

BRATTLE THEATRE

Early Spring 2005:
Feb 25 – April 24, 2005

SPECIAL ENGAGEMENTS & PREMIERES

Friday, February 25 – Thursday, March 3
REPERTORY SERIES!
RECENT RAVES

We're restructuring one of our dear, departed regular series for this calendar and letting loose a slew of new Reo-bait. The series is comprised of several worthy films that have yet to make a debut in Cambridge including, Jean-Luc Godard's *NOTRE MUSIQUE*; IN THE REALMS OF THE UNREAL, the marvelous documentary on outsider artist Henry Darger; and two terrific films from Japan, *Kiyoshi Kurosawa's BRIGHT FUTURE* and *Takeshi Kitano's DOLLS*.

See below for schedule, line-up, and descriptions for this series

Friday, March 4 – Thursday, March 10

AREA PREMIERE!
THE NOMI SONG

at 5:15, 7:30, 9:45 (+ Sat & Sun at 3:00)

Please note: 5:00, 7:15 only on Thursday, March 10

(2004) dir Andrew Horn w/Klaus Nomi, Ann Magnuson, David Bowie [98 min]

Looks like an alien, sings like a diva – Klaus Nomi was one of 1980's most profoundly bizarre appearances. He was a cult figure in the New Wave underground scene who sang pop music like opera and brought opera to club audiences. He was a performer with a 'look' so strong, that his first audiences went wild before he even opened his mouth. On the verge of international fame as a singer, he instead became one of the first prominent artists to die of AIDS. But the reaction Nomi provoked was so strong, that he is still unforgettable... even 20 years after his death.

THE NOMI SONG is a story of love and music and love performing at a time when it seemed as though everyone was struck by a sense of urgency to make something they – anything – simply because they wanted to make the most of the limited time they were given on this earth. It's a story that grows out of a group of people who influenced him, loved him, felt pity for him or betrayed by him, yet above all, were inspired by him.

Nomi constructed his own myth out of elements so completely wrong, yet so deliberate, that it all seemed oddly possible. He was an alien among the outcasts, a tortured soul who also radiated optimism at a time when optimism was 'officially' out of fashion. He was as much a genuine talent as he was the engine of his own destruction. His appeal is not easy to explain in words. He has to be seen – and heard – to be believed.

It is hard to limit this film to being called a documentary, it is rather a non-fiction film; maybe even an oral history. It is also visually engaging, partly because Nomi himself was so visual. His main concern was putting forth an image of himself in everything he did – literally illustrated by the photos, films, videos and artworks that go with it. This film is like a treasure chest filled with home movies from the Downtown NY art scene of the 80s. The archival footage alone, featuring everything from Nomi's 'coming-out' at a grandly conceived cabaret night to his price-less performance backing David Bowie on Saturday Night Live, is worth the price of admission.

Friday, March 11 – Thursday, March 17

25TH ANNIVERSARY!
NEW RESTORED 35MM PRINT!

RAGING BULL

at 4:15, 7:00, 9:40 (+ Sat & Sun at 1:45)

Please note: 8:00pm only on Wednesday, March 16

(1980) dir Martin Scorsese w/Robert De Niro, Cathy Moriarty, Joe Pesci [129 min]

Martin Scorsese's legendary 1980 masterpiece is back on the big screen on the occasion of its 25th anniversary and we're thrilled to be presenting this restored print at the Brattle. Repeatedly referred to as the best film of the 1980s, RAGING BULL stands as a landmark to the directorial talents of Scorsese and the formidable acting chops of the great Robert De Niro. The film charts the rise and stunning fall of middle-weight champion boxer Jake La Motta whose uncontrollable temper made him a force to be reckoned with in the boxing ring but a dangerous beast outside of it. La Motta's career begins in 1941, peaks when he wins a championship belt, gradually descends into the association with the mob and, eventually, morphs into a weird nightclub act in the 1960s in which La Motta reads from a manuscript as having Jake fight in progressively larger rings to accentuate his damage to his brother Joey (Pesci), his wife Vickie (Moriarty) and, always, himself. The producers were rumored to have demanded a rewrite after reading the initial script because they could see nothing to like about La Motta but Scorsese, De Niro and screenwriters Paul Schrader and Martin Scorsese find a sympathetic human core at the center of this seeming monster. The fact that the film evokes sympathy for this complicated, unpleasant man is one of the most remarkable things about it.

Although De Niro famously gained 60 pounds to portray the later life of boxer Jake La Motta, it is his authenticity and intensity that he brings to every scene that has made this film a classic. The tour-de-force direction of Scorsese includes such visual devices as having Jake fight in progressively larger rings to accentuate his diminishing career. Shot in sumptuous black-and-white, RAGING BULL won two Academy Awards, one of De Niro and one for Thelma Schoonmaker's incredible editing, but left Scorsese out in the cold as usual. Who knows? Perhaps by the time you read this we'll finally have achieved the recognition he so richly deserves from the Academy for decades of remarkable, groundbreaking direction.

