

THE BRATTLE THEATRE

Winter 2005:
Dec 29, 2004 -
Feb 27, 2005

Wednesday, December 29 - Thursday, January 6

THE LORD OF THE RINGS TRILOGY

(2001, 2002, 2003) dir Peter Jackson w/Elijah Wood, Sean Astin, Ian McKellen, Viggo Mortensen, Orlando Bloom, John Rhys-Davies, Billy Boyd, Dominic Monaghan, Andy Serkis, Sean Bean, Cate Blanchett, Ian Holm, Liv Ullmann, Christopher Lee, Hugo Weaving, Miranda Otto, David Wenham, Brad Dourif
In celebration of J.R.R. Tolkien's 112th birthday (on January 3) and the 50th anniversary of the publication of *The Fellowship of the Ring*, we present Peter Jackson's award-winning trilogy. If you don't know what it's all about by now... well, let us fill you in: there's a big struggle between good and evil, and these little guys called hobbits, who are usually overlooked by everyone, get right in the middle of it. The wizard Gandalf visits his old friends the hobbits with a mission: destroy the One Ring, a powerful magical artifact that is the key to the power of the Dark Lord Sauron. The intrepid Frodo Baggins and his trusty friend Samwise Gamgee take on the burden of this noble quest. Along the way they forge a tight-knit group of heroes (the Fellowship of the first volume); the mysterious ranger, Aragorn; the powerful wizard, Gandalf; the noble elf, Legolas; the steadfast dwarf, Gimli; and two other hobbits, the mischievous Merry and Pippin. Over the course of the three book/films, the Fellowship faces many challenges and adventures and meets some of the most fascinating denizens of Tolkien's fantasy land, Middle-Earth.

The events that director Peter Jackson chooses to depict (unfortunately, he couldn't literally adapt the entire trilogy without abridgement) are brought to the screen brilliantly with a dazzling array of visual effects. Jackson developed most of the technology solely for the purpose of adapting these books - some long before the deal was made to allow him to film. Many of the actors in the film lobbied hard to get the parts they wanted (star Elijah Wood even went so far as to wear a hobbit costume to one audition) and they truly shine on screen. These films are a sure-fire antidote to that post-holiday funk. So join us on the epic journey as we revisit some of the most dazzling filmmaking ever committed to celluloid.

As a particular treat on Sunday, Jan 2 we are featuring all three films back to back in a special triple feature (special price, \$20 for all three films). To celebrate Tolkien's birthday on Monday, Jan 3 we'll be offering the same triple-feature PLUS we'll be giving away some very special Lord of the Rings prizes!

Wednesday, December 29

THE FELLOWSHIP OF THE RING

at 4:30, 8:00 (178 min)

Thursday, December 30

THE TWO TOWERS

at 4:30, 8:00 (178 min)

Friday, December 31

THE RETURN OF THE KING

at 6:30 only (201 min)

Saturday, January 1

THE FELLOWSHIP OF THE RING

at 4:30

THE TWO TOWERS

at 8:00

Sunday, January 2 & Monday, January 3

THE FELLOWSHIP OF THE RING

at 1:00

THE TWO TOWERS

at 4:30

THE RETURN OF THE KING

at 8:00

Tuesday, January 4

THE FELLOWSHIP OF THE RING

at 4:00, 7:30

Wednesday, January 5

THE TWO TOWERS

at 4:00, 7:30

Thursday, January 6

THE RETURN OF THE KING

at 4:00, 7:45



Also, Wednesday, December 29 - Saturday, January 1

SPECIAL MATINEE PROGRAM! 70TH ANNIVERSARY CELEBRATION! THE THREE STOOGES IN STOOGE-O-RAMA

at 2:00pm

Beloved by men all over the world (and a surprisingly large number of women), the Three Stooges have spawned a brand that now finds their likenesses on everything from action figures to talking bottle openers. But something that is frequently overlooked is that over the course of a thirty-year period, these three violent nutcases starred in over 200 films. On the occasion of the 70th anniversary of their first starring roles, Columbia Pictures has struck new 35mm prints of some of their best shorts and we are pleased to present these films in a special matinee program. Anyone familiar with the Stooges phenomena will know that most of their films revolve around the boys, against all odds, getting some new job (frequently by mistake). Each time they attempt a new profession they fail miserably and, inevitably, absolute mayhem reigns - often in the form of a massive fire. Included in this collection is one of the Stooges' first starring films, **MEN IN BLACK**, in which the unmistakable Moe, Larry and Curly play newly appointed doctors in a major hospital. From there, we follow the boys in turns as professors at a women's college, death-row convicts, radio station jockeys and even Nazi spoofer! We even include one film featuring the studio's favorite Stooge, Shemp!

