Film and Program Schedule
June — August 2012
NEW RELEASES

MORNING KINGDOM
USA – 1 hr 40 min – d. Wes Anderson
Director Wes Anderson (The Royal Tenenbaums) brings his trademark visual style to this whimsical romantic drama that follows the misadventures of two pretense runway sweethearts pursued by the elders of their New England town.

HYSTERIA
UK – 1 hr 40 min – d. Tanya Weirick
Maggie Gyllenhaal and Hugh Dancy light up this titillating Victorian-era romantic comedy that dramatizes the efforts of scientists to invent the first electro-mechanic vibrator, despite the prudishness of proper society.

SEARCHING FOR SUGAR MAN
Sweden – 1 hr 26 min – d. Malik Bendjelloul
This fascinating musical detective story pieces together the mystery of singer/songwriter Rodriguez, an artist unknown in the States who became bigger than Elvis in South Africa.

THE INTOUCHABLES
France – 1 hr 54 min – d. Olivier Nakache and Eric Toledano
After becoming a quadriplegic, an aristocrat (François Cluzet) befriends the recently released convict he hires to be his gardener. An international hit, this award-winning, life-affirming comedy is sure to warm the heart.

TO ROME WITH LOVE
USA – 1 hr 35 min – d. Woody Allen
With an all-star cast including Alec Baldwin and Penelope Cruz, Woody Allen’s latest directorial effort contains the usual comedic stylings of the stalwart filmmaker, which are not out of place in the audience of an Italian neighborhood.

AI WEIWEI: NEVER SORRY
USA – 1 hr 31 min – d. Alison Klayman
Journalist/documentarian Alison Klayman’s bold, insightful, and intimate film offers a rare view of contemporary China and its controversial artist and social activist Ai Weiwei.

BEASTS OF THE SOUTHERN WILD
USA – 1 hr 33 min – d. Benh Zeitlin
Winner of the Grand Jury Prize at the Sundance Film Festival, this unique film follows an intrepid six-year-old girl from the Louisiana Bayou as she prepares for an impending disaster.
Who's That Lady?

Mysterious and sophisticated, Rita Hayworth and Bette Davis each possess that certain something that makes a person hungry to know more. Who IS that lady? BMFI proudly presents Hayworth and Davis in their most heralded and intoxicating performances.

Tuesday, June 12, 7:00 pm
DIE HARD
1988 - USA - 2 hr 11 min - d. John McTiernan - 35 mm

Die Hard is shown in conjunction with BMFI's Film Course Action Films as Art (see p. 12) and will be introduced by its instructor, Andrew J. Douglas, Ph.D. and Valerie Temple, M.F.A.

Wednesday, June 20, 7:00 pm
THE BAND WAGON
1953 - USA - 1 hr 52 min - d. Vincente Minnelli - digital
Considered one of MGM's finest musicals, Fred Astaire and Cyd Charisse sing and dance their way through this tale of a down-and-out actor seeking an opportunity to revitalize his career. When a pretentious stage director reconfigures the actor's project from a light comedy into a dark reinterpretation of Faust, hilarity ensues.

The Band Wagon is shown in conjunction with BMFI's Film Course Lust for Life: The Cinema of Vincente Minnelli (see p. 12) and will be introduced by its instructor, Maurizio Glammorre, Ph.D.
**Scene Stealer**

BMFI’s ever-popular sing-along series returns with three new titles. These spirited screenings of beloved movie musicals make for experiences you’ll never forget. Patrons who attend in costume will get free popcorn!

**Tuesday, June 26, 7:00 pm**
**MY FAIR LADY Sing-along**
1964 - USA - 1 hr 50 min - d. George Cukor - digital
Audrey Hepburn and Rex Harrison star in this Best Picture Oscar winner, a “Lovely” musical take on George Bernard Shaw’s Pygmalion. A haughty phonetics professor makes a wager to transform a Cockney flower girl so she can meet the standards of high society. Sing along at this special presentation and, “With a Little O’ Luck”, you’ll have a rollicking good time.