Wednesday, March 2

CAMBRIDGE PREMIERE!
TASKISHI KITANO'S

DOLLS

at 8:45, 7:15, 9:45

(2003) dir Takeshi Kitano w/Miho Kanno, Hidetoshi Nishijima, Tatsuya Mihashi, Chieko Matsubara, Kyôko Fukada, Tsutomu Takedaige, Nao Omori [114 min]

Although known as a master of onscreen brutality, Japanese master filmmaker "Beat" Takeshi Kitano is at his best when dealing with stories of deeply felt emotion whether or not they involve bloodshed. His breakthrough film in the States was the elegant *Fireworks (Hana-bi)* and another of his overlooked gems is the sentimental but moving *Kikujiro*. In DOLLS, Kitano moves towards almost straight-ahead drama with these three tales inspired by the Japanese art of Bunraku puppet theater. Two star-crossed lovers are, quite literally, bound together by fate and travel the seasons of life together. An aging yakuza boss is drawn back to a nostalgic park where he shared romantic lunches with a girlfriend years earlier – when he was an innocent factory worker. A disgraced former pop star lives an isolated existence until she experiences a visit from one of her true fans. These tales of undying love are filmed with a stunning visual style and a grace of emotion and pacing that belies Kitano's roots as a director of hyper-violent action.



Thursday, March 3

CAMBRIDGE PREMIERE!
BRIGHT FUTURE

at 7:45, 9:45

(2003) dir Kiyoshi Kurosawa w/Jû Ôtagiri, Tadanobu Asano, Tatsuya Fuji, Takashi Sasano, Marumi Shiraishi [92 min]

Japanese filmmaker Kiyoshi Kurosawa is best known in the U.S. (if at all) as a crafter of remarkably intricate and chilling supernatural thrillers. In *BRIGHT FUTURE*, however, he stretches his legs and creates a powerful, magical exploration of Japanese youth in crisis. Mamoru (the formidable Asano of *Last Life In The Universe and Ichi The Killer*) and Yuji (Otagiri) are two slackers who work in a hand-tool factory by day and loaf around doing nothing at night. In the midst of a mid-life crisis, their boss latches on to the two and soon causes problems that land Mamoru in jail. Entrusted with Mamoru's poisonous pet jellyfish and thrust into a relationship with Mamoru's father, Yuji does the best that he can and develops an unusual ease with his new toxic pet. But, as is most often the case in the films of Kurosawa, all is not right. Brewing under the surface, is a surreal, subtly catastrophic ending that hinges on the world's most beautiful apocalyptic environmental event. Although you may not have heard of him, Kurosawa is a true gem of a filmmaker. His understated style builds the most extraordinary sense of tension and his beautifully composed frames linger in the mind long after the real reels.

"A prolific talent who packs more ideas into one of his low-budget specials than most Hollywood studios eke out in the course of a year... There are, after all, few filmmakers who could take a jellyfish out of a home aquarium and turn it into a metaphor worthy of *Godzilla*." – *Manohla Dargis, The New York Times*



Saturday, March 26 – Thursday, March 31

REPERTORY SERIES!
DARK SIDE OF THE SUN: L.A. NOIR

As a companion to our premiere of LOS ANGELES PLAYS ITSELF, we've gathered a modest overview of some of the best and most interesting crime films made in Los Angeles. It's unclear whether Los Angeles' seedy character has been shaped over the years by Hollywood or vice-versa but, one thing's for sure, the City of Angels has been the stage for some great noirs and neo-noirs over the years. Perhaps one of the most telling is THE BIG SLEEP, which doesn't really use too many real life locations and yet somehow manages to be an essential L.A. noir title. We've also included Michael Mann's COLLATERAL which is notable for its depiction of the modern skyscrapers that now grow in the lost neighborhoods that Thom Anderson discusses in his engaging indictment of Hollywood's betrayal of its own hometown. There's also William Friedkin's TO LIVE AND DIE IN L.A. which takes on the caustically materialistic 1980s with aplomb. And we can't resist the opportunity to play POINT BLANK, the movie that features Lee Marvin's most brutal and stunning performance.

Also, don't miss the Harvard Film Archive's companion series which begins on April 1 and will accompany additional screenings of LOS ANGELES PLAYS ITSELF. They will be featuring independent, avant garde, and documentary films made in and featuring Los Angeles.

See below for schedule, line-up, and descriptions for this series

Friday, April 1 – Thursday, April 7

AREA THEATRICAL PREMIERE!