Friday, January 7 - Thursday, January 13

REPATORY SERIES! SOME OF THE BEST OF 2004

As the New Year dawns we'll be looking forward to Oscar nominations and other awards and, hopefully, many of these films will be in the running. While by no means a complete presentation of the best films of 2004, this series represents a group of great films that either you may have missed in the theater or we think it would be fun to see on screen again. From the action-packed **KILL BILL** as we know it. This double feature will allow you to catch up to the personal revelations of **TARNATION** to the quirky documentaries **THE FIVE OBSTRUCTIONS** and **SCREAMING MEN**, this week of films will definitely give you something to talk about when it comes to our Top 10 list. Also on hand will be a few films that you might have missed in their limited runs: **GOODBYE DRAGON INN**, **LAST LIFE IN THE UNIVERSE** and **NOI ALBINOI** are all wonderful foreign films that deserve a second (or first) look. And who can resist another chance to check out Quentin Tarantino's complete **KILL BILL** ops as one B-movie loving double feature.

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

Also Thursday, January 13

HARVARD BOOKSTORE PRESENTS SISTER HELEN PREJEAN

at 6:00pm

Sister Helen Prejean, author of *Dead Man Walking*, discusses her new book *The Death Of Innocents: An Eyewitness Account of Wrongful Executions*

SOME OF THE BEST OF 2004

Friday, January 7

BEFORE SUNSET

at 7:30

(2004) dir Richard Linklater w/Julie Delpy, Ethan Hawke (80 min)

In Richard Linklater's follow-up to his 1995 *Before Sunrise*, Celine Delia and Jesse (Hawke) reconnect in Paris after nine years and resume the conversation they started when they shared a single night in Vienna - now the premise of Jesse's book. Jesse is finishing up his book tour when he runs into Celine. With only a few hours remaining until Jesse's flight leaves for America, they spend the day together catching up, and trying to figure out if there is a future for them despite the nine year gap.

LAST LIFE IN THE UNIVERSE

at 5:15, 9:30

(2003) dir Pen-ek Ratanaravun w/Tadanobu Asano, Sinita Boonyasak, Laila Boonyasak, Takashi Miike; cinematography by Christopher Doyle (112 min)

LAST LIFE IN THE UNIVERSE is a gloriously surreal love story laced with magical realism and humor. Kenji (Asano) is a Japanese librarian living in Bangkok. His quiet lifestyle masks obsessive-compulsive behavior and is punctuated by abortive suicide attempts. Kenji's path woman (Boonyasak), and the two embark on a relationship underscored by impending crisis. Noi lures Kenji back into the realm of life's chaotic pleasures, connections, and loss. **LAST LIFE IN THE UNIVERSE**, with its entrancing atmospheric tone, is an eloquent experience in cinema framed with alluring subtlety and haunting images.

Saturday, January 8

HERO

at 3:00, 7:30

(2002) dir Zhang Yimou w/Jet Li, Maggie Cheung, Tony Leung, Zhang Ziyi, Daming Chen, Donnie Yen; cinematography by Christopher Doyle (95 min)

In famed Chinese director Zhang Yimou's gorgeous martial arts epic, Jet Li is a nameless warrior who gains an audience with the king of the Qin Empire by killing three assassins (Cheung, Leung and Yen) who have treasured the king for many years. Understandably, the king is curious as to how this warrior, who is a lowly local official, so easily killed three of the most able fighters in China. So, "Nameless" (as he is called) tells the tale of his encounters with the three assassins and how he set them against one another.

ZATOICHI

at 5:00, 9:30

(2003) dir Takashi Kitano w/Kitano, Tadanobu Asano, Daigo Ruchihiro, Yuzo Kakiuchi, Michio Oksuza (116 min)

The infamous "Beast" Takashi Kitano (*Fireworks, Sonatine*) has masterfully updated the blind swordsman ZATOICHI, a Japanese cultural icon, as a witty, wisecracking hero who doesn't shy away from sexual innuendo, musical numbers or swordplay. In a town that echoes the one in *Yojimbo*, ZATOICHI finds a group of peasants who live under the brutal control of a powerful gang lord. He also encounters a couple of wandering geishas who are looking for revenge on their family's murderers. In a place where nothing is as it seems, only a blind man can sense the real truth.

