

### **SPECIAL ENGAGEMENTS & PREMIERES**

**Friday, August 27 – Thursday, September 9** EXCLUSIVE BOSTON PREMIERE! **DONNIE DARKO:** THE DIRECTOR'S CUT

Fri – Sun at 3:45, 6:30, 9:15 (+Sat & Sun at 1:00) (No 9:15 show on 9/5) Mon – Thu 4:15, 7:00, 9:45; Also Fri 9/3 & Sat 9/4 at midnight (2001) dir Richard Kelly w/Jake Gyllenhaal, Jena Malone, Maggie Gyllenhaal, Mary McDonnell, Holmes Osborne, Beth Grant, Katharine Ross, Drew Barrymore, Patrick Swayze, Noah Wyle [130 min]

"My original vision was always a kind of epic science fiction take but it had to be condensed to come in under two hours. Ultimately, I found it impossible to fully communicate the story in under two hours but now I don't have a restriction on running time, hopefully audiences will be able to re-experience the film in a completely new way. With the new visual effects and new sound design I think it's something the fans will really want to see on the big screen." – *Richard Kelly* 

When DONNIE DARKO was released in late 2001 it was considered a box office flop. In fact, the Brattle's January 2002 local premiere of the film was one of its more successful runs... and we only played the film for three days! However, through extremely positive buzz and word-of-mouth, midnight screenings began to spring up across the country, DVD sales began to soar, and the cult of DONNIE DARKO was born. In light of the film becoming an underground hit and the fact that its star, Jake Gyllenhaal, is fast on the way to becoming a bona-fide Hollywood Star, writer/director Richard Kelly was given the rare opportunity to revisit his original film with an expanded budget and truly realize his vision of the story. The result is a director's cut that boasts 20 minutes of additional footage, enhanced sound, more special effects and even more great '80s songs.

But what's the story the uninitiated may ask... Well, imagine Phillip K. Dick writing Catcher In The Rye or David Lynch directing Harvey and you'll begin to get the picture. Set in 1988, DONNIE DARKO features a pretty average suburban family: two reasonably completent parents, two precious sites and Donnie, borderline schizophrenic, off his meds and experiencing visions of a disturbing, fanged, 6-foot tall rabbit named Frank. A regular sleepwalke Donnie is constantly waking up in strange places with little memory of the previous night's activities. Early in the film, Donnie comes home one morning to find that a jet engine has crashed into his room, a bizarre accident that sets the surreal tone for the rest of the film.

Exerting various degrees of influence on Donnie are a pretty new neighbor (Malone of *Saved!*), an artsy English teacher (Barrymore), a sympathetic the apist (The Graduate's Ross), a vapid self-help guru ('80s icon Swayze) and, of course, Frank, who, one night, gives Donnie the exact time and date for the end of the world. The film does build to an apocalyptic climax, but at its core it retains a wistful sweetness that would seem out of place if DONNIE DARKO wasn't so hard to pin down... and that (next to the easy-going charm of Jake Gyllenhaal) is the film's greatest strength.

#### "One of the most original works of recent American cinema." - Salon "The most original and venturesome American indie I've seen this year." – J. Hoberman, *The Village Voice*

Friday, September 10 – Thursday, September 16 JACQUES TATI'S



#### PLAYTIME Fri – Sun at 4:30, 7:00, 9:30 (+Sat at 2:00) Sunday at 2:30, 7:00

Monday at 5:00, 9:30 Tuesday & Wednesday at 5:00, 9:45 Thursday at 6:30 (1963) dir Jacques Tati w/Tati [126 min]

Jacques Tati's eternal everyman, Monsieu Hulot takes over the Brattle screen this week, and this, perhaps Hulot and Tati' finest hour, is the centerpiece. PLAYTIME, Tati's sublime masterpiece, is seeing the light in its full length for the first time in over 30 years thanks to the efforts of Tati' daughter and the Criterion Collection. The great French comedian bankrunted hims making this film – it, like all of his movies, was a supreme labor of love. He spent three years building and shooting on a vast set,

Tati uses to terrific effect in the film. As M. Hulot attempts to keep an appointment in an impossibly convoluted office building, a group of American tourists swirls around modern-day Paris, shopping for all the modern gadgets and taking in all of the glorious modern achievements... and completely missing the history and charm of the World's Most Beautiful City. As usual with a Tati film, the main focus of the film is an incredibly dense visual field that packs gags on top of each other in one shot and begs for repeat viewings. The sound design is also a treat as bits of dialogue fade between aural gags and oddly emphasized sound effects. One of Tati's greatest strengths was his abil-ity to set up complex, extended set-pieces that rival Rube Goldberg's machines for shear comedic intricacy and PLAYTIME does not disappoint in this aspect either, cultimating in a scene at the opening of a new nightclub that stands as one of the best set-pieces in film history.

"Like all of Tati's movies, PLAYTIME is virtually plotless, filled with Like an of fatt s movies, PLAY HME is virtually plottless, filled with delightful sight gags, keen observations and almost no dialogue... PLAYTIME is sharp and colorful, and visually makes quite an impres-sion. But the sound design is truly unique... It's a symphonic, caco-phonic achievement in Foley work." – G. Allen Johnson, San Evenciese Chemicalo. Francisco Chronicle

"Jacques Tati's sublime masterpiece is a humorous tweaking of mod-ernism... Tati's comic character M. Hulot tries to reconcile the oldfashioned ways with the confusion of the encroaching age of techwith the delirious opening of a new club." – Notes from The Castro Theatre, San Francisco

#### Also Sunday, Sept 12 & Monday, Sept 13 M. HULOT'S HOLIDAY Sunday at 5:00, 9:30 Monday at 7:30

#### (1953) dir Tati w/Tati [85 min] This is the film that introduced Monsieur Hulot who would later appear in

three more Jacques Tati films. M. Hulot's Holiday is a series of exquisitely staged mishaps that include a confusing train station, a stubborn horse, a small car, and errant tennis balls. "When has a film so subtly and yet so completely captured nostalgia for past happiness? The movie is about the simplest of human pleasures: The desire to get away for a few days, to play instead of work, to breathe in the sea air, and maybe meet someone nice. It is about the hope that underlies all vacations, and the sadness that ends them. And it is , too, that we go about our days so intently, while the sea and the sky go about theirs." - Roger Ebert

#### Also Tuesday, Sept 14 & Wednesday, Sept 15 MON ONCLE

#### (1958) dir Tati w/Tati [110 min]

Unemployed Hulot spends his days waiting to pick up his adoring nephew from school and escort him to his ultra modern home, which more closely resembles a space station. Concerned for Hulot's future, his sister tries to pair him with her neighbor while his brother in law tries to secure a position for him in his hose factory. Chaos ensues. What transpires is a finely calibrated balancing act, on one hand MON ONCLE is a biting commentary on mechablanching der, post war materialism, and bourgeois pretension, while on the other never losing sight of film's capacity to instill benusement, wonder, and

#### Friday, September 17 – Sunday, September 19 RESFEST 2004

at various times. Please visit resfest.com for schedule The highly anticipated RESFEST 2004 will kick off for the first time in the festi-val's eight-year history in New York City at the Tribeca Performing Arts Center on September 9-12. RESFEST 2004 then travel to the Brattle for another first – its first appearance in Boston! – before heading to over 30 cities worldwide. The festival will showcase the year's best short films, music videos and ani mation through a mix of screenings, parties, workshops and live music events.

