FRIDAY, JUNE 25 – THURSDAY, JULY 8

EXCLUSIVE AREA PREMIERE!
FROM THE DIRECTOR OF THE PIANO TEACHER!
THE TIME OF THE WOLF
at 2:30, 5:00, 7:20, 9:00 (Pleasure Note; No 9:40 show on Sunday, July 4)
(2003) dir Michael Haneke w/Isabelle Huppert, Anna Demoustier, Lucas Biscombe, Hakim Taleb, Olivier Gourmet, Beatrice Dalle, Patrice Chereau
With absolutely no exposition, director Michael Haneke (The Piano Teacher) creates a stunning story of a family thrust into a dangerous and unpredictable at and excitement, as we soon discover, all is not as it seems. There is an husband of this one has a rifle. Soon he is barricading Anna’s family with strange questions (how much food and water do they have with them, etc.). And, suddenly and she other children have been forced out of the countryside with little of their possessions and no clear idea what to do next.
If this film was set in Iraq or some Baltic State, we would see it as a fact-based drama, but because this is clearly affluent, safe Western Europe it is initially presented as a science-fiction film, insists its director, but an inverted portrait of today’s world as it appears to many. This is France as occupied territory... or an epidemic... where what is comfortable and familiar has been corrupted and turned on its head. Livestock burns in the town squares, the trains don’t run, the neighbors are now uneasy xenophobes while homeless strangers can become valuable allies.
Shot in an extremely beautiful naturalistic style, TIME OF THE WOLF unfolds in widescreen – some of the most breathtaking sequences happen at night when the horizon. An unsettling and thought-provoking film that explores very dark themes but manages to avoid being nihilistic by hewing to what is true about the desolation breeds strange bedfellows but strong bands, and there is always room for hope.

FRIDAYS, SATURDAYS & SUNDAYS

Special Engagements

Friday, July 9 – Sunday, July 11
ORSON WELLES: ROGUE GENIUS
NEW 35MM PRINT!
MAGNIFICENT AMBERSONS
at 3:00, 7:30
(1942) dir Orson Welles w/Joseph Cotton, Dolores Costello, Anne Baxter, Agnes Moorehead (80 min)
This double-bill boasts two of Welles’s finest artistic achievements. Welles’s 1942 follow-up to CITIZEN KANE, THE MAGNIFICENT AMBERSONS charts the downfall of a wealthy Indianapolis family. This film marks one of the greatest artistic betrayals of Welles’s career: Upon completion of the film, creative control was seized from his director, but an inverted portrait of today’s world as it appears to many. This is France as occupied territory... or an epidemic... where what is comfortable and familiar has been corrupted and turned on its head. Livestock burns in the town squares, the trains don’t run, the neighbors are now uneasy xenophobes while homeless strangers can become valuable allies.
Shot in an extremely beautiful naturalistic style, TIME OF THE WOLF unfolds in widescreen – some of the most breathtaking sequences happen at night when the horizon. An unsettling and thought-provoking film that explores very dark themes but manages to avoid being nihilistic by hewing to what is true about the desolation breeds strange bedfellows but strong bands, and there is always room for hope.

Friday, July 9
IN HONOR OF NATIONAL PUZZLERS’ LEAGUE CONVENTION
WORLD WARS
at 1:30pm
(2004) dir Eric Chaikin, Julian Petrillo (80 min)
This special screening of the acclaimed documentary on the heretofore unexamined realm of competition Scabbie is in honor of the National Puzzlers League Convention which is taking place in Cambridge this weekend. WORLD WARS is a quirky doc that tracks the ups and downs of several devotees to the impossibly cross words board game. A truly engaging film that has received a treasured “Two Thumbs Up” from Ebert & Roeper. For more information on the National Puzzlers’ Convention please visit www.puzzlers.org. Convention attendees will receive a special discounted $6.00 ticket price for this show with badge.