Sunday, January 9

TARNATION

at 3:30, 7:30

(2004) dir Jonathan Caouette w/ Caouette, Michael Cox, Adolph Davis, Rosemary Davis, Renee LeBlanc, David Sainz (87 min)

Filmmaker Jonathan Caouette documents his life starting when he is 11 years old. In **TARNATION**, he weaves a psychedelic whirlwind of snapshots, home movies, answering machine messages, video diaries, early short films, snippets of 80s pop culture and dramatic reenactments to create an epic portrait of an American family torn apart by dysfunction and reunited through the power of love. A lot has been written about how this film was made for a minuscule amount of money but that's only part of the deal. The big deal here is that Caouette makes this intensely personal and idiosyncratic film engaging and entertaining for a wide audience. This film is a shoe-in to be listed on a multitude of Top 10's so don't miss out on seeing what all the fuss is about.

NOI

at 1:30, 5:30, 9:30

(2003) dir Dagur Kari w/Tomas Lemarquis (93 min)

Criminally overlooked upon its Boston release, this charmingly bleak Icelandic film is a gritty tour-de-force. Tinged with the implacably weird humor of Jim Jarmusch and Aki Kaurismaki, NOI follows the non-adventures of its titular character as he struggles with being a unique soul in a small village. Not spends much of his time daydreaming about tropical beaches while tucked away in his own secret hiding place. He's growing up and will soon have to face the challenges of living in the real world but it will take a devastating event to really shake him loose from his reverie.

Friday, January 14 - Thursday, January 20

AREA PREMIERE! NEW 35MM PRINT! RESTORED PICTURE AND SOUND! FROM THE DIRECTOR OF UNABRELLAS OF CHERBOURG

DONKEY SKIN (PEAU D'ÂNE)

at 3:30, 7:30, 9:30 (+ Sat, Sun & Mon at 1:30)

(1970) dir Jacques Demy w/Catherine Deneuve, Jean Marais, Delphine Seyrig, Jacques Perrin (approx 90 min)

In the fairy tale *Blue Kingdom*, beloved monarch Jean Marais (Cocote's star and muse: *Beauty and the Beast*, *Orpheus*, etc.) grants his dying queen Catherine Deneuve's last request: if he remarries, the most unique of princesses even more beautiful than herself. But the only one who fits the bill is his own daughter (Deneuve again), who tries putting him off with seemingly-impossible demands: dresses that rival the sun and the moon and "the color of the weather," and then - the absolute limit - the skin of the kingdom's treasurer, a donkey that poops gold and jewels. But just as it looks like Mother Goose will go Freudian, it's Deneuve's ultra-chic fairy godmother Delphine Seyrig (*Discreet Charm of the Bourgeoisie*, *Last Year at Marienbad*) to the rescue, airily lending out her magic wand ("I've got a spare") and then whisking Deneuve, disguised as malodorous scullion "Donkey Skin," to the neighboring Red Kingdom. Still to come are a croone who spits frogs, a talking rose, a singletrot, a cat and bird masked ball (complete with an orchestra of mice), a one-size-fits-one ring that will determine the fate of charming prince Jacques Perrin (future codirector of *Winged Migration*), and the most insouciant of wrap-ups. Jacques Demy's adaptation of a 17th-century fable by Charles Perrault was his maddest musical after *The Umbrellas of Cherbourg* and *The Young Girls of Rochefort* - as well as a re-teaming with Deneuve and composer Michel Legrand (who the Demy lyrics he puts to music are a sales spiel for a finger-slimdering elixir and a recipe for a cake d'amour) - and his most over-the-top in stylization, complete with dazzling picture-book costumes, servants and horses color-coded to the hues of their respective kingdoms. Mad, mad, and anarchic, and spectacular location shooting at the chateau of Chambord. In the three decades since its release, the negative of Demy's most opulent film had become faded and worn, prompting his widow, filmmaker Agnes Varda, to oversee a new 35mm restoration of both picture and sound, using Legrand's original stereo recordings to re-mix the soundtrack into Dolby Stereo. The result is a restoration reveals Demy's fantasy in all its original splendor, what the *International Herald Tribune* called "a dazzler, an entrancingly beautiful film done with charm, delicacy, taste and high imagination." "Exquisite... the film lasts in the memory, because it gives pleasure." Stanley Kaufman, *Entertainment Weekly*, *Opulently Beautiful!* - *The New York Times* - *Notes from the Film Forum, NYC*

Friday, January 21 - Thursday, January 27

AREA PREMIERE! PURPLE BUTTERFLY

at 4:30, 7:00 (+ Sat & Sun at 2:00)

(2003) dir Lou Ye w/Zhang Ziyi, Tom Nakamura, Liu Ye (127 min)