RESFEST programmers received over 1,500 short film submissions and traveled the world to curate a wide array of programs, including: a retrospective of the works of director Jonathan Glazer (celebrated filmmaker responsible the feature film *Sexy Beast*, award-winning ads and music videos and the forthcoming *Birth* starting Nicole Kidman), three collections of international short films, "Bushwhacked," a program of politically oriented shorts, "By Design," a showcase of experimental design films, two music video programs "Cinema Electronica" and "Videos that Rock!"), and a program of prace works from the highly sought after UK animation collective Shynola known best for their collaborations with Radiohead. For full programming details and information, please visit www.resfest.com

#### Friday, September 24 – Sunday, October 3 RESTORED 35MM PRINT! LUCHINO VISCONTI'S

#### NEW 35MM PRINT! Sept 24 – S at 2:00pm **THE LEOPARD** Sept 24 – Sept 29 at 4:30, 8:00 (+ Sat & Sun at 1:00); Oct 1 – 3 (1963) dir Luchino Visconti w/Burt Lancaster, Claudia Cardinale, Alain

Delon [185 min] 1860: as a light breeze disturbs the curtains, an aristocrat leads his family in prayer in a stately palazzo – then a dead soldier is found in the garden. Garibaldi and the Risorgimento have come. Burt Lancaster as the Prince of Salina (Lancaster called it 'my best work,' though he originally thought an Italian should have played the part) reluctantly sees his beloved nephew Alain Delon off to join the rebels at the Battle of Palermo, then makes his peace with the Revolution, marrying Delon to daughter-of-the-people Claudia Cardinale (at her most beautiful). Luchino Visconti's spectacular adaptation of Giuseppe di Lampedusa's international bestseller is one of the cinema's greatest evocations of the past, achingly depicting the passing of an ancient order, with a final stinging sense of an idealistic cause betrayed. (A passing the creators felt deeply: the novelist, who died before his manuscript's acceptance for publication, was Prince of Lampedusa and based his hero on his great-grandfather; lifelong Marxist Visconti was also the Duke of Modrone.) Visconti's attention to period detail is legendary: the Garibaldian red shirts were soaked in tea, dried in the sum, and buried in the earth to attain the right hue; the streets of Palermo had to be stripped of television aerials; and for the final sequence Visconti used a palazzo still inhabited by the family for whom it was built. The climatic 45-minute ball sequence is a tour-de-force ('A set piece that has rarely been equaled' – *Derek Malcolm*, 'One of the most moving meditations on individual mortality in the history of the cinema' – Dave Kehr), its highlight the Lancaster/Cardinale dance to a previously unknown Verdi waltz. Cut and dubbed in its original U.S. release, a 1980 restoration was supervised by cameraman Giuseppe Rotunno, and became a renewed hit around the world. But those prints had became unwatchable. This all-new restoration of the complete, uncut Italian version showcases THE LEOPARD'S visual splendor better than ever." - Notes from

#### Friday, October 1 – Sunday, October 3 ANATOMY OF HELL

at 5:30, 7:30, 9:30 (Fri & Sat at 11:30pm) (2004) dir Catherine Breillat w/Amira Casar, Rocco Siffredi [77 min] And you thought *Brown Bunny* was explicit! French provocatrice Catherine Breillat (*Fat Girl, Romance*) directs a film adapted from her own novel Pornocratie, in which an anonymous woman meets an anonymous (gay) man after he prevents her from slashing her wrists in a nightclub bathroom. She then offers to pay him to spend four nights watching her most private moments because he can view her "from the angle from which she should never be viewed." This invitation leads to an emotionally and physically intense exploration and discussion of female sexual power and mystery that leaves the two deeply affected. This is a film about dispersing the fear of sex and sexuality and it uses some pretty extreme (but never violent) methods to challenge our conventions and tolerances. The film is filled with taboo shattering imagery including close-ups of both female and male anatomy, some sexual acts not usually seen outside of a porn flick, and a *piece-de-resis-tance* involving a used tampon that we won't discuss here. It is also extremely literary and the thoughts and ideas expressed are frequently as provocative as the images on screen.



Some may be concerned about the potentially offensive content (in fact, Breillat is challenging you to become offended) but ultimately this is an triguing and responsible film... unquestionably feminist and respectful of nomosexuality. What develops between the couple is not love or lust but a intriguing and respon profound and extremely intense intimacy - an intimacy that transcends ego, xuality, intellect and instinct.

of Siffredi, which makes it even more

telling when traditional roles shift and the man seems weak and innocent next to the

strength and dignity of the woman.

#### Friday, October 8 - Sunday, October 10 EXCLUSIVE BOSTON ENGAGEMENT! RICK at 5:15, 7:30, 9:45

(2003) dir Curtiss Clayton w/Bill Pullman, Agnes Bruckner, Aaron Stanford, Dylan Baker; Screenplay by Daniel Handler [100 min] A big screen, black comedy version of *Rigoletto* as adapted by Daniel Handler (otherwise known as Lemony Snicket!) and starring Bill Pullman may seem like a cult movie lover's dream (and it is) but it's also a pretty neat piece of film-making. As directed by indie editor par excellence Curtiss Clayton (*My Own Private Idaho, To Die For, Buffalo '66, Female Perversions,* etc), RICK is an operatic neo-noir that transposes Verdi's famous "sad clown" opera to the cut throat world of modern day big business. Set in a warped New York City ull of strange angles and lurid colors, the film transforms the 16th centur leaster Rigoletto into 21st century businessman Rick O'Lette, ves-man to his (much younger) boss, Duke. Duke is an online lothario known to his virtual sexual conquests as "Big Boss." Rick is faced with the unenviable task of hiring woman (played by the excellent Sandra Oh) who summarily curses him. O course, Rick laughs this off but, when his teenage daughter starts a dangerous one memorable sequence at a bizarre surveillance-themed nightclub, Rick meets an old school friend. Buck (Dylan (Happiness) Baker in a stellar perfor mance). Buck, it seems, has launched "His Own Company," an outfit that promises to permanently take care of problems like Buck... if you know what I nean. Again, Rick nervously laughs it off but when things with Big Boss get to be too much, Rick gives in and phones the mysterious Buck. This leads to a tense confrontation at the office holiday party between Rick, his daughter, Duke and a hired assassin. Does this all end badly? Well, this *is* an opera after all and, in the immortal words of Bugs Bunny, "What did ya expect? A happy ending?!