**Wednesday, August 1, 7:00 pm**
**BYE BYE BIRDIE Sing-along**
1965 - USA - 1 hr 52 min - d. George Sidney - digital
Ann-Margret, Dick Van Dyke, and Janet Leigh lead an all-star cast in this zippy adaptation of the hit stage musical. After being drafted into the army, a rock-and-roll star travels to Sweet Apple, Ohio for one last concert performance. “Put on a Happy Face” and join in the fun at this sing-along screening.

**Wednesday, August 22, 7:00 pm**
**TOOTSIE**
1982 - USA - 1 hr 50 min - d. Sydney Pollack - 35 mm
In this hilarious farce, Dustin Hoffman stars as an out-of-work actor who dresses as a woman to land a part in a soap opera. When he gets the gig, he must adjust to living a lie, both personally and professionally. Bill Murray has a small but wickedly funny part as Hoffman’s roommate, a struggling playwright who just wants to stage his latest opus, Return to Love Canal.

**Bill Murray, Scene Stealer**

Bill Murray’s impeccable comic timing and wonderful instincts are both a blessing and a curse, especially to the poor actors who end up in scenes with him. Try as they might, Murray usually walks away with the biggest laughs and the most memorable lines.

**Tuesday, August 7, 7:00 pm**
**CADDYSHACK**
1980 - USA - 1 hr 38 min - d. Harold Ramis - digital
Rodney Dangerfield, Chevy Chase, and Bill Murray tee up the laughs in director Harold Ramis’s beloved classic. Murray steals the show as the cranky grass greenskeeper Carl Spackler, whose wild wild caddy-ism is a vendetta against a menacing gopher—catapulted the actor to instant fame. “An incredible Cinderella story, this unknown comes outta nowhere to lead the pack.”

**Thursday, June 7, 7:00 pm**
**ReelAbilities Film Festival: THE STRAIGHT LINE**
2011 - France - 1 hr 38 min - d. Rémi Wagner - digital
Acclaimed French filmmaker Rémi Wagner directs this inspirational sports movie about courage, perseverance, and overcoming personal difficulties. Leila, a recently released convict, reaffirms her athleticism by befriending Yannick, a blind racetrack runner. To atone for her misdeeds, she agrees to coach and prep him for an upcoming race.

**Admission Prices:** Standard ticket prices apply unless otherwise indicated.
**SUMMER CLASSICS**

**It's a Mad Men's World**

The employees at Sterling Cooper Draper Pryce, the 1960s ad agency in the AMC series Mad Men, always seem to have time for a tumble of whiskey or an extramural affair, but what about films? Enjoy this series chosen with the Drapers and company in mind.

**Wednesday, July 11, 7:00 pm**

**THE APARTMENT**

1960 - USA - 2 h 15 min - d: Billy Wilder - 35 mm

Jack Lemmon is never better than as a lonely New York office worker who loans out his apartment to superiors for romantic encounters. Mad Men creator Matthew Weiner has cited Billy Wilder's melancholic comedy as a major influence. Shown in conjunction with a *Summer Classics Seminar* (see p. 12). *The Apartment* will be introduced by its instructor, Andrew J. Douglas, Ph.D.

**Wednesday, July 18, 7:00 pm**

**HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**

1967 - USA - 2 h 1 min - d: David Swift - 35 mm

In this big-screen adaptation, Robert Morse, reprising the role he created on Broadway, plays a humble window washer who works his way to the top at a New York office using only a "How To..." manual and sheer gumption. Not only does this up-tempo musical mirror Don Draper's meteoric ascent in business, but Morse also appears on Mad Men, as agency head Bert Cooper.

**Wednesday, July 25, 7:00 pm**

**MASCUlIN FéMININ**

1966 - France/Sweden - 1 h 50 min - d: Jean-Luc Godard - 35 mm

Jean-Luc Godard’s groundbreaking film stars French icon Jean-Pierre Léaud (The 400 Blows) as one of the "children of Marx and Coca-Cola." As his girlfriend’s singing career flourishes, the young man isolates himself from friends amid fears for the future. Ever the rule-breaker, Don Draper once skipped out on work to catch a French New Wave film just like this.