With her dynamic performances in *Crouching Tiger Hidden Dragon*, *Hero* and *House of Flying Daggers*, we've gotten a very clear picture of Lou Ye's filmmaking style. Her action star but isn't it about time we hear her carry a movie on the strength of her acting skills? Well, now you can, thanks to this recording of her most recent film, *Purple Butterfly*, which she directed. The film is the Japanese occupation of Shanghai in the 1930's. Chinese director Lou Ye (whose first feature, *Suzhou River*, was a sumptuously filmed modern thriller) has cast Ziyi in the unglamorous role of a telephone operator but, of course, that's not all of her story. She is actually also a member of the underground resistance group, Purple Butterfly, and her position in the telephone company gives her unique access to information. Complications arise with the arrival of an agent from Japan (Tom Nakamura) who is sent to recruit Lou Ye's characters into the resistance but who also happens to be a former lover of Ziyi. Rounding out our trio of ill-fated characters is Sze-to (Liu Ye), a hapless young man who becomes the Wong Man-shih scapegoat in the conflict between the lovers. This innovatively shot film is a stirring homage to both the great romantic spy films (*Casablanca*, *Mata Hari*, *Shanghai Express*, etc) and Wong Kar-wai's beautiful flights of retro-optimism.

"A movie that, for all its haunting strangeness, seems curiously familiar... It is also quite entertaining, thanks to the director's eye for his city's battered glamour and the presence of a few skilled and good-looking Asian actors, principally the tough, fine-boned Zhang Ziyi. Ms. Zhang... now steps gracefully into a new genre, evoking the hard, enigmatic elegance of a 1940's screen heroine."

PURPLE BUTTERFLY unfolds, in a series of rapid cuts and gorgeous compositions, at the intersection of politics and romance. Most of the story takes place in 1931, when the expanding Japanese empire controls Shanghai but before the full catastrophic force of the pan-Asian prelude to World War II has hit the city... At the very end, black-and-white newsreel images of the Japanese attack on Shanghai remind us of the real-world sequel to the stylized story we have been witnessing. It also serves as Mr. Lou's admission that even the most vivid cinematic re-creations cannot do justice to the horrors of history.

Movies like **PURPLE BUTTERFLY** can hardly avoid aestheticizing the turmoil of the past, both by lingering over period details and by turning events like global war into the backdrop for individual stories. The violence that periodically erupts in this film is Mr. Lou's way of acknowledging the limitations of the medium, even as the beauty of his images testifies to his mastery of it (and also to the talent of Wang Yu, the cinematographer, who also stars in *House of Flying Daggers*). **PURPLE BUTTERFLY** is a movie that shifts between steely decisiveness and romantic vulnerability, brings some melodramatic heat, but even her charisma is overshadowed by Shanghai, Mr. Lou's great love and chief subject. He lingers over the city's avenues and railway stations with nostalgic, entrancing affect. - A.O. Scott, *The New York Times*

Monday, January 31

DUNE

at 5:15, 8:00

(1984) dir Ridley Scott w/Kyle MacLachlan, Virginia Madsen, Brad Dourif, Jose Ferrer, Linda Hunt, Sting, Jack Nance, Jürgen Prochnow, Freddie Jones, Patrick Stewart, Dean Cain, Sean Young, Kenneth McMillan (137 min)

Lynch's actual vision of Frank Herbert's classic novel will never be seen as this film was ruthlessly cut and reshaped beyond his wishes. It remains, however, a dazzling visualization of an unfilmable book. In the far-flung future of 10191 A.D., the entire universe depends on the spice production of the desert planet Arrakis. When it appears that the long foretold prophecy is coming to fruition, powerful political forces move against Arrakis's House Atreides and its heir (MacLachlan) who lies at the heart of the mysterious power. Not your typical space opera, **DUNE** is a gritty, sci-fi epic told with Lynch's typically complex visual language.

Tuesday, February 1

THE ELEPHANT MAN

at 4:45, 7:15, 9:45

(1980) dir Lynch w/John Hurt, Anthony Hopkins, Anne Bancroft, John Gielgud, Freddie Jones, Wendy Hiller (128 min)

Many think **THE ELEPHANT MAN** came later in Lynch's career after he made a name for himself directing surrealistic celluloid dreamscapes and decided to try his hand at a film with a linear storyline. In fact, producer Mel Brooks handpicked Lynch to direct this based-on-real-life film after seeing **ERASERHEAD**. The title character is John Merrick (Hurt), who lived in the Victorian era and was left horribly mised by a congenital disease. Merrick spends much of his life as a sideshow freak (the "Elephant Man") until a doctor (Hopkins) offers him the chance to finally live as a human being. Shot in gorgeous black and white, **THE ELEPHANT MAN** is a classic historical drama bearing Lynch's distinct artistic stamp. Best: when this movie will have you grabbing Kleenex by the fistful.