"A biting black tragi-comedy... Pullman is at peak form here... It's not often a film comes along that gets its audience to cheer for a bad guy. But as Rick O'Lette points out in this intriguing wicked comedy, ne wasn't always a bad guy. " – Film Threat

#### Thursday, October 14 – Monday, October 18 THE SECOND ANNUAL **BOSTON FANTASTIC** FILM FESTIVAL

Last year, the Brattle teamed up with Steven Schneider, an expert in world horror cinema, and the BOSTON FANTASTIC FILM FESTIVAL was born. The BFFF features screenings of the best horror, science fiction, fantasy, and cult films from across the country and around the world. In 2003 we had a stella line-up (if we do say so ourselves). We were priviledged to host the U.S. pre-miere of several incredible films including Takashi Shimizu's *Ju-On: The* Grudge. The Spierig Brothers Undead and Mamoru Oshii's Avalon, as well as regional premieres of *Love Object* and *Returner* among many more. We payed homage to classic genre films with screenings of *Texas Chainsaw* Massacre and The Haunting We welcomed filmmaker Greg Pak to town for the local premiere of *Robot Stories*, which went on to win the audience award for best feature. And we generally had a great time watching some of the best genre films in the world! This year promises to be just as good as last year with a slew of titles on the horizon. We should be announcing many of films in the line-up very soon. Stay tuned to brattlefilm.org or fantasticfilmfest.com for more undates!

#### Friday, October 29 – Thursday, November 4 **GOODBYE DRAGON INN** Friday at 5:00, 7:00:

Friday at 5:00, 7:00; Sat – Tue & Thu at 5:30, 7:30, 9:30 (+ Sat & Sun at 1:30, 3:30) (Please note: Wednesday, November 3 at 5:00, 9:30 only) (2003) dir Tsai Ming-liang w/Shiang-chyi Chen, Kang-sheng Lee, Kiyonobu Mitamura, Shih Chun, Tian Miao [82 min] he number one unreleased film of 2003 according to Film Comment (it

to be added a second se ation of cinema, occasionally shabby, frequently empty and definitely

GOODBYE DRAGON INN takes place over the course of one evening last evening, in fact, for this particular theater. As the classic kurg-fu film Dragon Inn plays on screen, the denizens of the theater go about their routines for the last time. The staff closes up, an out-of-place Japanese tourist tries to find a seat, lonely patrons have strange half-conversations in the lobby, and two old men (Shih Chun and Tian Miao, both actors in the original Dragon Inn) relive their glory days. Meanwhile, the lame ticket-taker walks the hidden hallways with a distinct cadence that sets the pace for the film: slow, deliberate, amusing, dignified and definitively off-kilter.

This is a stellar film from a one of the world's newest great directors. Tsai Ming-liang has become known in the West only recently with marvelous films like *What Time Is It There?* His films are some of the most gorgeously poignant ones being made today and his deep understanding of the hum desire to connect makes them some of the most humanist as well. GOODB DRAGON INN was awarded a special award at the Venice Film Festival fo being "a memorable film about a way of cinema-going that is coming to an end all over the world." That fact, it's unquestionable beauty, and Ming Liang's incomparable skill as a director make this a film worth going out of



# at 5:15, 9:45 (1944) dir Robert Siodmak w/Alan Curtis, Ella Raines, Franchot Tone, Elisha Cook Jr. [87 min] German director, Robert Siodmak directs PHANTOM LADY, an exemplary *noir* thriller. After fighting with his wife, a man (Curtis) spends the night with a mys-

## A TRIBUTE TO ELMER BERNSTEIN OCTOBER 22 – OCTOBER 27

Sadly, this has not been a good summer for film comp first the news that little-known but significant scorer David Raksin had passed, then Oscar-winning, big budget maestro Jerry Goldsmith, and then, the worst blow, just before we were scheduled to go to press was that Elmer Bernstein, arguably the most significant film composer still working, was no longer with us. This hastily put together tribute (we delayed our calendar so we could include it) is only the tip of the iceberg when it comes to this great composer. From his classic, jazzy noir scores for SUDDEN FEAR and SWEET SMELL OF SUCCESS, to the cheeseball sci-fi cheapies Robot Monster and Cat Women of the Moon to his Oscar winning musical comedy score for Thoroughly Modern Millie, to iconic Western themes in THE MAGNIFICENT SEVEN and the last films of John Wayne, to a slew of '80s comedies, to his return to 'serious' films in the '90s with *My Left Foot* and *The Grifters*, and culminating with his retro, self-homage in FAR FROM HEAVEN, Bernstein showed himself to be one of the most versatile and stirring composers in Hollywood history. Trained at Julliard and a protégé of Aaron Copland, Bernstein was a dancer, painter, and stage performer as well as a musician and began his career writing music for the UN. In the '50s he switched to film scoring and eventually moved into TV where he created the classic themes for *Gunsmoke, Johnny Staccato,* and the National Geographic Specials. He also had a long-ter Friendship with legendary modernist designers Charles and Ray Eames which resulted in collaboration on dozens of educational and experimental short films including the immortal Powers of Ten. Join us this October as we celebrate the life of this integral member of the film music hall of fame!

### **SPECIAL EVENTS**

Thursday, September 16

THE MANHATTAN SHORT FILM

FESTIVAL... YOU BE THE JUDGE

at 9:00pm Once a year thousands of New Yorkers gather inside Union Square Park to

Short Film Festival. This war the festival received 622 entries from 32 coun-tries. The twelve finalists are vying for the largest grand prize in the arena of short film festivals: all the necessary equipment to create a feature film. With past finalists going on to make feature films such as *Lee Age*. *The Animal*, and *The Girl Next Door*, this festival has become a breeding ground for future feature film talent. Past judges have included luminaries such as Susan Secretors. This Robbing fies Stott, Lawar Linger, and Roard Company Thie year.

Sarandon, Tim Robbins, Eric Stoltz, Laura Linney, and Roger Corman. This year the festival is handing the judging over to the general public of the USA. The festival will screen in 6 other states apart from Massachusetts, but on Sept

he Pulitzer-Prize winning author of Maus will discuss In the Shadow of No

Towers, his graphic novel musings on 9/11 and its aftermath. From 1992 to 2002, Spiegelman was a staff artist and writer for *The New Yorker*, which published his powerful black-on-black 9/11 cover a few days after the event.

His drawings and prints have been exhibited in museums and galleries

Local novelist Gish Jen, highly praised author of *Mona in the Promised* Land and *Who's Irish?*, will read from and discuss her new novel *The Love Wife*, a generous, funny, explosive novel about the new "half-half" American

at 6:30pm

I're just bored with your Picasso, there is something for everyone at ART

HOUSE. Let the bidding begin! Admission to the event is \$10. Many of the

artists will be present at the event. Most of the pieces available for purchase will be previewed, along with a complete list of artists, on the Brattle website at brattlefilm.org beginning on Friday, August 27.

We're always thrilled to welcome James Ellrov back to the Brattle! This time

he reads from his newly released collection of articles and stories. Ellroy is one of the few modern authors who can still evoke the thrill of hard-boiled

vriting without seeming retro or hoaky... and he's a captivating speaker to

usan Orlean, who has been called "a national treasure" by The Washington

Post, will read from her newest book, My Kind of Place: Travel Stories from a Woman Who's Been Everywhere. In addition to having written

classic articles for The New Yorker, she was played, with some creative lib

Monday, October 18 HARVARD BOOKSTORE PRESENTS

*Juesday, October 19* HARVARD BOOKSTORE PRESENTS

JAMES ELLROY

**SUSAN ORLEAN** 

erties, by Meryl Streep in the film Adaptation.