**The BYE-BYE BIRDIE Sing-along is also a Mad Men event! Details on p. 6.**

**Wednesday, August 8, 7:00 pm**

**ALL THAT HEAVEN ALLOWS**

1955 - USA - 1 h 29 min - d: Douglas Sirk - 35 mm

Douglas Sirk’s classic melodrama pairs Jane Wyman and Rock Hudson in a lush tale of forbidden love between a New England widow and her gardener. Betty Draper, continually plagued by oppressive societal pressures, might relate. Shown in conjunction with a *Summer Classics Seminar* (see p. 12). *All That Heaven Allows* will be introduced by its instructor, Alice Bullitt, M.A.

**QUEEN OF THE SUN: WHAT ARE THE BEES TELLING US?**

2010 - USA - 1 h 23 min - d: Taggart Siegel - digital

Investigating the history of bee colony collapse disorder, an occurrence that has recently devastated beehives around the world, this documentary explores the relationship that exists between mankind and nature—a delicate and imperative balance that we can all work to restore.

Enjoy a delicious honey-themed dinner upstairs (limit 50 guests), provided by Whole Foods Market with expert local bee-keepers, as well a honey-tasting reception in the atrium at 6:00 pm. Feel good in more ways than one: the proceeds from the dinner support BMFI.

Monday, June 11

Dinner: 6:00 pm

Film: 7:30 pm

Film only:

Regular admission applies.

Tickets available now at the Box Office and BrynMawrFilm.org.

Dinner and film: $30

Reserve your space at BrynMawrFilm.org.

**Director in Focus: Philip Kaufman**

Armed with alien pods and the Mercury 7, BMFI is proud to present two of director Philip Kaufman’s most acclaimed movies on the big screen in conjunction with a special appearance by film critic and author Annette Insdorf, Ph.D.

**Tuesday, August 14, 7:00 pm**

**INVASION OF THE BODY SNATCHERS (1978)**

1978 - USA - 1 h 55 min - d: Philip Kaufman - 35 mm

Terror strikes the nation in this stylish reimagining of the 1956 Don Siegel horror classic. Society is threatened by aliens plotting to replace the human race with emotionless replicas. With nowhere to turn, a group of scientists (Donald Sutherland, Jeff Goldblum, and Brooke Adams) must save humanity and destroy the deadly aliens’ pods.

**Tuesday, August 21**

Annette Insdorf book signing: 6:30 pm

Film: 7:00 pm

**THE RIGHT STUFF**

1983 - USA - 3 hr 13 min - d: Philip Kaufman - digital

Based on the book by Tom Wolfe, director Philip Kaufman and a dream team of actors including Sam Shepard, Ed Harris, and Dennis Quaid dramatize the origins of the U.S. space program. Annette Insdorf, Professor of Film Studies at Columbia University, television personality, critic, and author of the new book Contemporary Film Directors: Philip Kaufman, will sign copies of her book prior to the screening and introduce the film.

**BMFI Favorites**

Some films just never get old, no matter how many times you’ve seen them. Rewatch and relive those old favorites, from the spectacular grandeur of Ben-Hur to the enduring romance of Casablanca, on the big screen at BMFI.

**Tuesday, August 28, 7:00 pm**

**BEN-HUR**

1959 - USA - 3 hr 32 min - d: William Wyler - digital

The most expensive film of its time and winner of an unprecedented eleven Academy Awards, Charlton Heston stars in this epic story of a betrayed Jewish prince who seeks revenge after being forced into slavery. More than 50 years later, the climactic chariot race remains one of the most thrilling sequences in cinema history, and must be experienced on the big screen.