Friday, July 10
EXCLUSIVE AREA PREMIERE!
TWENTYFIVE PALMS
at 4:30, 7:30
(2003) dir Bruno Dumont w/David Wissak, Yekaterina Golubeva (120 min)
Bruno Dumont has gained a reputation for training a brutally honest eye on French culture in his two previous films, L’Humanite and La Vie de Jesus. Dumont’s films swing from the melancholy to tragic to banal to cripplingly violent with ease but always carry a telling sense of reality and meaning. With TWENTYFIVE PALMS, he turns his attentions to our shores, specifically the mythic, dry expanses of the American desert. In the film we follow an ignoble roadtrip undertaken by a self-centered American photographer and his French-speaking Russian girlfriend. While scouting locations for a photo shoot in the Joshua Tree Desert, the couple immerse themselves in animalistic sex, petty arguments and excursions into the lonely, lovely wilderness. The farther the film proceeds the more obvious it becomes that people are completely disconnected and alienated not from the natural setting they find themselves in but also from themselves and their fellow humans. In the end a shockingly brutal and seemingly meaningless act of violence turns the entire film on his head and forces the audience to reconsider both the relationship that has unfolded on screen and the intention of the film maker in showing us what he has. Dumont’s intention is not difficult to uncover, as a former philosophy professor, his primary motive is to seriously and methodically remind us of mankind’s capacity for violence and cruelty. Much like last summer’s Lilas 4-Ever this is a stunning film in more ways than one... and not for the faint-of-heart, as Dumont describes this as a horror film, one with an ending that recalls fireproofable, Deliverance and Psycho in equal measure.

“The sustained force of Mr. Dumont’s vision of existence as a swirl of brute instincts may not be easy to absorb, but it marks him as a major filmmaker... All three of his movies portray the human condition as an essentially bestial state ruled by powerful instincts and volatile emotions. Mr. Dumont makes his films images... in this gift for putting on the screen the quivering essence of physical life as it’s felt moment by moment... When TWENTYFIVE PALMS was recently shown in the Film Society of Lincoln Center’s Rezerv-Vos With French Cinema series, it stirred up an indignant backlash. But radical visions that audiences don’t want to accept have a way of doing that. It’s a sign of an unwelcome vision with more than a grain of truth may be hiding home.” – Stephen Holden, The New York Times

FRIDAYS & SATURDAYS MIDNIGHTS!

CULT CLASSICS

Friday, July 9 & Saturday, July 10
NEW 35MM PRINT!
PINK FLAMINGOS
at midnight
(1972) dir John Waters w/Divine, David Lochary, Mary Vivian Pearce, Mink Stole, Danny Mills (108 min)
John Waters is the king of midnight movies and this is one of his defining films. PINK FLAMINGOS relates the adventures of the slickest people alive and their efforts to hold onto their title. The immortal Divine is in the lead as the Queen of Slaeze and she does combat with Mink Stole as the attemptent urser of her throne. Sick, twisted and brilliant, Waters’ film was one of the original Midnight Movie hits and helped to start a craze that continues to this day.

Friday, July 14 & Saturday, July 17
THE ADVENTURES OF BUCKAROO BANZAI
at midnight
(1984) dir Peter Weller, John Lithgow, Ellen Barkin, Jeff Goldblum, Christopher Lloyd (103 min)
This deliciously silly homage to early Hollywood serials and comic book heroes features the underrated Peter Weller as Buckaroo Banzai, the adventurer / scientist / rock-star who, along with his band, the Hong Kong Cavaliers, end up combating an attempted alien invasion by an army from the 8th Dimension who all go by the name of John. Just to complicate matters, Bokaro’s nemesis – the evil Dr. Emilio Lazardo aka Lord John Whorfin (a gloriously over-the-top Lithgow) – is the leader of the invasion! Laugh-a-while you can, monkey boy!

Friday, July 23 & Saturday, July 24
MONTY PYTHON’S THE MEANING OF LIFE
at midnight
(1983) dir Terry Gilliam, Terry Jones w/Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin, Carol Cleveland (107 min)
The final, Hollywood-style Python movie. MEANING OF LIFE features less of a consistent narrative than some of their other efforts but makes up for it, in typical Python fashion, with utter madness. Witness the big Catholic musical number, “Every Sperm Is Sacred” or the infamous restaurant scene with its “water thin mist” or any number of these giddily inventive sketches which hark back to the spirit of the Flying Circus days.