Wednesday, February 2

LOST HIGHWAY

at 5:00, 7:45

(1997) dir Lynch w/Bill Pullman, Patricia Arquette, Balhazar Getty, Robert Loggia, Robert Blake, Jack Nance, Henry Rollins, Giovanni Ribisi, Gary Busby, Jeffrey Jones (107 min)

In 1997, David Lynch resurfaced after a five-year absence from Hollywood with **LOST HIGHWAY**. Bill Pullman stars as a jazz musician who finds himself involved in some very nasty business involving his wife (Arquette) and including one extremely memorable scene where he creates, conceals Robert Blake ("Aaaaah!"). Oh, and then Pullman somehow changes into a completely different person halfway through the film! The meaning of it all is elusive, and **LOST HIGHWAY** is one of Lynch's most challenging works since **ERASERHEAD**, but it retains the noir-ish sensibility and beauty that his fans cherish.

Sunday, January 30

BLUE VELVET

at 2:15, 7:15

(1986) dir Lynch w/Kyle MacLachlan, Isabella Rossellini, Dennis Hopper, Laura Dern, Dean Cain, Sean Young, Jack Nance (120 min)

Lynch's cult classic focuses on life in quiet Lumberton, a northwest logging town that seems like the model of civil tranquility. One day the father of Jeffrey Beaumont (MacLachlan) suffers a medical emergency and becomes hospitalized. When Jeffrey returns from college to help out, he discovers a human ear discarded in a field. He turns it in to police Detective Williams, who promptly begins a relationship with Williams' daughter Sandy (Dern), who overhears details regarding the case. Jeffrey becomes increasingly involved in this unravelling mystery, and he decides to play detective along with Sandy's help. Soon he discovers the involvement of Dorothy Vallens (Rossellini), a troubled nightclub singer. The more he discovers, the deeper into the seamy and perverse underbelly of this seemingly idyllic world he falls.

UNRATED VERSION! WILD AT HEART

at 4:45, 9:45

(1990) dir Lynch w/Nicolas Cage, Laura Dern, Willem Dafoe, Crispin Glover, Dianne Ladd, Isabella Rossellini, Harry Dean Stanton, Grace Zabriskie, Freddy Jones (124 min)

Sailor (Cage) is a drifter through life, who unfortunately drifts too often in the wrong direction. After getting mixed up in the involvement of the people's ruthless power games and their murderous, personal neuroses, he at last finds something to cling to in the formative shape of Lula (Dern). But Lula's psychotic "Momma", Marietta Fortune (Ladd, Dern's real life mom), has other ideas. Soon Sailor and Lula are on the road to wherever she is find themselves on the run from Marietta and her creepy minions. Lynch's homage to, of all things, *The Wizard of Oz!*

Thursday, February 3

TWIN PEAKS: FIRE WALK WITH ME

at 5:00, 7:45

(1992) dir Lynch w/Sherry Lee, Moira Kelly, Ray Wise, Madchen Amick, Dana Ashbrook, David Bowie, Miguel Ferrer, Heather Graham, Chris Isaak, James Marshall, Harry Dean Stanton, Kiefer Sutherland, Grace Zabriskie, Kyle MacLachlan (135 min)

Another unforgettable offering from one of the most innovative American filmmakers of our time, **FIRE WALK WITH ME** manages to be both a prequel and a worthy epilogue to Lynch's *Twin Peaks* television series. *Twin Peaks* takes its place in history as one of the more interesting programming anomalies in American television. How did this freaky show about the pervasions haunting an idyllic Pacific Northwest town ever make it to prime time? The show became a cult favorite, and upon its cancellation, Lynch gave the series' fans this feature film detailing the final days of Laura Palmer. With **FIRE WALK WITH ME**, Lynch is unfinching in chronicling the ruinous effects of child abuse, and the occasionally inscrutable moments for which Lynch is famous are abundant! David Bowie and Chris Isaak join the cast of familiar faces from the television series and Lynch himself reprises his amusing turn as the stone-deaf FBI bureau chief, Gordon Cole.

Also Friday, January 21 - Thursday, January 27

THE LATE SHOW!

NEW 35MM PRINT!