**Wednesday, August 29, 7:00 pm**

**CASABLANCA**

1942 - USA - 1 h 42 min - d: Michael Curtiz - digital

The Bogart film of all Bogart films! Nightclub owner Rick must battle his cynicism and choose between love and WWII politics when a long-lost sweetheart walks into his gin joint, husband in tow. Snappy dialogue, one memorable scene after another, and the iconic ending make this an enduring classic. Co-star Ingrid Bergman simply glows on the screen.

**Have you seen our new mosaic?**

Created by local mosaic master Jonathan Mandell in 2000, this 8’ x 5’ tribute to Casablanca was generously donated to BMFI by Marge and Bryan Weingarten. This loving interpretation of Rick and Ilsa’s romance is displayed in our theater lobby for you to enjoy “as time goes by.” Look for it next time you are at the theater. Detail at left. View the full mosaic at BMFI or visit BrynMawrFilm.org.

**Wednesday, September 5, 7:00 pm**

**BEN-HUR**

1925 - USA - 3 hrs 23 min - d: Fred Niblo - silent

The only sound film in the history of cinema, Ben-Hur stars Charles lamb as a Jewish prince thrown into slavery by the Romans. He is forced to choose between love and revenge, with the climactic chariot race remains one of the most thrilling sequences in cinema history. Shown in conjunction with a very special screening of the original 1925 silent version.

**Wednesday, October 24, 7:00 pm**

**CASABLANCA**

1942 - USA - 1 hr 42 min - d: Michael Curtiz - digital

The Bogart film of all Bogart films! Nightclub owner Rick must battle his cynicism and choose between love and WWII politics when a long-lost sweetheart walks into his gin joint, husband in tow. Snappy dialogue, one memorable scene after another, and the iconic ending make this an enduring classic. Co-star Ingrid Bergman simply glows on the screen.

**Wednesday, November 21, 7:00 pm**

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1942 - USA - 1 hr 42 min - d: Michael Curtiz - digital

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**Wednesday, December 12, 7:00 pm**

**BEN-HUR**

1925 - USA - 3 hrs 23 min - d: Fred Niblo - silent

The only sound film in the history of cinema, Ben-Hur stars Charles lamb as a Jewish prince thrown into slavery by the Romans. He is forced to choose between love and revenge, with the climactic chariot race remains one of the most thrilling sequences in cinema history. Shown in conjunction with a very special screening of the original 1925 silent version.

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**Tuesday, August 28, 7:00 pm**

**BEN-HUR**

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DONATE FOR DIGITAL

Soon we'll be welcoming a familiar face to our screens: our esteemed board member Sir Ben Kingsley! He's helping us make an important announcement: the need to convert to digital cinema now!

We have always honored the grand tradition of film exhibition by featuring 35 mm prints whenever possible. However, studios and distributors are phasing out 35 mm prints in favor of Digital Cinema Packages (DCPs), small hard drives that store complete films and must be shown using expensive new digital projectors.

This change is wonderful for the studios, major distributors, and viewers. Prints are more expensive to produce and ship, they degrade over time, and a single particle or scratch can damage the print's image quality forever. Viewers appreciate DCP's pristine picture and sound quality. Cinephiles can rest assured that BMFI will also maintain the ability to show 35 mm prints.

The majority of cinemas will have converted to digital by the end of 2012. Prints of new releases may no longer be available as early as the end of 2012. Moreover, some specialty distributors have taken their 35 mm archival prints out of circulation already, and more are following suit.

What does this mean for BMFI?

It means that we must equip our theaters with digital projectors that use DCPs or risk going out of business, going DARK! We already show digital broadcasts of some programs using high-definition satellite or internet streaming technology. However, these projectors do not meet the new industry standards for DCPs.

What do we need?

We need new projectors for our two existing theaters as well as for the two additional theaters we are raising funds to build. Each conversion costs between $80,000 to $150,000. As you can imagine, this is not part of the original budget. Now is the time to raise the remaining—and urgently needed—$500,000.

To donate, please visit BrynMawrFilm.org.