Friday, July 30 & Saturday, July 31
ICHI THE KILLER
at midnight
(2001) dir Takashi Miike w/Nao Omori, Tadanobu Asano, Shinya Tsukamoto, Paulyn Sun (129 min)
A new leading man of midnight movie pack is the infamous and prolific Japanese director, Takashi Miike. A Bratville favorite, Miike has directed everything from paranoid torture fantasies to horror-musical-comedies to brutal sci-fi cop dramas. Here we present one of his most well known features. ICHI THE KILLER. a vukaca overw-ouotd-uief film
erably predictable state. Anna (The Plano Teacher’s Huppert), her hus-
wife, is another family already inhabiting their house… and the
lot). And, suddenly, the encounter is over… Anna’s husband is dead

it is initially perceived as impossible; science-fiction. But TIME OF
the story… or a country enmeshed in civil war… or suffering from
disn’t run, the electricity is out, food is scarce and once friendly
is at night where all is black until a match is lit or dawn lightens the
e world about: some people are bad but many people are good.
Thursday, July 15
50th Anniversary!
VEN SAMURAI
3:00, 7:30
1) dir. Akira Kurosawa w/Takashi Shimura, Toshiro Mifune, Yoshio Yabu (206 min)

Ven 50 years since Kurosawa’s timeless samurai was released and it is partly in celebration of this we initiated this series. Takashi Shimura plays a n-on-fox-luck samurai who agrees to help the resident of a poor village who are constantly under attack and dies. He recruits a band of six other warriors and help the village as best they can. The film culminates in the most stunning and visceral battle scenes in as, over 40 bandits assault the village during a sive downpour.

Thursday, July 22
W 35MM Print!
ITOICHI: THE FUGITIVE
3:30, 5:30, 7:30
1) dir. Toziró Tanaka w/Shintaro Katsu (86 min)

1962 to 1989, Shintaro Katsu starred in a whopping 19ure films as the character Zatoichi, a blind swordsman who wades feudal Japan disguised as a masseur. He combats evil inquest wherever he is found. Now a re-envisioning of the character about to hit US, these classic Japanese films are being widely admired in the States for the first time. In this, the 6th installment, Zatoichi is threatened by a gang of yakuza after he beats most of them in a stinging match. Playful, thrilling and wonderfully acted, Zatoichi films are a real treat. Don’t miss this rare opportunity to witness this classic classic onscreen.

E Boston Social Forum Presents
The Social Forum Screening
IE YES MEN
3:00p
1) dir. Dan Ollman, Sarah Price, Chris Smith (80 min)
team behind American Movie follow THE YES MEN, merry pranksters cum-political activists who, for seven years impersonated officials of the World Trade Organization. They have appeared at conferences and on promote theories and projects that are absurd visions of WTO policies in the Third World. The fact businessmen and lawyers respond to these lunatics as being reasonable simply because they believe have come from WTO representatives demonstrates the point of THE YES MEN. True believers will accept most heinous arguments and propositions if they are endorsed by other true believers.

Thursday, July 29
TWILIGHT SAMURAI
6:30, 7:45
2) dir. Yoji Yamada w/Hirozuki Sakaida, Rie Suzuki, Nosji Kobayashi (129 min)

Wing that there is always room for progression in cinema, Yoji Yamada’s TWILIGHT SAMURAI opens the human side of these famous warriors. Ischi is the last clan and a trained samurai after the death
Friday, July 23 – Sunday, July 25
NEW 35MM PRINT! 40TH ANNIVERSARY!
DR. STRANGELOVE OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB
at 3:30, 5:30, 7:30, 9:30 (+ Sat & Sun at 1:30)
(1964) dir Stanley Kubrick w/Peter Sellers, George C. Scott, Sterling Hayden, Slim Pickens, James Earl Jones [90 min]
When DR. STRANGELOVE was first released this disclaimer of the United States Air Force that their safeguards would prevent the occurrence of such events as are depicted in this film. Furthermore, it should be noted that none of the characters portrayed in this film are meant to represent any real persons living or dead. How reassuring do you think it was to the public that the US Air Force felt the need to add a disclaimer like this to the beginning of a comedy? 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 unnerving what-if scenario for nuclear war. This is one of the most popular films Kubrick directed, DR. STRANGELOVE is a boldly absurd film that rings true today probably more 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 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 fist of memorable cinematic moments that have become part of our social thread. With this summer’s focus on political documentarist’s it’s good to be reminded that there are other (and sometimes more effective) ways to address issues that affect all of humanity.

So slap on your cowboy hat, check your rations for some chewing gum and ladies’ pantyhose, and join us at the Brattle for this special anniversary event.