THE ANIMATION SHOW 2005

Friday at 8:00, 10:00; Saturday & Sunday at 1:30, 3:30, 5:30, 7:30, 9:30;

Monday & Tuesday at 5:00, 7:30, 9:30; Wednesday at 8:00, 10:00; Thurs at 5:00, 7:00 two years ago, cult animators Don Hertzfeldt and Mike (Beavis & Butthead) Judge collaborated on a new roadshow featuring some of the best independent animation being made today. Their desire was to offer an alternative to the gross-out packages that seem to be the only short animation shown in theaters nowadays. The result was exhilarating. THE ANIMATION SHOW's inaugural program was filled with both old favorites and new discoveries. This, the second traveling program, is set to be just as hilarious, brilliant and visually stunning as the first. This program includes legendary animator Bill Plympton's Oscar nominated new short, GUARD DOG, as well as a new short by Jen Drummond whose work was featured in *Waking Life*. Among the international discoveries are Poland's FALLEN ART, a 3D animation about deranged army officers, Australia's HELLO, about an analog boy trying to find love in a digital world, and Germany's short-but-sweet, BUN-NIES. The two longest pieces in this program are also the most painstakingly crafted. Peter Cromwell spent years constructing the stop-motion world of *WARD 13*, an action/horror/comedy about a wheelchair bound man trapped in a sinister hospital. Founder Don Hertzfeldt brings us his 2-years-in-the-making title, THE MEANING OF LIFE, which is filled with stunning visual and lighting effects – all created without the use of a computer. Sure to be just as amazing as the first one, don't miss this year's edition of THE ANIMATION SHOW.

Friday, April 8 – Thursday, April 14

REPERTORY SERIES!
WONG KAR-WAI: A RETROSPECTIVE

Wong Kar-Wai is one of the most innovative filmmakers to emerge from the Hong Kong cinema boom of the late 1980s. His uncanny films combine a remarkable attention to detail and sumptuous photography with a breathless intensity and an obvious talent for visual storytelling. His work has led them to some exceedingly and promptly awarded comparisons to Godard, Kurosawa, Antonioni and many of the other great international gods of cinema. He remains, however, a sometimes-tortured genius who refuses to use a traditional script and often pays for it by never really finishing a film. Witness his newest film, *2046*, which almost didn't make its debut at Cannes and has since gone through multiple re-edits, even though it has already been released in much of Asia. We are pleased to be able to present a full retrospective of Wong Kar-Wai's feature films with his earliest gangster film, *AS TEARS GO BY*, to his international art-house hit, *IN THE MOOD FOR LOVE*.

See below for schedule, line-up, and descriptions for this series

Friday, April 15 – Monday, April 18

AREA THEATRICAL PREMIERE!
MEMORIES OF MURDER

at 4:15, 7:00, 9:40 (+ Sat & Sun at 1:45)

(2003) dir Joon-ho Bong w/Kang-ho Song, Sang-kyung Kim, Roe-ha Kim [130 min]

This remarkable thriller from South Korea is a wonderful mix of police procedural, serial killer drama, fish-out-of-water story and buddy film. It follows the efforts of three policemen, two country cops who are used to playing by their own rules and the brainy, city cop who has arrived to help crack the case, as they try to unravel the mystery of who is abducting and brutally murdering the women of a small town. Set in 1986 and based on South Korea's first recognized serial killer, this is a beautifully shot film filled with some terrific performances.

The opening of the film finds county cop, Inspector Park, peering into a concrete drain where the first body is found. Right from the outset, Park is plagued by the insistence of the public and the bumbling mistakes of his own fellow officers. Pushed by a desire to divert panic and an eagerness to solve this horrible case, Park misinterprets signs, falsifies evidence and winds up implicating a (probably) innocent suspect. But once Special Investigator Seo arrives to assist, the detectives find themselves in an uneasy partnership that leads them into some exceedingly dark places. At times, the film seems like an exceptional episode of *Law & Order*, with the officers' wisecracks contrasting against the deadly serious investigations, but it avoids that show's facile resolutions. It's a matter of fact that, in real life, this killer was never found and brought to justice but the cleverly composed camera serves as a most satisfying wrap-up to a film and a story that doesn't deal with easy answers. Above all, this film feels like something very rare: fresh and original mystery film; a police vs. serial killer thriller that doesn't seem like you've seen it a million times already.

★★★★ – *Film Threat* ★★★★★ – *The London Times*

Thursday, March 31

COLLATORAL

at 7:15

(2004) dir Michael Mann w/Tom Cruise, Jamie Foxx, Jada Pinkett Smith, Mark Rolston, Peter Berg, Javier Bardem [119 min]

Who didn't someone think to make Tom Cruise a villain before this? Twisting his familiar pretty boy smarm into a chilling nihilism, Cruise delivers one of his most surprising performances as Vincent, a hit man who's long on clients and short on time. Taking a cab driver (Jamie Foxx) on a ride, Vincent succeeds from one hit to another, dispensing his own dark worldview as he juggles Max's mounting terror, a closely trailing police detective, and his own love of jazz. Foxx, meanwhile, shows enormous sensitivity and subtlety, playing Max as a man living in quiet desperation and self-delusion. The film's ending is a masterpiece of tension, as Vincent's fate is counted among the best single-year one-two punches any lead actor has managed in recent memory. Mann's direction is his most focused and coherent in years, balancing action against character with masterful aplomb.