June
3  Sunday, 1:00 pm  Book Club with Michael Smerconish
4  Monday, 9:15 pm  Open Screen Monday
6  Wednesday, 6:30 pm  Lust for Life
    The Cinema of Vittorio De Sica
7  Thursday, 7:00 pm  National Theatre: FRANKENSTEIN (ENCORE)
10  Sunday, 1:00 pm  National Theatre: FRANKENSTEIN (ENCORE)
11  Monday  QUEEN OF THE SUN: WHAT ARE THE BEES TELLING US?
12  Tuesday, 6:30 pm  Action Films as Art
    course begins at BMFI
13  Wednesday, 6:30 pm  Summer Classics Seminar: The Apartment
15  Friday, 11:30 am  Ballet: THE SLEEPING BEAUTY
17  Wednesday, 7:00 pm  THE LADY VANISHES
18  Wednesday, 7:00 pm  HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING
21  Saturday, 6:00 pm  THE RIGHT STUFF: 6:30 pm book signing
    7:00 pm film screening
22  Wednesday, 7:00 pm  TOOTSIE
24  Monday, noon  Film History Discussion Series: Presidents and Potentates
    begins at BMFI
25  Monday, 10:00 am  Summer Filmmaking Workshop
    begins at BMFI
26  Tuesday, 7:00 pm  MY FAIR LADY Sing-along
28  Thursday, 6:30 pm  Summer Classics Seminar: All About Eve

July
2  Monday, 9:15 pm  Open Screen Monday
3  Tuesday, 7:00 pm  AN AMERICAN IN PARIS Sing-along
6  Friday, 11:30 am  BRAZIL
10  Tuesday, 6:30 pm  Alfred Hitchcock: The Early Years
11  Wednesday, 6:30 pm  Summer Classics Seminar: The Apartment
14  Tuesday, 7:00 pm  INVASION OF THE BODY SNATCHERS (1957)
21  Tuesday  THE RIGHT STUFF: 6:30 pm book signing
    7:00 pm film screening
22  Wednesday, 7:00 pm  TOOTSIE
24  Friday, 11:30 am  THEY LIVE
28  Tuesday, 7:00 pm  THEY LIVE
29  Wednesday, 7:00 pm  CASABLANCA

August
1  Wednesday, 7:00 pm  BYE BYE BIRDIE Sing-along
7  Tuesday, 7:00 pm  CADDYSHACK
8  Wednesday, 6:30 pm  Summer Classics Seminar: All That Heaven Allows
10  Friday, 11:30 am  XANADU
12  Sunday, 10:00 pm  Opera: LA TRAVIATA
14  Tuesday, 7:00 pm  INVASION OF THE BODY SNATCHERS
11  Wednesday, 6:30 pm  Summer Classics Seminar: The Apartment
22  Wednesday, 7:00 pm  THE RIGHT STUFF: 6:30 pm book signing
    7:00 pm film screening
24  Friday, 11:30 am  THEY LIVE
25  Wednesday, 7:00 pm  MASCULIN FÉMININ
27  Friday, 11:30 am  BIG TROUBLE IN LITTLE CHINA
31  Tuesday, 7:00 pm  SPELLBOUND

September
24  Monday, noon  Film History Discussion Series: Presidents and Potentates
    begins at BMFI

July
1  Thursday, 7:00 pm  ALL ABOUT EVE

Find full descriptions at BrynMawrFilm.org.

MATERIAL PROGRAM SCHEDULE
June – August 2012
Lust for Life: The Cinema of Vincente Minnelli
Taught by Maurizio Giammarco, Ph.D., Intellectual Heritage Program, Temple University