Author of My Kind of Place

at 6:00

at 6:00

Over 50 artists from near and far

nave put their art where their nearts are, and have donated

some stunning works for ART HOUSE, the Brattle Film

Foundation's first ever silent art auction fundraiser! While the sea-

ned art collector will certai

ind great deals at *Art House*, this

event is for the novice art-lover as

ell, with starting bids betwee

ust \$50 and \$165! Paintings

sculptures, woodcuts, lithographs photographs, and more await their new homes. Whether your walls

display only posters from 1987 or

16th it's Boston's turn to vote on the next generation of filmmakers

Monday, September 20 HARVARD BOOKSTORE PRESENTS

Wednesday, September 22 HARVARD BOOKSTORE PRESENTS

A SILENT ART AUCTION TO BENEFIT THE BRATTLE FILM FOUNDATION

**ART SPIEGELMAN** 

at 6:00

throughout the world

**GISH JEN** 

Author of *The Love Wife* at 6:00

Thursday, September 30

**ART HOUSE** 

thor of *In the Shadow of No Towers* 

#### Thursday, October 21

BOSTON IRISH FILM FESTIVAL OPENING NIGHT! DIRECTOR SEAN WALSH IN PERSON! BLOOM

#### at 7:30

(2003) dir Sean Walsh w/Stephen Rea, Angeline Ball, Hugh O'Connor Patrick Bergin [113 min]

Writer/director Sean Walsh proves the critics wrong with this taut, poetic and surprisingly accessible adaptation of James Joyces' *Ulysses*. Long deemed unfilmable, the book follows the perambulations of Leopold Bloom about Dublin City on June 16th, 1904. Transcribing Joyce's rich melodic prose into honey-toned hallucinogenic visuals, Walsh pulls back the mundane affairs of everyday life to capture the epic mythology of human nature. Stephen Rea plays Bloom with a quiet tragedy and Angeline Ball is a revelation as his carnal wife Molly. Featuring Hugh O'Connor as Stephen Dedalus and Eoin McCarthy as Blazes Boylan. "Bawdy, irreverent, brilliant." – *Sunday* 

#### Mondau. October 25

BOSTON IRISH FILM FESTIVAL CLOSING NIGHT! **TBA** at 7:30

#### Thursday, October 28

NEADS/DOGS FOR DEAF AND DISABLED AMERICANS PRESENTS **PAW PRINTS:** AN EVENING WITH YOUR FAVORITE DOG AND CAT CARTOONISTS Please call for showtime

Join Hilary Price, creator of *Rhymes with Orange* (as seen in *The Boston Globe*) and author of *Reigning Cats and Dogs*, and Mark Parisi, cre-ator of *Off the Mark* (as seen in *The Boston Herald*) and author of *Chew* This Book, and Lennie Peterston, creator of The Big Picture (formerly seen in The Worcester Telegram & Gazette) and author of The Big Picture Book, for a witty discussion and behind-the-scenes look into the creative tr umphs and artistic challenges of producing a daily comic strip. Silent auction and book signing to follow. Proceeds to benefit NEADS/Dogs for Deaf and Disabled Americans. Meet NEADS puppies-in-training and graduate dogs now assisting their human partners! Tickets for this special evening are \$15; a \$30 premium ticket includes preferred seating and an autographed copy of one of the participants books; \$50 for two tickets includes preferred seating and two autographed copies of your choice of books. Tickets are available in advance at brattlefilm.org. For more info call Joyce at NEADS: 978.422.9064 ext. 15 or jschmitt@neads.org.

#### Friday, October 29

#### CENTRAL PRODUCTIONS PRESENTS **BOSTON CINEMA CENSUS**

at 9:00pm The Brattle Theatre is proud to present the fourth installment of THE BOSTON CINEMA CENSUS – an engaging survey of locally produced films. THE CINEMA CENSUS is a showcase of the most interesting and innovative works produced by local emerging filmmakers, whether they are students, industry ing artists, or film enthusiasts. This screening is pre sented by Central Productions, a listing of the program will be available on their website, www.centralpro



A Halloween tradition here at the Brattle, Sam Raimi's inspired follow-up to *Evil Dead* is more of a remake than a sequel. Doing away with the more somber tone of its predecessor, EVIL DEAD 2 finds our hero Ash (Bruce Campbell) still stuck in that damn cabin in the woods, and his undead enemies are more bloodthirsty than ever! The Three Stooges-style ultraviolence unleashed upon Ash makes this film a deliri-ous, hysterical experience. Groovy! This is fast becoming the hottest Halloween ticket in Boston, so be sure to get yours early!

#### Wednesday, November 3 THE CHLOTRUDIS SOCIETY FOR INDEPENDENT FILM PRESENTS **CHLOTRUDIS SHORT FILM FESTIVAL**

at 7:30pm The Chlotrudis Society for Independent Film's 5th Annual SHORT FILM FESTIVAL expands over the river into Cambridge! After four successful years at the Coolidge Corner Theatre in Brookline, the CHLOTRUDIS SHORT FILM FESTIVAL will screen the best short films from all over the world in Cambridge's historic Brattle Theatre as well! The varied and always entertaining program features drama, comedy, foreign-language, documentary, and animated films. Chlotrudis members and the general public vote for the best of the films and two awards will be presented at the 11th Annual Chlotrudis Awards Ceremony in the spring.

## MIDNIGHT MADNESS!

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Friday, Sentember 3 & Saturday, Sentember 4 **DONNIÉ DARKO: DIRECTOR'S CUT** See description in Special Engagen

day, September 10 & Saturday, September 11 ETERNAL SUNSHINE **OF THE SPOTLESS MIND** (2004) dir Michel Gondry w/Jim Carrey, Kate Winslet, Elijah Wood, Tom Wilkinson, Kirsten Dunst, Mark Ruffalo [108 min] ETERNAL SUNSHINE manages to be an touching meditation on relationships



#### JOHN WATERS: KING OF CULT! FILM NOIR 101 OCTOBER 4 - 7; OCTOBER 11 - 13; SEPTEMBER 20 – SEPTEMBER 23 **OCTOBER 19 & 20** ALL NEW 35MM PRINTS!

PRINT!