DR. STRANGELOVE OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB

at 9:50 only

(1964) dir Stanley Kubrick w/Peter Sellers, George C. Scott, Sterling Hayden, Slim Pickens, James Earl Jones (93 min)

This was the first film that took a comedic look at the cold war and the fears in a world after the bomb was dropped. Even today, **DR. STRANGELOVE** portrays a fascinating and yet menacing what-if scenario for nuclear war. As one of the most popular films Kubrick directed, **DR. STRANGELOVE** is a boldly absurd film that rings true today probably more now than we are comfortable with. Although a political satire from 40 years ago, the film is hilariously timeless. From the Brigadier General's obsession with preserving his "essence" to the intimate-yet-dysfunctional relationship between the President and the head of the USSR and the elaborate set of miscommunications and technical glitches that lead to the end of mankind, screenwriters Peter George, Terry Southern, and Kubrick brought us a list of memorable cinematic moments that have become part of our social thread. With the recent focus on political documentaries it's good to be reminded that there are other (sometimes more effective) ways to address issues that affect all of humanity. So slap on your cowboy hat, check your ratings for some chewing gum and ladies' pantyhose, and join us at the Brattle for this special new print.

Friday, January 28 - Thursday, February 3

REPATORY SERIES! I HAD A DREAM ABOUT THIS PLACE: THE FILMS OF DAVID LYNCH

at 6:00, 8:30, 11:00

Nobody dreams on screen quite like David Lynch. His obscure, strange, often brutal films are also ludicrously entertaining. His films seem to contain both universal truths and deeply personal symbols. His lead characters are usually hyper-real everymen (or women) who find themselves thrust into increasingly bizarre and threatening situations where the only safety net is true love. He is, quite simply, a genius of the weird. This admittedly incomplete retrospective covers his career from his labor-of-love first feature, **ERASERHEAD** (which, incidentally, had its Boston premiere at the Brattle back in the day) through his most recent feature **MULHOLLAND DRIVE** (which the Brattle hosted on U.S. premiere of). We are fortunate to finally track down a print of **TWIN PEAKS: FIRE WALK WITH ME**, which, believe it or not, the Brattle has never played! Mr. Lynch is a welcome member of the Brattle Film Foundation's Advisory Board and it's with great pleasure that we take some time to honor him, one of the most innovative and original filmmakers in America today.

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

Friday, February 4 - Thursday, February 10

PREMIERE! WRITER NAOAMI KLEIN WILL BE PRESENT OPENING NIGHT! THE TAKE

Friday at 5:15, 7:15, 9:45 Sat - Thu at 5:30, 7:30, 9:45 (+ Sat & Sun at 1:30, 3:30)

(2004) dir Avi Lewis; written and produced by Naomi Klein (90 min)

This stirring new documentary focuses on Argentina's radical new movement of occupied businesses: groups of workers who are claiming the country's bankrupt workplaces and running them without bosses. Their call-to-arms: "Occupy! Resist! Produce!" In suburban Buenos Aires, thirty unemployed auto-parts workers walk into their idle factory, roll out sleeping mats and refuse to leave. All they want is to re-start the silent machines. But this simple act - **THE TAKE** - has the power to turn the globalization debate on its head.

In the wake of Argentina's dramatic economic collapse in 2001, Latin America's most prosperous middle class finds itself in a ghost town of abandoned factories and mass unemployment. The Forja auto plant lies dormant until its former employees take action. They're part of a daring new movement of workers who are occupying bankrupt businesses and creating jobs in the ruins of the failed system. But Freddy, the president of the new workers' co-operative, and Lalo, the political powerhouse from the Movement of Recovered Companies, know that their success is far from secure. Like every workplace occupation, they have to face the gauntlet of courts, cops and politicians who can either give their project legal protection or violently evict them from the factory.

The story of the workers' struggle is set against the dramatic backdrop of a crucial presidential election in Argentina, in which the architect of the economic collapse, Carlos Menem, is the front-runner. His cronies, the former owners, are circling: if he wins, they'll take back control of the movement. The workers are determined to revive. Armed only with slingshots and an abiding faith in shop-floor democracy, the workers face off against the bosses, bankers and a whole system that sees their beloved factories as nothing more than scrap metal for sale.

With **THE TAKE**, director Avi Lewis, one of Canada's most outspoken journalists, and writer Naomi Klein, author of the international bestseller *No Logo*, champion a radical economic manifesto for the 21st century. But what shines through in the film is the simple drama of workers' lives and their struggle: the demand for dignity and the searing injustice of dignity denied.

"A stirring, idealistic documentary... The film's examples of defunct Argentine enterprises that have been taken over by workers and revived offer an uplifting picture of people working from the ground up to stabilize and revitalize the country's ruined economy. And at the end of the film, the signs of further growth seem encouraging." - Stephen Holden, *The New York Times*

ANIMATION CELEBRATION!