Friday, July 30 – Sunday, August 1
EXCLUSIVE AREA PREMIERE!
KAENA: THE PROPHECY
at 3:30, 5:30, 7:30, 9:30 (+ Sat & Sun at 1:30)
(2001) dir Chris Delaporte, Pascal Pinson w/Kirsten Dunst, Richard Harris, Aneurica Huston, Greg Proops [85 min]
The runner up for best animated feature at last year’s Fantasia Festival in Montreal (the winner was the unquestionably amazing Tamala 2010) this French computer animated feature is a wonderful fantasy/sci-fi film that evokes the immortal French science fiction/Fantastic Planet as well as the work of Moebius and even the rock’n’roll animation of Heavy Metal. On a faraway planet, the human population lives on a giant world-tree known as Axis. For years these peaceful, naturalistic people have lived in simple comfort and worshipped their gods. But now, their home is dying, it’s life-giving sap is running dry. The gods have not even the gods – has an answer to why? Kaena, a young girl with the heart of a saint (Kirsten Dunst), has been having strange dreams and believes that Axis is calling for her help. She will begin a perilous quest to discover what ails her world that will lead her into the deepest, most unknown roots of the tree. Aided by a mysterious creature from another planet and in defiance of her friends and family, she will finally uncover the truth about the origins of her goddess. KAENA features some of the most stunning imagery seen in an animated film in a long time. In the era of Pixar’s carbonization of reality, this film uses animation to create new worlds and creatures that defies imagination. In pursuit of creating a quality film, the director, Chris Delaporte, opted to work with the English speaking cast and to work directly with the performers. The results are that the performances are top-notch and feature some excellent actors including Richard Harris, Aneurica Huston, and Dunst. Delaporte's origins are in video game design and, in Kaena, the film’s world began as the background for a proposed game. Fortunately for us, he was encouraged to expand his original designs into a full-length feature film. In the process he created one of the most stunning and intricate (and expensive) animated productions ever created in France.

Friday, August 6 – Sunday, August 8
EXCLUSIVE AREA PREMIERE!
SHAOLIN SOCCER
at 3:30, 5:30, 7:30, 9:30, and midnight (+ Sat & Sun at 1:30)
(2001) dir Stephen Chow w/Chow, Vicki Zhao, Man Tat Ng, Yin Tao [87 min]
Let’s just put it out there...Stephen Chow is hilarious! He is one of the biggest comedy stars of Hong Kong and China...if pressed one could describe him to the uninitiated as a bizarre combination of Jim Carrey, Bruce Lee, and Charlie Chaplin who often stars in Zucker Brothers level spoofs of popular genre films. Probably his best-known film in the States is the kung-fu cooking flick, Food of the Gods, which took the Iron Chef concept (already popular in Asia) to its ludicrously extended conclusion with master chefs competing in literal cooking battles. SHAOLIN SOCCER continues on in a similar premise but this time transports the action to the soccer field. Chow plays Sing, a Shaolin monk who is trying to find a way to save his monastery about kung fu. After meeting an embittered ex-player (known as The Golden Leg), he becomes convinced that the best way to do this is to become a soccer star and he dutifully gathers his Shaolin brothers to his side to form his team. Chow seamlessly melds together the silly conventions of not only the sports saga and martial arts epic but also the Spaghetti Western, WWE battlefield films and Jerry Lewis comedies, and applies them to a comic coming-of-age story. As with all of the best spoofs, SHAOLIN SOCCER both pokes fun at and pays homage to its sources – what could be a better validation of the seemingly hokey story than to see in the uproarious final scene that the entire world has been gripped by kung fu fever!

"HK icon Stephen Chow’s Shaolin Soccer delivers on its cop-disc title, pitying a group of down-at-the-heels martial arts monks against the pharmacologically enhanced boot-boasters known as Team Evil. Chow sings, sprints, and kicks with boundless energy, but for all his enthusiasm, he keeps his cool. Crammed with wild action, obvious but well-mounted gags, and playful effects, the film is refreshingly silly. Band it like Stephane! – Ed Park, The Village Voice

"...Ridiculously entertaining...Only the terminally joyless will likely be able to resist." – The Onion