Over the past 50 years, the Brattle has become well known as a location to see some of the great *film noirs* on screen and, with our tweaking of the program style, we thought it was a good time to get back to our roots and show some of the true defining classics of the genre. We're putting a different twist on it this time however by giving the uninitiated a chance to learn a little bit of what *film noir* is all about. The main show of each film will

Also Thursday, October 7 PHANTOM LADY

terious lady whom he meets at a bar. Upon arriving home, he finds his wife dead – strangled by his necktie. The woman who would be his alibi cannot be found and ultimately he is sentenced to death. Believing in his innocence, his

#### Sunday, October 24 FAR FROM HEAVEN at 1:30, 8:00

(2002) dir Todd Haynes w/Julianne Moore, Dennis Haysbert, Dennis Quaid, Patricia Clarkson [107 min] In Todd Haynes' FAR FROM HEAVEN, Frank and Cathy Whitaker (Quaid and

Moore) are the ultimate couple: attentive housewife and successful business man. Living in a 1950s Connecticut suburb, they have a perfect house, a perfect family, a perfect life... until Cathy witnesses her husband kissing another man and seeks solace in a burgeoning relationship with the black gardener. Haynes pays homage to much-admired director Douglas Sirk in both theme and style. He reflects all the components of a 1950s melodrama minus the undertones; he overtly addresses the taboos



the Film Forum, NYC

while remaining firmly rooted in the absurdist universe of its screenwriter Charlie Kaufman (*Being John Malkovich*). Jim Carrey delivers one of his finest performances to date as Joel, a heartbroken introvert who hires a team of semi-legit mad scientists to banish an ex-girlfriend (Winslet) from his memory only to realize he doesn't want to let go. Director Michel Gondry (best known for his music videos) hits his stride as a filmmaker with this visually dazzling film.

#### Friday, September 17 & Saturday, September 18 COFFEE & CIGARETTES

(2003) dir Jim Jarmusch w/all the coolest people ever [95 min] Shot over a 17-year period, Jim Jarmusch's COFFEE AND CIGARETTES recalls a time (that already seems so long ago) when folks could go to their local coffee shop for conversation and a smoke. Filmed in glorious black and white, the film's series of brief vignettes features as wildly diverse a cast as has ever been assembled, from Iggy Pop to Cate Blanchett. A love letter to the art of chewing the fat, COFFEE AND CIGARETTES beautifully illustrates that some-times, life's purest pleasures are found in our bad habits. Besides, where else can you see Bill Murray hangin' with Wu Tang Clan's GZA and RZA?

#### Friday, September 24 & Saturday, September 25 **BIG TIME**

(1988) dir Chris Blum w/Tom Waits [90 min] Is this film a concert movie or performance art? Whatever you think, BIG TIME is an ideal showcase for the undeniable genius of national treasure, Tom Waits. Waits shines in electrifying performances (filmed live in San Francisco and Los Angeles) and dramatic pieces that shed light on the creative period that made his reputation. BIG TIME features some of Waits's best-loved songs, including "Rain Dogs" and "Innocent When You Dream

#### Friday, October 1 & Saturday, October 2 ANATOMY OF HELL

at 11:30pm See description in Special Engagements above..

#### Friday, October 8 & Saturday, October 9 GOZU

(2003) dir Takashi Miike w/Hideki Sone, Sho Aikawa, Kimika Yoshino, Shohei Hino, Keiko Tomita, Harumi Sone [130 min]

Genius/Junatic director Takashi Miike's GOZU (a demonic, cow-headed figure in Japanese folklore) made a huge splash at last year's Cannes Film Festival. Fans of Miike classics like Audition and Ichi the Killer will delight in this outrageous film. Yakuza trainee Minami(Hideki Sone) is supposed to off his boss (he's gone a little insane) and accidentally succeeds, but when the corpse disappears, Miname sets out on a journey to recover it in an increasingly sinister and bizarre Japanese suburb. What follows is a Freudian journey into Minami's most repressed desires. GOZU has fine performances, lactating landladies, a sinister minotaur and a truly unforgettable finale.

#### Friday, October 15 & Saturday, October 16 **BOSTON FANTASITIC FILM FESTIVAL**

### Friday, October 22 & Saturday, October 23



Stephen Furst [109 min] This 1978 film spawned droves of imitators, but none come close to the inspired lunacy of this, the mother of all fraternity comedies. John Belushi is at the height of his crass, vulgar comedic powers as the ultimate party animal. Virtually unheard-of in America before the film's release, ANIMAL MULTER Comment of the statement of th ANIMAL HOUSE created a nationwide collegiate craze for toga parties. And who would have guessed... it features a score by Elmer Bernstein.

#### Friday, October 29 & Saturday, October 30 ARMY OF DARKNESS

(1993) dir Sam Raimi w/Bruce Campbell, Embeth Davidtz [90 min] This finale to Sam Raimi's classic "Evil Dead" trilogy finds our hero Ash (Bruce Campbell) stuck in medieval Europe. With his trusty chainsaw strapped to his left arm, it isn't long before Ash leads his fellow knights into battle against a band of marauding, undead skeletons. Will Ash defeat the Deadites and find his way back home? You'll have too much fun watching Bruce Campbell chew the scenery and vanguish his enemies to care.

(1972) dir John Waters w/Divine, David Lochary, Mary PRINT Vivian Pearce, Mink Stole, Danny Mills [108 min] Here it is folks, the film that made John Waters famous. The late, great Divine stars as a Baltimore housewife on a mission to become The Filthiest Person Alive. All that stands in her way is a deranged Mink Stole who will stop at nothing to defend her title, and believe us, the competition is fierce! This classic was made to be watched in disbelief. There's egg-obsessed old ladies, a disgusting talent show, and of course, Divine's now-legendary final scene. If you haven't seen this yet, what are you waiting for!?

#### Tuesday, September 21 FEMALE TROUBLE

Monday, September 20

PINK FLAMINGOS



except the teenager in question is played by the always larger than life Divine! Wild teenager Dawn Davenport (Divine) runs away from home and into a life of hedonism and wanton violence after her parents refuse to buy her a pair of cha-cha heels. It isn't long before Dawn runs afoul of a motorcy-cle thug (also played by Divine), bears a child (Mink Stole) and embarks on a mission to become a fashion model and world-famous mass murderer. Female Trouble. has the utter tastelessness of its predecessor (Pink Flamingos), but superior performances and production values. For this, Waters considers this classic of had taste to be the best of his early works.

#### Wednesday, September 22 POLYESTER



A John Waters movie with genuine pathos? Believe it. Francine Fishpaw (Divine) is a lonely housewife with obnoxious kids and an unfaithful husband. When the dreamy Todd Tomorrow (Jalyad by Tab Hunter) steps into ther life, Francine thinks all her dreams have come true... but is Todd really the man of her dreams? Polyester has the outrageous comedy we've come to count on from John Waters, but this film also marks Waters's first attempt at serious social commentary on the uptight values of his beloved Baltimore. Sorry, no Smell-o-vision cards.