TO LIVE AND DIE IN L.A.

at 4:45, 9:45

(1985) dir William Friedkin w/William L. Petersen, Willem Dafoe, John Pankow, Debra Feuer, John Turton, Dean Stockwell, Robert Downey Sr. [116 min]

The director of *The French Connection* returns to familiar territory with this mid-1980s classic, giving equal screen time to an unsavory hero and a charismatic villain while disallowing easy judgments. Along with his performance in *Ray*, it has to be counted among the best of the late 1970s cinema: ambiguous characters, a distrust of authority and a tragically compromised morality.

WONG KAR-WAI: A RETROSPECTIVE

Friday, April 8 & Saturday, April 9

DAYS OF BEING WILD

at 5:00, 7:00, 9:00

(1991) dir Wong w/Leslie Cheung, Maggie Cheung, Andy Lau, Carina Lau, Rebecca Pan, Tony Leung, Jacky Cheung [94 min]

Available for the first time in more than a crappy, wordy leary print, DAYS OF BEING WILD marks Wong Kar-Wai's first collaboration with cinematographer Christopher Doyle, and the real start of his personal style. Set in Hong Kong circa 1980, the film features Leslie Cheung as the handsome lothario, Luddy, whose search for intimacy puts him on a self-destructive path. When Luddy begins his lovely shop girl Su Lizen (Maggie Cheung), he unknowingly sets in motion a sequence of broken hearts and unremembered promises that climaxes in laid obsession, inadvertent self-discovery and shocking violence. Wong's restless visual imagination delegates this dreamlike fable with characteristic muted extravagance. DAYS OF BEING WILD offers an intoxicating cocktail of lush nostalgia and bitter disillusion equalled only by Wong Kar Wai's subsequent films.

Don't miss the Museum of Fine Arts exclusive area premiere of this rerelease running February 17 – 28, 2005.



SPECIAL EVENTS

Also Friday, February 25 & Saturday, February 26

THE TENTH ANNUAL

BUGS BUNNY FILM FESTIVAL!

at 1:30, 3:30

Hey, whaddya know! It's the tenth anniversary of the Brattle's BUGS BUNNY FILM FESTIVAL! This annual school vacation event is a perennial favorite with smart pants – where else can you go and hear witty jokes about Shakespeare while your kid laughs uncontrollably at the funny rabbit? We round out the festival with a second weekend of special matinees featuring our inventively entitled ALL NEW MATINEE REVUE – this program includes cartoons not seen in the other to programs, some of which have not been seen in our festival for many years!

Sunday, February 27

THE BRATTLE FILM FOUNDATION'S ANNUAL OSCAR GALA!

Main party begins at 7:30. Special fundraising reception begins at 5:30 Every year, the Brattle rolls out our red carpet for a night of revelry as we celebrate the film buff's Super Bowl: the Academy Awards. All current Brattle members are invited to join us for free as we enjoy cheers (and sometimes jers!) for the winners and nominees. A pre-Oscars fundraising reception kicks off the night in style with a silent auction as well as hors d'oeuvres, drinks and sweets. At 7:30 the main soiree begins with the first arrivals on the Academy's red carpet. Become a member now and come join us for what is always a fun and exciting night!

For more information on becoming a member or our fundraising reception, please visit our box office at www.brattlefilm.org.

Saturday, March 5

THE CAMBRIDGE CENTER FOR ADULT EDUCATION AND THE BRATTLE FILM FOUNDATION PRESENT

CINEMA CIRCUS:

A FAMILY FILM EVENT!

Session 1 at 10:00am (movie lovers 2 and up)

Session 2 at 1:30pm (movie lovers 6 and up)

The Cambridge Center for Adult Education and the Brattle Film Foundation are collaborating to offer alternatives to modern media for children of all ages. You and your family will revel in a carefully curated and age appropriate mix of live action, narrative, non-narrative, nature and animated films, including work by local filmmakers and classic shorts. Our hope is to provide a safe and fun environment. Animator Derek Lamb, who was Executive Director of Animation at the National Film Board of Canada. Escape the multiplex and see some great films you won't find anywhere else on the Brattle's big screen. Bring your kids, nieces, nephews, grandchildren, godchildren, or the kids who live upstairs! * animated & live action * original * non-commercial * non-violent * Co-sponsored with Henry Beak's Park!

Please visit www.ccae.org for information on tickets and registration.

Thursday, March 10

FOUR CORNERS FILMS PRESENTS

CHANGE THE SUBJECT

at 9:30pm

(2004) w/Kelly Slater, Andy and Bruce Irons, Mick Fanning, Taj Burrow, The Hobgood brothers, Dean Morrison, Joel Parkinson, Corey and Shea Lopez, Taylor Knox and many other world class surfers. Captured on 16mm and digital video, CHANGE THE SUBJECT focuses on modern performance surfing. From epic coastal classics between world champions to free surfing in some of the world's best waves, CHANGE THE SUBJECT offers a unique perspective into progressive surfing. Featuring music from: Pinback, Bobobo, Placebo, RJDJ, Built to Spill, Cursive, Enon + more!