Melodramas that reveal the sensitive soul of one of cinema’s greatest artists. That earned Vincente Minnelli his reputation, as well as the subversive, deeply personal situations thrown into chaos. In conflict with society, and for comedies, like those by the Oscar-winning director, to universal acclaim. While this class does not venture all the way back to Hitchcock’s German films of the 1920s, it does cover some of the director’s better known British work, such as The 39 Steps (1935) and The Lady Vanishes (1938), as well as his initial forays into Hollywood. These include his very first American film, Rebecca (1940), and the underappreciated Spellbound (1945), a tale of psychoanalysis and murder, with sequences designed by Salvador Dalí. Both productions were supervised by David O. Selznick, the man who brought Hitchcock over from England—and then nearly sent him back. These early pictures (all of which will be screened in the theater) contain some of the elements for which Hitch would later become famous: (blonde) women in trouble, danger in everyday places, Machiavellian matrons, and of course, his iconic cameos—despite being made by the Master of Suspense when he was but a craftsman. New York in the 1930s, Minnelli became a masterful big-screen helmer of musicals (The Band Wagon), melodramas (Some Came Running), and comedies (Designing Woman). His musicals, like Meet Me in St. Louis and An American in Paris, were unprecedented in their expansive integration of story, music, and mise-en-scene. At the same time, he enriched with commentary by the cinematographers who made them. In addition, some of the most memorable images in cinema history are showcased and discussed in your friends at the post-movie discussion! Class meets at BMFi: 4 Wednesdays, June 14, 21, 28, July 5, 12, 19, 26, 7:00 pm to 9:30 pm

Class meets at BMFi: 4 Mondays, June 12, 19, 26, July 3, 6:30 pm to 9:30 pm

Action Films as Art
Taught by Andrew J. Douglas, Ph.D. & Valerie Temple, M.F.A., BMFI

Depending on one’s age, the term “action film” conjures up images of a lethal Sean Connery, a take-no-prisoners Lee Marvin, a stoic Clint Eastwood, or a brawny Arnold Schwarzenegger. What these stars—or rather the action films in which they appeared—have in common is that in their respective times, they were dismissed by critics, ignored by cineastes, overlooked by much of Hollywood, and in general not taken seriously—except in some, at the box office. A more recent addition to this roster, a rejuvenated Sylvester Stallone in the aptly named The Expendables, is a prime example. Does this mean that contemporary action pictures are devoid of cultural significance or aesthetic beauty, hopelessly incapable of making contributions to cinematic art? We don’t think so, and as proof we offer the genre-redefining Die Hard (1988), one of John Woo’s most stylish and moving Hong Kong tales, the atmospheric and contemplative work of Michael Mann (Heat, 1995, Collateral, 2004), and the intelligent and elegant Drive (2011). In considering them, you will see bold stories about complex characters exploring issues of identity, morality, honor, and loyalty told through expressiveness cinematography, thoughtful performances, precise editing, and, yes, the occasional gunfight, car chase, or explosion. Class meets at BMFi: 4 Tuesdays, June 12, 19, 26, July 3, 6:30 pm to 9:30 pm

Language of Film
Taught by Andrew J. Douglas, Ph.D., Director of Education, BMFI

Diegasia, mise-en-scene, and chiaroscuro are not trendy Center City nightspots but rather some of the key tools of film analysis. This course introduces students to cinematic grammar, giving them the vocabulary and frames of reference to view and discuss the medium in a new light. Screenings largely consist of clips from a wide assortment of films illustrating different aspects of the medium’s language, including cinematography, sound, editing, and narrative. In addition, some of the most memorable images in cinema history are showcased and enriched with commentary by the cinematographers who made them. So join us to learn to engage with the medium on its own terms and to discover some of the techniques by which we make meaning of the movies we see. Understanding the language of film allows you to get more enjoyment out of your cinematic experience—and to impress your friends at the post-movie discussion! Class meets at BMFi: 4 Mondays, September 24, October 1, 8, 15, 6:30pm to 9:30pm

Film History Discussion Series: Presidents and Potentates
Join members of BMFi’s faculty for a series of discussions charting a course through the post-World War II history of world cinema. Films scheduled to be discussed are:

