JOHN HERSKER & CHRISTINE LUCAS**  
**thank**  
**JULIET GOODFRIEND**  
**for saving the Bryn Mawr Theatre,**  
**for creating the Bryn Mawr Film**  
**Institute, and for enriching so many lives.**



## And the Oscar Goes to...Juliet Goodfriend.

Thank you for all you have done for the arts in our region.



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“Thank you” isn’t  
close to expressing  
how we feel about the  
quality of leadership  
you have provided.  
You are the heart and  
soul of BMFI.

With gratitude and  
appreciation,

THE INGERSOLL/  
TAYLOR FAMILY

**Congratulations  
to a true star!!**

**PEGGY &  
MAX KING**



The Bryn Mawr College Graduate School of Social Work and Social

Research is proud to congratulate one of our own

Juliet J. Goodfriend



Congratulations, Juliet...

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“Here’s to the fools  
who dream.”

Thanks for dreaming about  
a community born from  
the love of film and for  
making the dream come  
true. It is an honor to  
celebrate your vision and  
your leadership.

KATHY HIRSH-PASEK  
JEFF PASEK

## JUDY & TONY LAME

Congratulate  
Juliet, and fondly  
remember Juliet’s  
2013 interview of  
their daughter,  
Jennifer, when  
the first movie she  
edited, *Frances Ha*,  
came to BMFI

With thanks Juliet for all you have done for movie lovers young and old. BMFI has made Bryn Mawr a destination town.

Cheers,  
**PAT MCPHERSON**  
President Emeritus  
Bryn Mawr College

**MICHAEL COLLERAN**  
is proud to support Juliet  
Goodfriend and Bryn Mawr  
Film Institute. You are The  
Bright Light of our community.  
Congratulations!



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Thank You Juliet & Bryn Mawr Film Institute.  
Our Best Wishes!





Juliet, thank you for organizing  
The BMFI cultural tour to Cuba, 2013

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## A TOAST TO YOU!

To the one and only Juliet Goodfriend...  
my Goodfriend since we were FIVE!  
I knew even then what an indomitable  
force of nature she is!!  
Enormous congratulations to you dear  
Jul, and much love!

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**Kudos to JULIET**  
**for all you have done for the**  
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**JULIET**  
**You've been**  
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**as long as we've**  
**known you!**  
**Thanks and Brava!**

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## CONGRATULATIONS!!

Like the **Leading Ladies** who found and led **Inglis** for most of its **140 years**, we salute our friend and former board member, **JULIET GOODFRIEND**, for her vision, talent and tenacity. And for creating the **Bryn Mawr Film Institute** and making such a difference in the community and the region.



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**sends a crescendo**  
**of applause and**  
**appreciation to Juliet**  
**Goodfriend as our First**  
**Lady of cinema. We**  
**thank you for composing**  
**the first notes and for**  
**doing the first steps to**  
**give us BMFI.**  
**Tutti and Brava!**



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Film Institute and applauds  
Juliet Goodfriend for her  
impact on our community.**

## COCKTAILS IN THE CLOISTER



1



2

1 The cloister at BRYN MAWR COLLEGE

2 Cocktails in the Cloister sponsored by BRYN MAWR TRUST

3 CARLA STAUB-GILLIN, CORDELIA STONE, VALETTA

4 PAULA CRAMER, SALLY S. BARRON, AND PEPPY FINK

5 The honoree with her family, daughter ERICA ZIMMERMAN, granddaughter NADIA ZIMMERMAN, grandson ETHAN ZIMMERMAN, JULIET GOODFRIEND, and husband MARC MOREAU

6 MATTHEW TAYLOR, JAYME COLKET, and BRYAN COLKET

7 Keynote speaker IRA DEUTCHMAN, BETH KRIEGER, and MARC MOREAU

8 Guests mingling during Cocktails in the Cloister.

Photos: La'Perria Harvin and Heather Rosenfeldt



3



4



5



6



7



8

## COCKTAILS IN THE CLOISTER



## ON THE RED CARPET



1 PATRICIA BOREANAZ and DAVE ROBERTS

2 ELAINE AXELMAN BROUDY and GERALD EISENSTAT

3 DORIS and DANA GREENBLATT

4 EILEEN ROSENAU

5 CONNIE and SANKEY WILLIAMS

6 CHARLOTTE SIBLEY and LEIF MAGNUSSON

7 KATIE KAUFFMAN, ADAM KAUFFMAN, MARC MOREAU, and JULIET GOODFRIEND

8 BRAD MARSHALL, SARAH MARSHALL, Gala co-chair ALICE BULLITT, and CHRISTIAN BULLITT

Photos: La'Perria Harvin



## ON THE RED CARPET





## THE LEADING LADIES GALA



- 1 Keynote Speaker IRA DEUTCHMAN
- 2 Guest Emcee DAVE ROBERTS
- 3 Gala co-chairs VIVIAN PIASECKI and ALICE BULLITT
- 4 Video Projection: UPSTAGE VIDEO
- 5 Board Chair SAMUEL SCOTT and LYNN SCOTT
- 6 JEFFREY JACOBS and JULIET J. GOODFRIEND
- 7 SARAH and BRAD MARSHALL dancing at the Leading Ladies Gala
- 8 NIZA and RICHARD DAVIDSON
- 9 Chairman of the Board SAMUEL SCOTT presenting the BMFI Silver Screen Inspiration Award to JULIET J. GOODFRIEND.

Photos: La'Perria Harvin and Heather Rosenfeldt



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