Sunday, March 20

THE 11TH ANNUAL

CHLOTRODIS AWARDS

at 5:00pm

For over a decade, the Chlotrudis Society for Independent Film has highlighted its commitment to independent and low-budget filmmaking. This year, the annual CHLOTRODIS AWARDS ceremony in early spring. The 2004 edition will be held Sunday March 20th at the Brattle Theatre, and the public is invited to join Chlotrudis members, nominees and special guests in the celebration.

In addition to the competitive categories, Chlotrudis also presents special awards that honor individuals or films for particular distinction. Past recipients Genevieve Bijudic, Henry Washington, Thom Fitzgerald and Philip Seymour Hoffman are among those who have made the trek to Boston to be honored for their contributions to independent film.

A complete list of the nominations for the 11th Annual Chlotrudis Awards as well as ticket information for the ceremony is available at www.chlotrudis.org.

Wednesday, March 23

CAMBRIDGE QUEER PRESENTS

Times and titles TBA

Last year the Brattle teamed up with members of the gay community to bring you "Cambridge Queer," a festival weekend that combined classic gay & lesbian cinema with sneak previews and special events. This year we are going to continue that festival but we're moving it into September. Today we're celebrating the launch of what we hope will be a thriving annual festival with this night of special screenings. More information will be available soon, so check out the Brattle website for more information!

Sunday, April 10

AS TEARS GO BY

at 7:20

(1988) dir Wong Kar-Wai w/ Andy Lau, Jacky Cheung, Maggie Cheung [102 min]

Ah Wah (Andy Lau) is forever bailing out his buddy Fly (Jacky Cheung). Ah is a low level gangster who soon finds himself questioning his gangster lifestyle when he falls in love with his cousin Ngor (Maggie Cheung). In his debut film, Wong is still steeped in the Hong Kong action genre but this gangster film, reminiscent of Martin Scorsese's *Mean Streets*, offers glimpses of his soon to emerge style. Maggie Cheung often cites this as the film that first gave her an inkling that acting was more than just standing around looking good.

ASHES OF TIME

at 5:15, 9:45

(1994) dir Wong w/Brightie Lin, Leslie Cheung, Maggie Cheung, Tony Leung, Jacky Cheung, Carina Lau [100 min]

Convoluted? Absolutely! Gorgeous? Absolutely! Worth wrapping your head around? Absolutely! The plot of Wong's only foray into martial arts 'action' is almost too confusing to try to relate: a hermit (Leslie Cheung) who has been exiled to a remote island with a swordsmen (Leung) who has a run-in with a woman (Maggie Cheung) who didn't take kindly to his dumping her sister (also Cheung). She then hires Cheung to kill Leung but then the sister hires Leung to guard Cheung which is all rather odd since the two sisters seem to be the same person anyway. Get it? Well, neither do we really, but who needs a plot when the visuals and atmosphere of the film are as stunning as they are here. Sit, relax, and, for once, don't worry about what the heck everyone is talking about.

Monday, April 11 & Tuesday, April 12

CHUNGKING EXPRESS

at 7:00, 9:30pm

(1994) dir Wong w/Brightie Lin, Tony Leung, Faye Wong, Takeshi Kaneshiro [102 min]

During the draw-out editing of ASHES OF TIME, Wong took a vacation in the form of CHUNGKING EXPRESS and, off-the-cuff, created his international breakthrough hit. The breathless urgency of its cinematography and spontaneity of its plot make CHUNGKING EXPRESS as fresh and surprising today as it was when first discovered. The film balances between two lovesick cops. Cop 223 (Kaneshiro) spends his time collecting cans of pineapple soft to explore on May 1st at which point he hopes he will either be reunited with his girlfriend or their love will expire. Cop 663 (Leung) has been abandoned by his flight stewardess girlfriend, but things begin to look up for him (and us) when the waitress at the lunch stand begins sneaking into his apartment and cleaning up.

FALLEN ANGELS

Monday at 5:30, 9:45; Tuesday at 8:00

(1995) dir Wong w/Lai Lai, Michelle Reis, Takeshi Kaneshiro, Christopher Yau, Karen Lam [90 min]

Originally conceived as the third chapter to CHUNGKING EXPRESS, FALLEN ANGELS follows Leon Lai as a cool-as-ice hit man who receives his fanged assignments from his agent, Michelle Reis. When she's not planning his next hit she's cleaning his apartment or riding around fantasizing about him even though the two never meet. The genre aspects take a back seat to Christopher Doyle's fantastic camera work and the amusing subplot surrounding Takeshi Kaneshiro as a mute who breaks into closed lunch stands and forces passersby to be his patrons.