Friday, August 13 – Monday, August 16
ORSON WELLES: ROGUE GENIUS
NEW 35MM PRINT!
THE THIRD MAN
at 3:30, 7:30
(1949) dir Carol Reed w/Joseph Cotten, Welles, Alida Valli, Trevor Howard [100 min]
Welles delivers a career-making performance in this 1949 thriller. Joseph Cotten stars as Holly Martins, an American come to Vienna at the request of an old friend (Welles). When Martins arrives in Vienna, his college chum is dead and when he starts to look into it uncovers some unexpected and dangerous secrets about his friend. Director Carol Reed establishes an atmosphere that suggests a confused, off-kilter Europe still reeling from the war...certainly no place for a trusting American.
Monday, August 2
NEW 35MM PRINTS!
F FOR FAKE
at 3:30, 7:30
In this surprising 1970 documentary, Welles considers themes of trickery, fraud and deception. Famous fakers are examined, among them a notorious art forger, Howard Hughes, and Welles himself (who after all got his foot in the door with a phony Martian attack). “One of the most dazzling, equivocal and personal films ever made.” — Jack Kroll, Newsweek

CONFIDENTIAL AGENT
(aka Mr. Arkadin)
at 5:30, 9:30
Ministers, politicians, and other important figures get more than they bargained for in this film. Welles’ treatment of the theme of lies and duplicity is riveting.

Monday, August 9
RESTORED 35MM PRINT!
MACBETH
at 2:45, 5:00, 7:15, 9:30
(1948) dir Welles / Welles, Jeanette Nolan, Don O’Herlihy, Roddy McDowall [107 min]
In the only, claustrophobic atmosphere of a studio-shot primitive world, a feudal lord (Welles in the title role) decides to go for the kingship, with horrifically fatal results. Originally mutilated by its studio — with the original Scottish brogues re-dubbed into American accents — but here fully restored by the UCLA Film & Television Archive. “Pure cinema.” — Geoff Andrew, Time Out (London) [Notes from the Film Forum, NYC]

Friday, Aug 13 — Monday, August 16
NEW 35MM PRINT!
THE STRANGER
at 3:30, 7:30
(1946) dir Carol Reed / Joseph Cotton, Welles, Alida Valli, Trevor Howard
See Weekends column at left for full description.

Friday, Aug 13 & Sunday, Aug 14
RESTORED NEW 35MM PRINT!
THE STRANGER
at 5:30, 9:30 (+ Sat at 1:30)
(1946) dir Welles / Welles, Edward G. Robinson, Loretta Young
See Weekends column at left for full description.

Sunday, Aug 15 & Monday, Aug 16
NEW 35MM PRINT!
LADY FROM SHANGHAI
at 5:30, 9:30 (+ Sun at 1:30)
(1947) dir Welles / Welles, Rita Hayworth
See Weekends column at left for full description.
that there is always room for progression in cinema. Yoji Yamada’s TWILIGHT SAMURAI orens the human side of these famous warriors. Iguchi is a level clerk and a trained samurai, after the death of his wife he is left to care for, not only his two young sons, but his senile mother as well. A tireless worker and father, he leaves no time for personal care and becomes the butt of many jokes amongst his colleagues. When his childhood sweetheart leaves her abusive husband and needs protection it seems as though they are looking up. Unfortunately, the samurai finds himself bound by honor to a lord who may not have one’s best interests at heart. The remarkable Hiroiyuki Sanada plays Iguchi and partly due to his talent and Isma TWILIGHT SAMURAI has become a massive star and critical hit in Japan.

**Thursday, August 5**

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<th>CINEMA SCREENING!</th>
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<td><strong>30 pm</strong></td>
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<td>Will be doing a very special screening of an exciting film but, unfortunately, as of press time we aren’t sure if we’ll be able to announce it yet. Check <a href="http://www.brattlefilm.org">www.brattlefilm.org</a> for more info!</td>
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<th>CINEMA EVENT!</th>
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<td>WAFFLE TREATS</td>
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<td><strong>10pm</strong></td>
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<td>Had so much fun at last year’s TRAILER TREATS that we’re doing it again! And this time we’re hoping it’ll be more of a blast. Join us for a night of summertime at the Brattle when we feature a show of our favorite trailers and shorts from the Brattle’s collection along with palm trees, barbecue and beverages AND an appearance from local alt-country faves, The Hey Goods!</td>
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<td><strong>7-10pm</strong></td>
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<td>This is a 21+ event. Tickets will be available online in advance. Please check our website for details and ticket prices.</td>
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**Thursday, August 12**