#### Thursday, September 23 HAIRSPRAY



No one would have predicted that Ricki Lake would go on to talk show semistardom after witnessing her debut in Waters' campy, sentimental, and warped homage to '60s dance crazes. But, of course, no one was surprised – we've learned to expect anything from Waters and his entourage. Lake plays Tracy Tumblad, a 'pleasantly plump' girl who wins a spot on a teen dance TV show and uses her newfound fame to promote integration and other social causes. Much to the chagrin of her archrival in the dance scene, Amber Von



be introduced by either Brattle Theatre creative director, Ned Hinkle, or a special guest who will give a brief talk about what makes a film "*noir*," the origins of the genre and why that night's film is important. We hope that this will bring a whole new audience to these great films. In the future we plan to do more of these crash courses in film history with other genres or periods

### Monday, October 4

#### THE MALTESE FALCON at 5:00, 7:15, 9:45 (1941) dir John Huston w/Humphrey Bogart, Mary Astor, Sidney

Greenstreet, Peter Lorre, Elisha Cook Jr. [101 min] THE MALTESE FALCON is arguably the first of the *film noir* genre. It marked the directorial debut of John Huston who also adapted the film's screenplay from Dashiell Hammett's 1929 pulp fiction novel of the same name. Hard boiled San Francisco detective, San Spade (Bogart), goes head to head in search for the elusive statuette against the femme fatale (Astor), the "fat man" (Greenstreet), and his fair-weather partner (Lorre). Nominated for three Academy Awards (Best Picture, Best Supporting Actor, and Best Adapted

#### Tuesday, October 5 LAURA

at 5:30, 7:30, 9:45 (1944) dir Otto Preminger w/Gene Tierney, Dana Andrews, Vincent Price, Clifton Wehh, Judith Anderson [88 min] Otto Preminger's LAURA is a stylish film noir classic centering on a morally bereft group of upper class society types. Title character Laura Hunt (Tierney) has been murdered. Street wise, tough talking New York detective Mark McPherson (Andrews) investigates the killing and questions chief suspects, a dim witted Southern playboy (Price), a snobby society

columnist (Webb), and a wealthy "partoness" (Anderson). Director Rouben Mamoulian and cinematographer Lucien Ballard began this adaptation of Vera Caspary's suspense novel, but because of a complex series of hostilities the film was ultimately credited to director Preminger and cameraman Joseph La Shelle, who would later win an Oscar for his efforts.

#### Wednesday, October 6 MURDER MY SWEET at 5:30, 7:30, 9:45

(1944) dir Edward Dmytryk w/Dick Powell, Claire Trevoe, Anne Shirley, Mike Mazurki [95 mi] The term "*film noir*" was first popularized by French critic Nino Frank in a

1946 essay in which he singled out MURDER MY SWEET as a defining example of the genre. Set in the seedy, dark streets of Los Angeles, a cynical private dick by the name of Philip Marlowe (Powell), a treacherous femme fatale (Trevor), and a second woman (Shirley) who may not be as innocent as she appears, become entangled in a game of mystery and murder involving a jade necklace, a blackmail scheme, and con men on the grift. Powell, who had been best known as a musical-comedy lead, was an odd casting choice for the archetypal tough guy Marlowe, but the gamble paid off and the role ended up giving a giant boost to his career.

### Thursday, October 7 **DOUBLE INDEMNITY**

(1944) dir Billy Wilder w/Fred MacMurray, Barbara Stanwyck,

NEW 35MM PRINT

Edward G. Robinson; screenplay by Raymond Chandler [107 min] Billy Wilder's DOUBLE INDEMNITY is a *film noir* masterpiece derived from James M. Cain's 1943 melodramatic novella *Three of a Kind*. It was adapted for the screen by Wilder and detective novelist Raymond Chandler who was best known for his character Philip Marlowe (MURDER MY SWEET). Barbara Stanwyck is the femme fatale, a dissatisfied and predatory housewife who coaxes Fred MacMurray, an unscrupulous car insurance salesman, into mur-dering her husband for the insurance money. Nominated for seven Academy Awards, DOUBLE INDEMNITY'S storyline of a deliberate and brutal crime was considered amoral and distasteful by the censorious Hays Office and, ultimately, the film's ending had to be replaced so that the murderer was justly

logal secretary (Raines) sets out to uncover the truth. Based on the pulp novel by Cornell Woolrich, PHANTOM LADY, "as much as any other film, defines the studio noir. Siodmak and his brilliant cinematographer, Woody Bredell, have provided PHANTOM LADY with the essential ingredients of Woolrich's world, from the desperate innocent at loose at night in New York City, a city of hot sweltering streets, to the details of the threatening shadows, jazz emanating from low-class bars, and the click of high heels on the pavement." – *Silver* and Ward's Film Noi

#### Monday, October 11 CRACK-UP

#### at 3:30, 5:30, 7:30, 9:45 (1946) dir Irving Reis w/Pat O'Brien, Claire Trevor, Herbert Marshall, Ray Collins [93 min]

Ever wonder why art plays such a prominent role in *film noir*? Well, we'll try to answer that question somewhat before this screening of this neglected art-noir classic. Pat O'Brien plays a forgery expert working for the Metropolitan Museum of Art. One night, after apparently being drunk on the job, he is suspended. His superiors say he was sloshed, but O'Brien insists that he was in a train accident... an accident the police say never happened! Is he cracking up or the victim of foul play? Significant not only because it takes place in the art world but also for the other important *noir* themes in the film: sinister con acy, paranoia, and, of course, amnesia.

#### Tuesday, October 12 THE KILLERS at 5:00, 7:15, 9:45

at 5:00, 7:15, 5:45 (1946) dir Robert Siodmak w/Burt Lancaster, Ava Gardner, Edmond O'Brien, Charles McGraw, William Conrad [105 min] Inspired by an Ernest Hemingway story, this *noir* classic features one of the tensest opening sequences in film history. Two assassins enter a diner, demanding to know the whereabouts of an ex-boxer (Lancaster, in his film debut). The bine and their terror to theme oneflue unstitute in death. An debut). The hit men find their target at home, calmly awaiting his death. An insurance investigator (O'Brien) sets out to investigate the murder, and quickly finds himself in over his head. Elwood Bredell's expressionistic, black and white cinematography makes THE KILLERS a moody masterpiece.

#### Wednesday, October 13 **OUT OF THE PAST**

### at 5:30, 7:30, 9:45 (1947) dir Jacques Tourneur w/Robert Mitchum, Jane Greer, Kirk

Douglas, Rhonda Fleming [97 min] Small-town gas pumper Jeff Bailey (Mitchum) is happy to lead a normal life, but it isn't long before his past catches up to him. Bailey finds himself drawn back into his old life: when he was a private eye working for the mob (led by a sinister Kirk Douglas). With its flashback sequences, chiaroscuro photography, devilish femme fatale, and the iconic Mitchum in one of his prime performance this film is one of the ultimate *film noirs*. OUT OF THE PAST perfectly captures one of the first rules of *noir*... No one can outrun their evil acts.

### Tuesday, October 19 MURDER AT HARVARD (AKA MYSTERY STREET)

at 5:30, 7:30, 9:45 (1950) dir w/Ricardo Montalban, Bruce Bennett, Jan Sterling [93 min] When MURDER AT HARVARD was released, forensic medicine was struggl to gain recognition as a "real" science. Now it plays like a proto-typi episode of "CSI: Boston," The film begins with the murder of double-cross B-girl Jan Sterling and the discovery of a skeletal corpse on the dunes of the Cape. A detective (Montalban) joins forces with a forensic scientist (Bennett) to determine just what happened during Sterling's fateful trip to the beach. MURDER AT HARVARD is an exciting thriller, and also surprisingly subversive in what it has to say about race relations. Shot predominantly on location, this film is a great *noir* vision of Boston and offers a fascinating glimpse at what our hometown looked like at the dawn of the '50s.