Wednesday, April 13

HAPPY TOGETHER

at 5:30, 7:30, 9:30

(1997) dir Wong w/Leslie Cheung, Tony Leung [96 min]

Wong won Best Director at the 1997 Cannes Film Festival for this tale of a gay couple from Hong Kong who travel to Buenos Aires in a misguided attempt to 'start over.' When they inevitably break up, they find themselves stranded and alone in a foreign land. The two ex-lovers drift in and out of each other's lives like moons orbiting each other. As one begins to piece back a reasonable life, the other becomes more and more desperate. This sultry film is again shot by the remarkable Australian cinematographer Christopher Doyle and his close collaboration with Wong makes this beautiful, heartrending tale all the more affecting.

Thursday, April 14

IN THE MOOD FOR LOVE

at 5:15, 7:30, 9:45

(2000) dir Wong w/Tony Leung, Maggie Cheung [98 min]

IN THE MOOD FOR LOVE is one of the most achingly romantic films of recent years. Again, Wong sets his film against the backdrop of Hong Kong in the 1960s. Tony Leung plays a newspaper editor who has moved into a new apartment with his wife. At the same time Maggie Cheung moves in next door with her husband. With their spouses always away, Leung and Cheung form a friendship over common interests. Soon they discover that they share more in common than just favorite noodle shops as they begin to suspect that their spouses are having an affair together.

"Dizzy with a nose-against-the-glass romantic spirit that has been missing from the cinema forever." – *Evis Mitchell, The New York Times*

Thursday, April 7th

PATAGONIA BOSTON PRESENTS

SURFNITE 2005:

A Benefit for SurfAid International's Tsunami Relief Efforts

at 9:00pm

Patagonia Boston invites you to join us for a screening of The Moonshine Conspiracy's new film *A BROKEDOWN MELODY*, featuring Jack Johnson and Gerry Lopez. Patagonia ambassador and film director Chris Malloy will introduce the film and speak about SurfAid International's medical relief and public health efforts in Indonesia's Mentawai Islands. "The film explores the times, travels and experiences of a tribe of surfers who search for the spark of life and look to pass it on to the younger generations."

Saturday, April 9 & Sunday, April 10

THE B.U. CINEMATHEQUE PRESENTS:

FILMMAKER MICHAEL CMINO WILL INTRODUCE

THE NEWLY RESTORED ORIGINAL CUT!

HEAVEN'S GATE

Saturday at 1:30pm; Sunday at 1:00pm

(1980) dir Michael Cmino w/Kris Kristofferson, Christopher Walken, John Hurt, Sam Waterston, Brad Dourf, Isabelle Huppert, Joseph Cotton [220 min]

This legendary flop is credited with single-handedly driving Unlucky Artists into near bankruptcy. HEAVEN'S

40 Brattle Street • Harvard Square Cambridge, MA
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POINT BLANK
THE NOMI SONG
FALLEN ANGELS
BEST OF BOSTON 2003
BEST MOVIE THEATER, Awarded by Boston magazine
INDEPENDENT

THE BRATTLE'S ANNUAL OSCAR GALA! And Much More!
THE NOMI SONG FEATURING CULT NEW WAVE STAR KLAUS NOMIL!
THE ANIMATION SHOW 2005 WONG KAR-WAI: A RETROSPECTIVE
NEW FROM KOREA! MEMORIES OF MURDER MARTIN SCORSESE'S RAGING BULL
THOM ANDERSON'S LOS ANGELES PLAYS ITSELF
DARK SIDE OF THE SUN: L.A. NOIR

RAGING BULL

50 YEARS CELEBRATING THE ART OF FILM
THE BRATTLE THEATRE
EARLY SPRING FEB 25 - APR 24 2005

THE BRATTLE FILM FOUNDATION, Inc.

THE BRATTLE THEATRE
40 BRATTLE STREET
CAMBRIDGE, MA 02138



As part of the series DARK SIDE OF THE SUN: L.A. NOIR
Play Tuesday, March 29, 2005

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BEST OF BOSTON 2003
Awarded by Boston magazine
BEST MOVIE THEATER, INDEPENDENT

Inside: Raging Bull, Wong Kar-Wai, Independent Film Festival Of Boston, The Animation Show 2005, Oscar Party!, L.A. Noirs, And More!!



THE ANIMATION SHOW 2005

CAMBRIDGE, I.

CHARCOAL GRILLED PIZZA • FRESH SALADS • ICE COLD BEER • GREAT WINE SELECTION
27 CHURCH STREET • HARVARD SQUARE • 617 576 1111

MEMORIES OF MURDER

ABOUT THE BRATTLE

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

STAFF: Ivy Moylan, Executive Director, Ned Hinkle, Creative Director, Brandon Constant, Assistant to the Directors, Lori Donnelly, Associate Director, Carolyn Funk, Head Manager, Alyson Crowley, Yves H. Etheart, Kathleen Maguire, Andrew Schaper, House Mgrs.