Friday, February 11 - Sunday, February 13

AREA PREMIERE! NEW ANIME FANTASY! TREE OF PALME

at 4:30, 7:15, 10:00; (+ Saturday at 1:45)

(2002) dir Takashi Nakamura (136 min)

This stunning anime production from Japan puts an otherworldly, sci-fi spin on the classic children's story of Pinocchio. An intensely personal story for writer/director Takashi Nakamura (a designer and animator who has worked on such anime classics as *Akira*, *Nausicaa*, and *Macross*), **TREE OF PALME** diverges from the Pinocchio story in several key ways while staying grounded enough to it to be eerily familiar. With a visual imagination that recalls the work of the French artist Matisse and the classic surreal animated film *Fantastic Planet*, **TREE OF PALME** centers on Palme, a robot with a heart of wood, who was created as a companion for a dying woman. After her death he lost his will to live and now lives in an incapacitated state with

See inside for a whole new look to our descriptions and a new lay-out for our calendar!

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

PEAU D'ANE
A new restored 35mm print of Jacques Demy's DONKEY SKIN (Peau d'Ane) plays Friday, January 14, Thursday, January 20, 2004

THE LORD OF THE RINGS THE COMPLETE TRILOGY!
THE TENTH BUGS BUNNY FILM FESTIVAL! And Much More!

SOME OF THE BEST OF 2004 JACQUES DEMY'S DONKEY SKIN (PEAU D'ANE) I HAD A DREAM ABOUT THIS PLACE: THE FILMS OF DAVID LYNCH PURPLE BUTTERFLY STARRING ZHANG ZIYI NEW DOCUMENTARY THE TAKE

WHAT'S OPERA DOC?



50 YEARS CELEBRATING THE ART OF FILM

BRATTLE THEATRE

WINTER
DEC 29 - FEB 27
2005

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, Edward Lee, Jen Schaper, Paul Serries, Marguerite Vangenhoven Bill Westfall.

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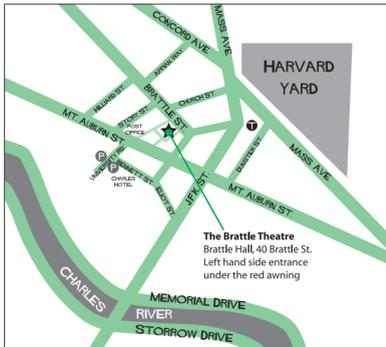
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PROJECTIONISTS: Fred Hanle, Dave Leamon, Kevin Micka.

FLYER PRODUCTION: Ned Hinkle, Layout; Caitlin Crowley, Ned Hinkle, Rachel Langus, & 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**
Ava Chan *
Nick Clark
Jennifer Craig*
Reynold Dodson
Sunny Dupree*
Howard Hang
John Kahila
Nathalie Kapp
Tom Kates
Michael LeRoux*
Scott MacGregor*
William R. Mendelson
Ronaldo Mercado*
Joel T. Patterson
Chris Porter
Tim Raycroft
Matthew Seaver*
- Dual Members**
Michael & Victoria Chu*
Ted Helm
& Mandy Osborne*
- Special Members**
Ken Bader*
Mike Lamb
- Usher Members**
Charles Hayford
Brian Paik**
M. K. Terrell*
- Producer Members**
Thomas Guttadauro
& Jennifer Deforge **

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 VENDING! 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.



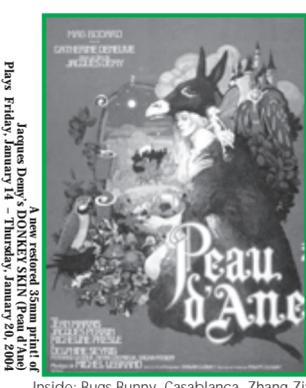
* indicates Renewals ; ** indicates Upgrade

THE BRATTLE FILM FOUNDATION, Inc.

THE BRATTLE THEATRE

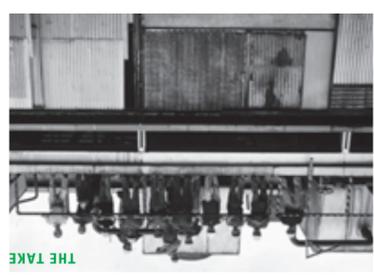
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Inside: Bugs Bunny, Casablanca, Zhang Ziyi, Kill Bill, David Lynch, Catherine Deneuve, The Triplets of Belleville, Vera Drake, And More!!