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<th>JIMBO</th>
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<tr>
<td>10, 7:15</td>
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<td>1) dir: Akira Kurosawa w/Toshiro Mifune, Tatsuya Nakadai, Yoko Tani (110 min)</td>
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<td><em>Red</em> stars a unlikely adaptation, a Dashiell Hammett story in which a red head is transplanted to feudal Japan where a lone samurai wanders into a town divided between two war crime gangs and decides to play them against each other. One of Kurosawa’s most popular films and a defining moment for the onscreen chemistry of Mifune who is regarded as the simultaneously wise-ass and saga- samurai.</td>
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<th>STUFF OF DOLLARS</th>
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<td>15, 9:30</td>
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<td>1) dir: Sergio Leone w/Clint Eastwood, Marianne Koch, Maria Volonte (90 min)</td>
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<td><em>Red!</em> and Eastwood remake YUJIMBO three years later, came up with another iconic and defining film. Eastwood plays the immortal, rogue gunslinger character who would continue to play versions of for years to come. Wrapped in his dusty poncho, he takes on an evil town partly for personal gain but mostly just because it seems like the right thing to do.</td>
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Daryl Hannah, David Carradine, Julie Dreyfus, Sonny

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<th>twin Peaks: Fire Walk with Me</th>
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<tr>
<td>11, 9:30</td>
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<td>dir: David Lynch w/Kyle MacLachlan, Sheryl Lee, Laura Palmer (95 min)</td>
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| This is a release of a year or so, but we’ll do our best to allow you to totally immerse yourself in the_member of an international hitwoman squad. The ruthless leader Bill on her wedding day, Unfortunately, the film later undertakes a path of bloody revenge, righting all that is wrong with the beautiful decrepit Mexican desert town devoted to. A great way to spend a hot night...
**NEW YORK FILM FESTIVAL**

**LADY FROM SHANGHAI**
at 5:30, 9:30 (+ Sat at 1:30)
(1947) dir Welles w/Welles, Rita Hayworth [90 min]
One of the most deliciously beautiful, prodigiously crazy films ever made. At once Welles’ farewell to his estranged wife Rita Hayworth and a seriocomic exploration of the everyday viciousness of the rich and powerful, this remains one of his most consistently inventive films. The convoluted story, featuring an itinerant sailor (Welles at his most endearingly hammy) who falls for a radiant young woman of mystery (Hayworth) while falling in with her treacherous husband (Everett Sloane) and his cohorts, allows Welles to create an inside-out world, leading to a spectacular shoot-out in a hall of mirrors. (Notes from the Jacob Burns Film Center)
LAST LIFE IN THE UNIVERSE
at 215, 4:45, 7:15, 9:45
(2003) dir Pen-ek Ratanaruang w/ Tadanobu Asano, Sinitta Boonyasak, Luisa Boonyasak, Takashi Miike [112 min]
With his latest feature film, Pen-ek Ratanaruang proves to be one the most prolific and exciting directors to emerge in recent years. LAST LIFE IN THE UNIVERSE pairs Ratanaruang with internationally acclaimed cinematographer Christopher Doyle (In The Mood For Love, Herlind Japan’s leading actor, Tadanobu Asano (Ichi The Killer, Zatoicchi). The collaboration results in a glorious surreal love story laced with magical realism that crosses physical, geographical, and, ultimately, emotional boundaries. Kenji (Asano) is a Japanese librarians assistant living in Bangkok. His quiet lifestyle complements a mysteriousness that masks his obsessive-compulsive and suicidal behavior. Kenji’s path becomes disrupted when Nid, the Thai woman whom he spies on between the bookshelves, dies. By some force of the universe, he befriends Nid’s sister Noi, and the two embark on a relationship underscored by impending devastation. Noi lures Kenji back into the realm of life’s chaotic pleasures, connections, and loss, just as she is about to leave for Osaka. Eventually Kenji’s past and present converge as a trio of Yakusa come looking for him in Bangkok, adding a touch of humor that plays with one of the film’s motifs of timing in life and ‘what if’ scenarios. Kenji and Noi leap to life on-screen via the masterful restraint of Tadanobu and Thai actress Sinitta Boonyasak’s strikingly beautiful and delicate performance. LAST LIFE IN THE UNIVERSE, with its entrancing atmospheric tone, is an eloquent experience in cinema framed with alluring subtlety and haunting images. (Notes from the Tribeca Film Festival)

“★★★★★ Equally charming and addicting all the way through.” — Film Threat