THEATRE CREW: Fonda Chin, Jen Schaper, Paul Serries, Marguerite Vangeenhoven, Bill Westfall.

BRATTLE FILM FOUNDATION BOARD: Michael Bowes, Michael Colford, Claudia Haydon, Edward Hinkle, Siobhan O'Riordan, Julianne Pemberton, Andres Saenz, Francis X. Scire.

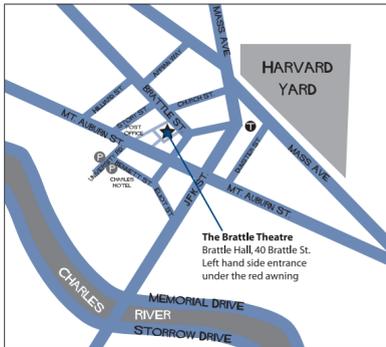
ADVISORY BOARD: Miguel Arteta, Ray Carney, Rudy Franchi, Megan Hurst, Lyn Ketterer, David Lynch, Cheri Martin, Albert Maysles, Susan Rogers, Gordon Willis.

PROJECTIONISTS: Fred Hanle, Dave Leamon, Kevin Micka.

FLYER PRODUCTION: Ned Hinkle, Layout; Lawrence Fahey, Ned Hinkle, Phillip Lamplugh, & Ivy Moylan, 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

L O P C A R T K I O N G



THE BRATTLE IS LOCATED at 40 Brattle Street in the heart of Harvard Square, Cambridge. We are one block from the Harvard Red Line Subway stop and several bus lines including the #1 and the #66.

DISCOUNT PARKING We offer validation for discounted parking at both University Place Garage and Charles Square Garage. Make sure you get your parking ticket stamped at the box office.

FULLY WHEELCHAIR ACCESSIBLE

MEMBERSHIP

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.

BASIC MEMBERSHIP is \$75.00 and includes 12 free admission passes; \$1.50 discount off regular admission; coupons for concessions items; 25% discount on Brattle merchandise; one year Brattle calendar subscription delivered by First Class Mail; and discounts at stores and restaurants!

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
Jonathan Albel*
Jon Anthony*
Carmen Arnold
Chris Baker*
Carolyn Boriss-Krimsky*
Kira Barnum
Elizabeth Black
Robert Bowes
Lee Branson
Bimal Chaudhari
David Chevrette*
Clair DesRoches
Janet Dickinson*
Kelly Dobson
Reynold Dodson
Many Boyle Dougherty
Jerzy Dyddecki
John Erwin*
Bob Giel*
John Gillis
Alex Guth*
Karl Hofstetter
Darwin James
Chad Kline
P.E. Kutcher*
Jen Leticheck
Coppelia Liebenthal
Linda Lynch*
Ian Mackenzie
Grady McGonagill*
Christopher L. Messina
David Miller
Brian Murphy*
Gary Nicholson*
Justin Quillard*
Marcus Ramsden*
David Reno
Lawrence Rosenberg*
Jason Seaver*
Kristen Smith
Mike Solet*
Molly Solta
Geoff Tarulli*
Jessica Taubbee*

Dual Members
Thomas & Anne Anninger*
Michael & Ferreda Falk
Mike & Susan Gorr
Zachary Lee & Lydia Kuhn*
Sean Kent & Lailyn Lyons
Ben & Anna Maughan
Carl & Judith Salzman
Katherine Stone
Stuart & Sunny Vandemark
Georgia Young

Special Members
Chris Black
Ann Flather*
James Hadley
M. Hunter*
Ronald J. Kimball*
Katrina Lettola**
Harry Luihardt*
Rick Osberg*
Michelle Robinson**
Yarnon Shelley**

Producer Members
Jack Phelps

* Indicates Renewals ; ** indicates Upgrade

BOX OFFICE & TICKETS

TICKET PRICES:
General Admission: \$9.00
Student Discount: \$7.50 >NEW!<
Seniors & Children under 12: \$6.00
Matinees: \$7.50
(Before 5pm Mon through Fri, except holidays)

DOUBLE FEATURES! All tickets admit you to a 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.

PROGRAM SUBJECT TO CHANGE For daily program information please call (617) 876-6837 or visit www.brattlefilm.org.

SPECIAL PROGRAMS

BRING YOUR BABY TO THE MOVIES? What a concept! You can at the Brattle's NEW PARENTS FILM SERIES! Parents and their newborns or infants are welcome at our special Wednesday afternoon screenings. Check the Brattle website for more information or email parents@brattlefilm.org. **Now Free!**

RENT THE BRATTLE! For school groups, corporate meetings, screenings, film shoots, classes, or parties, etc. To find out more information about our facilities or for theatre rental information, call (617) 876-8021.

Get Invited!
Boston's most fun Oscar Party is at the Brattle!