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BRATTLE THEATRE CALENDAR Winter 2005
December 29 - February 27, 2005

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			The Lord Of The Rings Trilogy The Fellowship Of The Ring 4:30, 8:00 Stooge-O-Rama 2:00	The Two Towers 4:30, 8:00 Stooge-O-Rama 2:00	The Return Of The King 6:30 only Stooge-O-Rama 2:00	The Fellowship Of The Ring 4:30 The Two Towers 4:30, 8:00 Stooge-O-Rama 2:00
The Fellowship Of The Ring 1:00 The Two Towers 4:30 The Return Of The King 8:00	The Fellowship Of The Ring 1:00 The Two Towers 4:30 The Return Of The King 8:00	The Fellowship Of The Ring 4:00, 7:30	The Two Towers 4:00, 7:30	The Return Of The King 4:00, 7:45	Before Sunset 7:30 Last Life In The Universe 5:15, 9:30 Double Feature!	HERO 3:00, 7:30 Zatocchi 5:00, 9:30 Double Feature!
SOME OF THE BEST OF 2004 Tarnation 3:30, 7:30 Noi 1:30, 5:30, 9:30 Double Feature!	Kill Bill, Vol 1 2:30, 7:30 Kill Bill, Vol 2 4:45, 9:45 Double Feature!	Goodbye, Dragon Inn 5:30, 7:30, 9:30	Vera Drake 4:45, 7:15, 9:45	The Five Obstructions 7:45 Screaming Men 9:45 Double Feature! Helen Prejean 6:00	5:30, 7:30, 9:30	1:30, 3:30, 5:30, 7:30, 9:30
Jacques Demy's DONKEY SKIN (Peau d'Ane) New 35mm Print! 1:30, 3:30, 5:30, 7:30, 9:30	5:30, 7:30, 9:30	5:30, 7:30, 9:30	5:30, 7:30, 9:30	5:30, 7:30, 9:30	5:30, 7:30, 9:30	PURPLE BUTTERFLY 4:30, 7:00 2:00, 4:30, 7:00 Dr. Strangelove 9:30
PURPLE BUTTERFLY Starring Zhang Ziyi! 2:00, 4:30, 7:00	4:30, 7:00	4:30, 7:00	4:30, 7:00	4:30, 7:00	4:30, 7:00	DAVID LYNCH Eraserhead 5:30, 7:30, 9:30 Mulholland Drive 2:00, 5:00, 8:00
I Had A Dream About This Place: THE FILMS OF DAVID LYNCH Blue Velvet 2:15, 7:15 Wild At Heart 4:45, 9:45 Double Feature!	Dune 5:15, 8:00	The Elephant Man 4:45, 7:15, 9:45	Lost Highway 5:00, 7:45	Twin Peaks: Fire Walk With Me 5:00, 7:45	5:30, 7:30, 9:45	1:30, 3:30, 5:30, 7:30, 9:45
THE TAKE The stirring political documentary from Argentina 1:30, 3:30, 5:30, 7:30, 9:45	5:30, 7:30, 9:45	5:30, 7:30, 9:45	5:30, 7:30, 9:45	5:30, 7:30, 9:45	5:30, 7:15, 10:00	1:45, 4:30, 7:15, 10:00
TREE OF PALME 4:30, 7:15, 10:00	Special Event Casablanca 7:30, 9:45 Special Valentine's Day Screenings!	Ghost In The Shell 7:30 Ghost In The Shell: Innocence 5:30, 9:30	ANIMATION CELEBRATION An Evening With Peter Carey 6:00 Harvard Bookstore Grave of the Fireflies 8:00	Triplets Of Belleville 5:30, 7:30, 9:30	BUGS BUNNY All Bugs Revue 5:30, 7:30, 9:30	Best Of The Rest 1:30, 3:30, 5:30, 7:30, 9:30
The tenth annual BUGS BUNNY FILM FESTIVAL All Bugs Revue 1:30, 3:30, 5:30, 7:30, 9:30	Best Of The Rest 1:30, 3:30, 5:30, 7:30, 9:30	All Bugs Revue 1:30, 3:30, 5:30, 7:30, 9:30	Best Of The Rest 1:30, 3:30, 5:30, 7:30, 9:30	All Bugs Revue 1:30, 3:30, 5:30, 7:30, 9:30	Bugs Bunny Matinee Revue 1:30, 3:30	Bugs Bunny Matinee Revue 1:30, 3:30
					The Bugs Bunny Matinee Revue also screens on Sunday, February 27 at 1:30 only	