#### Wednesday, October 20 THE ASPHALT JUNGLE

## at 4:45, 7:15, 10:00 (1950) dir John Huston w/Sterling Hayden, Louis Calhern, Jean Hagen,

Sam Jaffe, Marilyn Monroe [112 min] We end this film noir primer where we began: with John Huston directing a literary adaptation. This one is much different from The Maltese Falcon, however, and it shows the different direction that noirs had begun to take at the end of the '40s. This is a 'naturalistic' noir. The story of the film is related in an extremely factual way... a robbery is planned and a team of semi-profes sional crooks is put together. Initially, it all goes well, but as soon as the loot is in the hands of the thieves things start to go horribly awry.

#### Friday, October 22 SUDDEN FEAR

at 5:15, 7:30, 9:45 (1953) dir David Miller w/Joan Crawford, Jack Palance, Gloria Grahame [110 min]

Playwright Myra Hudson (Crawford) refuses to let actor Lester Baine (Palance) have the lead role in her upcoming play. He will do anything to prove she has made the wrong decision and she most certainly has. Baine romances her until she is won over and agrees to get married. Later,

Hudson eventually comes to discover that he and his mistress (Grahame) are only concerned with her fortune and are plotting her murder. Deciding to take matters into her own hands, Hudson devises a plan but circumstances do not work out as flawlessly as they would in one of her carefully constructed dramas.

#### Saturday, October 23 SWEET SMELL OF SUCCESS at 3:00, 7:30 (1957) dir Alexander Mackendrick w/Tony Curtis, Burt Lancaster,

### Susan Harrison [96 min] J.J. Hunsecker (Lancaster), a powerful New York newspaper columnist, will

stop at nothing to prevent his younger sister Susan (Harrison) from having a romance with jazz musician Steven Dallas (Milner). He convinces press agent Sidney Falco (Curtis) to break up the duo, which proves to be more difficult than he anticipated. This actidically cynical movie features a powerful jazz based score by none other than Elmer Bernstein.

#### WALK ON THE WILD SIDE at 5:00, 9:30

### (1962) dir Edward Dmytryk w/Laurence Harvey, Capucine, Jane Fonda, Anne Baxter, Barbara Stanwyck [114 min]

Anne Saxter, Sarnara Stanwyck (114 min] A movie that's worth the price of admission for the character names alone! Lovelorn Dove Linkhorn (Harvey) hooks up with Kitty Twist (Fonda) on his way to New Orleans to find his long lost girl, Hallie Gerard (Capucine). Turns out she's now the star attraction at The Doll House, a 1930's bordello, and the plaything of the madam, Jo Courtney (Stanwyck), Things get a little rocky once everyone gets together but Bernstein's bluesy score keeps everyone cool. The credit sequence, by the way, with Saul Bass's strutting cat and Bernstein's strutting jazz is sensationa

#### Also Friday, October 22 & Saturday, October 23 ANIMAL HOUSE

at midnight See Midnight Madness at left for description.

### (1950's – 70's) dir Charles & Ray Eames [approx. 90 min]

We're extremely pleased to highlight some of Elmer Bernstein's most playful and under-appreciated work in this program of short films that come from a friendship and collaboration of over 50 years with the legendary modern and barles and Ray Eames. The best known of these films is *Powers en*, frequently seen on public television and in library A/V collections, which illustrates the nature of the universe while zooming in and out on a picnic. Also included in this program are several of the films made to explain and explore the Eames' many design triumphs (*House: After Five Years of Living, Lounge Chair, S-73 (Sofa Compact), SX-70*) and just a handful of *Living, Longe online, O for a bond online and the films they made for international exhibitions (IBM Puppet Shows, Views From The People Wall)*. Rounding out this collection are the only two films of a proposed trilogy that were made to explore the world of toys – *Toccata For Toy Trains* and *Tops* – both delightful pieces of film whimsy. Films courtesy of Herman Miller Inc. Many thanks to the Eames Office and the Herman Miller Archive for their assistance. Please stay tuned to brattlefilm.org for more details on this special event.

#### Monday, October 25

### AMERICAN WEREWOLF IN LONDON

### (1981) dir John Landis w/Griffin Dunne, Jenny Agutter, David

Naughton [97 min] Riding on the popularity of ANIMAL HOUSE, John Landis establishes an effect tive balance between comedy and horror in 1981's AMERICAN WEREWOLF IN LONDON, David (Naughton) and Jack (Dunne) are two American college kids who are traveling around Europe. One night, in Northern England, they get attacked by a werewolf. Although badly injured, David survives. However, there is a catch; David is now a werewolf himself and he's being haunted by his dead buddy!

#### Tuesday, October 26 CAPE FEAR

at 7:15 (1991) dir Martin Scorsese w/Robert de Niro, Nick Nolte, Jessica Lange, Juliette Lewis, Illeana Douglas, Joe Don Baker [128 min] Martin Scorsese's CAPE FEAR is a faithful updating of J. Lee Thompson's grip-ping 1962 original film. He even used the same score by the legendary Bernard Hermann and hired Bernstein to adapt it to the new film. De Niro brings new chills to the role of Max Cady (previously played by the great Robert Mitchum), a psychotic rapist who is out to get payback from the man he blames for being sent to jail, his defense attorney, Sam Bowden (Nolte). The role of Bowden was played by Gregory Peck in the original and Scorsese casts both of the orig-inal leads in small but significant parts in his version. Added firepower in this update is provided by the expansion of the female roles. Lange gives a power-ful performance, but it is newcomer Juliette Lewis, as Bowden's daughter Danielle, who really triumphs. The creepy encounter between her character and Cady in the school was completely ad libbed and is one of the most affect ing sequences in the film.

### **DEVIL IN A BLUE DRESS**

## at 5:00, 9:45 (1995) dir Carl Franklin w/Denzel Washington, Don Cheadle, Tom

Sizemore, Jennifer Beals [102 min] In Carl Franklin's modern-day *film noir*, a jobless Easy Rawlins (Washington) is about to give up hope when DeWitt Albright (Sizemore) offers him a solu-tion that will change everything. In 1948 Los Angeles, Daphne Monet (Beals), former girlfriend of a candidate for mayor, has disappeared and Rawlins has to find her. The more Rawlins learns on his journey, the less he seems to know and understand about the truth and the femme fatale...in a blue dress.

#### Wednesday, October 27

## **MAGNIFICENT SEVEN**

# at 4:45, 7:15, 9:45 (1960) dir John Sturges w/Yul Brynner, Eli Wallach, Steve McQueen, Charles Bronson, Robert Vaughn, James Coburn, Horst Bucholz, Brad Dexter [128 min]

In this remake of Akira Kurosawa's The Seven Samurai, seven gunfighters are recruited from the United States to defend a small Mexican village from bandits who terrorize them each year. They teach the locals how to defend themselves but when the lead bandit arrives, he is going to have to survive the ultimate face-off against THE MAGNIFICENT SEVEN. Featuring four immortal Hollywood tough-guys (Brynner, McQueen, Bronson & Coburn), the incomparable Eli Wallach (The Ugly in *The Good, The Bad & The Ugly*), and one of the most recognizable Western themes by Bernstein, this is an unfor-gettable classic that must be seen on screen to fully enjoy.