Visit our Box Office or www.brattlefilm.org for more information on how you can become a member and secure your invite today

HAVE YOU FORGOTTEN TO JOIN THE BRATTLE?

BECOME A MEMBER NOW!

WHILE THERE IS STILL TIME TO COME TO THE ANNUAL OSCAR GALA ON SUNDAY FEBRUARY 27, 2005

BRATTLE THEATRE Early Spring 2005
CALENDAR February 25 - April 24, 2005

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
CRISS CROSS						Recent Raves Notre Musique 5:30, 7:30, 9:30 Bugs Bunny Matinees 1:30, 3:30
Special Event Oscar Party! 7:30 The Brattle's Members Only Annual Bash!	In The Realms Of The Unreal 5:30, 7:30, 9:30	In The Realms Of The Unreal 5:30, 7:30, 9:30	Dolls 4:45, 7:15, 9:45	Bright Future 7:45, 9:45	Sir Roger Penrose 6:00 Harvard Book Store	THE NOMI SONG 3:00, 5:15, 7:30, 9:45 Cinema Circus 10:00am, 11:30am CCAE & the Brattle Film Foundation present
THE NOMI SONG 3:00, 5:15, 7:30, 9:45	THE NOMI SONG 5:15, 7:30, 9:45	THE NOMI SONG 5:15, 7:30, 9:45	THE NOMI SONG 5:15, 7:30, 9:45	THE NOMI SONG 5:00, 7:15	THE NOMI SONG 4:15, 7:00, 9:40	RAGING BULL 1:45, 4:15, 7:00, 9:40
				Change The Subject 9:30 Special Screening!		
			Martin Scorsese's RAGING BULL 1:45, 4:15, 7:00, 9:40	Martin Scorsese's RAGING BULL 4:15, 7:00, 9:40	Martin Scorsese's RAGING BULL 4:15, 7:00, 9:40	Martin Scorsese's RAGING BULL 8:00 only
				Marilynne Robinson 6:00 Harvard Book Store		WILBY WONDERFUL 5:15, 7:30, 10:00 2:00, 5:15, 7:30, 10:00
Special Event Chlotrudis Awards 5:00pm	SUNSET STORY 3:00, 5:00, 7:00, 9:00	SUNSET STORY 3:00, 5:00, 7:00, 9:00	Special Event Cambridge Queer Presents showtimes and films tba	Special Event An Evening With Robert B. Parker 6:00 The Maltese Falcon 8:00 Harvard Book Store		LOS ANGELES PLAYS ITSELF 4:30, 8:00 The Big Sleep 2:00
		DARK SIDE OF THE SUN: L.A. Noir				THE ANIMATION SHOW 8:00, 10:00 Ian McEwen 6:00 Harvard Book Store
Los Angeles Plays Itself 4:30, 8:00	Chinatown 4:15, 7:00, 9:40	Criss Cross 7:30	This Gun For Hire 5:30, 9:30 Double Feature!	Point Blank 5:30, 7:30, 9:30	Collateral 7:15	To Live And Die In L.A. 4:45, 9:45 Double Feature!
The Big Sleep 2:00						
	THE ANIMATION SHOW 2005 1:30, 3:30, 5:30, 7:30, 9:30	THE ANIMATION SHOW 2005 5:30, 7:30, 9:30	THE ANIMATION SHOW 2005 5:30, 7:30, 9:30	THE ANIMATION SHOW 2005 8:00, 10:00	THE ANIMATION SHOW 2005 5:00, 7:00	WONG KAR-WAI Days Of Being Wild 5:40, 7:45, 10:00 Heaven's Gate 1:30 Special Screening!
				Jonathan Safran Foer 6:00 Harvard Book Store	SurfNite 2005 9:00 Special Screening!	
			WONG KAR-WAI: A RETROSPECTIVE			MEMORIES OF MURDER 4:15, 7:00, 9:40 1:45, 4:15, 7:00, 9:40
As Tears Go By 7:30	Chungking Express 7:30	Fallen Angels 8:00	Happy Together 5:30, 7:30, 9:30	In The Mood For Love 5:15, 7:30, 9:45		
Ashes Of Time 5:15, 9:45	Fallen Angels 5:30, 9:45 Double Feature!	Chungking Express 10:00 Double Feature!	Camille Paglia 6:00 Harvard Book Store			
Heaven's Gate 1:00 Special Screening!						
MEMORIES OF MURDER 1:45, 4:15, 7:00, 9:40	MEMORIES OF MURDER 4:15, 7:00, 9:40	48 HOUR FILM FEST 7:00, 9:30	48 HOUR FILM FEST 7:00, 9:30	Special Event A Night At The Opera 3:30, 5:30, 8:00 CinemaNirvana!	INDEPENDENT FILM FESTIVAL OF BOSTON Schedule TBA	INDEPENDENT FILM FESTIVAL OF BOSTON Schedule TBA

March

April