### **BRATTLE THEATRE** Fall 2004 CALENDAR FRIDAY

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#### **ABOUT THE BRATTLE** SPECIAL MESSAGE FROM THE DIRECTORS

THE BRATTLE THEATRE is programmed and operated by The Brattle Film Foundation, a 501(c)3 Nonprofit organization. For more information on the foundation and our non-profit activities, please visit www.brattlefilm.org

4002

SEPT 3 - NOV 4

**TIA** 

STAFF: Ivy Moylan, Executive Director. Ned Hinkle, Creative Director. Brandon Constant, Assistant to the Directors; Lori Donnelly, Associate Director; Carolyn Funk,

bracketing the beginning and the end. In making

mixed in throughout the calendar instead of only calendar: FILM NOIR 101. We are confident that the

programming and calendar design. We have changed to a horizontal repertory format where our film series will be played over a week - or a number of weeks – and week-long runs will be course in film history" series that will become a

In this calendar you will notice a change in our

50 YEARS CELEBRATING THE ART OF FILM

and our printed materials should be easier to read

and we have been able to start a series of "crash

By programming our series over a week, we wil be able to screen some films for more than one day

regular appearance in our programming - in this



EVIL DEAD 2 ON HALLOWEEN! BOSTON CINEMA CENSUS CHLOTRUDIS SHORT FILM FESTIVAL TSAI MING-LIANG'S GOODBYE DRAGON INN FIRST BOSTON APPEARANCE! REST 2004 CATHERINE BREILLAT'S ANATOMY OF HELL LUCHINO VISCONTI'S RESTORED CLASSIC THE LEOPARD THE SECOND BOSTON FANTASTIC FILM FESTIVAL DONNIE DARKO: DIRECTOR'S CUT MIDNIGHTS MADNESS! JACQUES TATI'S PLAYTIME BILL PULLMAN IN RICK A TRIBUTE TO ELMER BERNSTEIN FILM NOIR 101 JOHN WATERS: KING OF CULT!



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See inside for a whole new look to our descriptions, a new lay-out for our calendar and a special message from the directors!







COFFEE & CIGARETTES





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FLYER PRODUCTION: Ned Hinkle, Layout; Caitlin Crowley, Lori Donnelly, Ned Hinkle, & Rachel Langus, Flyer Descriptions; Mass Web Printing, Printer.

SPECIAL THANKS to our interns, members and volunteers. To inquire about volunteering or setting up an internship please email ivy@brattlefilm.org this decision, it was very important to us that the design change did not turn into a programming change as well, and we think you will find that, although the look has changed, the range of films, number of films, and general heart of our programming hasn't. The Brattle's repertory calendar is the cornerstone of the Brattle Film Foundation and we were reluctant to change anything about it. But, in the past few years we have had many requests to try to make our printed calendar more readable and to have the movies play more than once.

Fear not! There won't be many more more weeklong runs than there are now, but they will be mixed in throughout the calendar. We will continue to play the same mixture of classic, cutting edge and independent films that have been the focus of the Brattle Theatre for over 50 years and made it one of the most essential cinemas in the country.

change will make it possible for more people to be aware of and be able to attend our film programs a crucial element to the longevity of repertory programming at the Brattle.

This September/October calendar has many wonderful films in it from the new print of Jacques Tati's PLAYTIME to Catherine Briellat's newest, ANATOMY OF HELL. We hope that you will enjoy this calendar and if you have any comments on the programming change - positive or negative please don't hesitate to contact us. Our goal is to insure that the Brattle's programming is vital and you, the audience, are the key to ensuring that happens.

#### Thanks and see you soon at the movies

Ned Hinkle **Creative Director** 

#### O X O F F I C E & T I C K E T B S

Ivv Movlan

Executive Director

MEMBERS of the Brattle Film Foundation help support our non-profit programs while being able to take advantage of many appealing discounts. Become a Brattle member now and take advantage of our new incentives

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WELCOME to all of our new Brattle Theatre members from the past two months, and thank you to all renewing and upgrading members!

Regular Members A.A. Altomare Regular Members (continued) Liz Waterhouse Margaret C. Bell William Whalen \* John Bender \* Evelyn S. Wyman \* Geoffrey Birmingham Dual Members Mark S. Brochu Margaret D. Hutaff/ Ron Ingrid Chalufour Cam Ava Chan \* Sarah P. Morris/ Jeff Paul Chleapas <sup>4</sup> Michael \* Chris Colburn Liz Rourke/ Chris Avery Jeff Comeau \* Meera Lee Sethi/ Ross Steven Cooke Rebecca Dell Girshick Sean Desilets Karen & Jack Steele Regis M. Donovan Milos Toth/ Charlene Lobo Steve Duly \* Gerald & Eric Waldman Peter Floyd \* Dylan Winslow Bob Giel \* Nathaniel Woodward \*\* Stacey Gilchrist Nicole Harmon Special Members Steve Jacobs Laura Johannes Sam Kendall David Mankins Stefanie Kopernia Ronald Mitchell \* Gwendolyn Speeth \*\* Jennifer Krebs David Kupferschmidt David Landry Gina Tangney \*\* <u>Usher Members</u> Wendy McPersor Jonathan Delgado \* Thomas B. Meek III \* Judith Motzkin Clive Standley \* Producer Members Richard Mulherin 3 Michael & Scot Colford \* Jeff Nuc Paul Pizzi Stanley R. Richardson Jesse Ross \* Adam Schepp Gary D. Sheff Lex Stei Liam T. Sullivan Diane C. Thompson

\* indicates Renewals ; \*\* indicates Upgrade

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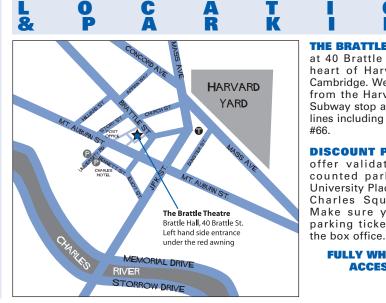
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consecutive double bill, on nights when we play two films, except when noted.

SPECIAL EVENT ticket prices vary, see opposite side for details

BOX OFFICE HOURS The box office generally opens one half hour before the first show of the day. Tickets for each showtime go on sale about 30 min after the previous show begins.

**GROUP RATES** are available for parties of 10 or more. Please contact Lori Donnelly at lori@brattlefilm.org or (617) 876-6838 for more info.



ADVANCE TICKETS are now available for select screenings and special events through VENDINI! Go to our website for a full list of films that have advance tickets available. Only full price tickets are available in advance.

BRATTLE DISCOUNT CARDS can be purchased for \$42.00 and are good for 6 admissions (valid for one year, limitations apply), 2 admissions maximum per show.

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See Inside for a whole new look to our descriptions!