Sept. 24 ALL THE KINGS MEN (Robert Rossen, USA, 1949) Nov. 5 ALL THE PRESIDENTS MEN (Alan J. Pakula, USA, 1990)
Oct. 1 THE MANCHURIAN CANDIDATE (John Frankenheimer, USA, 1962) Dec. 3 GOOD MORNING, NIGHT (Andrew J. Douglas, Ph.D., BMFI)
Oct. 8 DR. STRANGELOVE (Stanley Kubrick, USA, 1964) Jan. 7 EVITA (Alan Parker, USA, 1996)
Sept. 24 Meets at BMFi: 12 Mondays, September 24 to December 12, noon to 3:00 pm

Fee: $225 for BMFi members, $255 for non-members (no “a la carte” enrollment)

For more information or to register, visit BrynMawrFilm.org or call 610-527-4008, x106.

COURSE FEE: $100 members; $125 non-members unless otherwise noted.

Film courses are for the informed amateur as well as the seasoned professional. Classes don’t have to be taken in any particular order, but build upon each other to broaden your appreciation of film.

Register for Film Courses at BrynMawrFilm.org or call 610-527-4008, x106.
FRANKENSTEIN (ENCORE)
Written by Nick Dear – Directed by Danny Boyle – Starring Benedict Cumberbatch, Jonny Lee Miller
‘Boyle’s role-reversal twist is shocking, haunting success.’ The Independent
'This taut, thrilling play runs with hardly a moment for breath...’ The Times
Oscar winner Danny Boyle (127 Hours, Slumdog Millionaire) returned to the theatre to direct this visionary production. Frankenstein, by Nick Dear, based on the novel by Mary Shelley. By popular demand, it will return to cinemas worldwide in June for limited encore screenings.
Benedict Cumberbatch and Jonny Lee Miller alternate the roles of Victor Frankenstein and the Creature in two electrifying broadcasts. Wednesday’s screening will feature Jonny Lee Miller as Victor and Benedict Cumberbatch as the Creature. The actors will switch roles for Sunday’s performance.
Wednesday, June 6, 7:00 pm
Sunday, June 10, 1:00 pm

AIDA
Music by Giuseppe Verdi – Conducted by Emst Märschik – Directed by Robert Herzl
Starring Ester Sumegi, Costadin Andreu, Cornelia Heßflrich
Monday, June 18, 1:00 pm

NABUCCO
Music by Giuseppe Verdi – Conducted by Emst Märschik – Directed by Hannes Rossacher and Robert Herzl – Starring Igor Morosow, Bruno Abbiati, Simon Yang
Sunday, July 22, 1:00 pm

LA TRAVIATA
Music by Giuseppe Verdi – Conducted by Emst Märschik – Directed by Rudi Dolezal, Hannes Rossacher, Robert Herzl – Starring Kristiane Kaiser, Magdalena Anna Hofmann, Jean-François Borras
Sunday, August 12, 1:00 pm

LIVE SIMULCAST: RAYMONDA
Music by Alexander Glazunov – Choreography by Yuri Grigorovich
Performed by the Bolshoi Ballet at the Bolshoi Theater in Moscow
Sunday, June 24, 11:00 am

THE SLEEPING BEAUTY
Music by Pyotr Tchaikovsky – Choreography by Marius Petipa – Performed by the Royal Ballet at the Royal Opera House in London – Starring Lauren Cuthbertson, Sergei Polunin
Sunday, July 15, 11:00 am

SING-ALONGS
Love to belt out old show tunes and dress up in fun, movie-inspired costumes? Join us for one of our many sing-along events, a tradition at BMFI. Experience your favorite classic movie musicals, from The Sound of Music to Grease, in a delightful new way. Costumes are encouraged—patrons who dress up receive a free small popcorn!

MY FAIR LADY
Tuesday, June 26, 7:00 pm

AN AMERICAN IN PARIS
Tuesday, July 3, 7:00 pm

BYE BYE BIRDIE
Wednesday, August 1, 7:00 pm

Talk Cinema
Talk Cinema offers its subscribers a unique selection of films curated by Harlan Jacobsen, a 30-year industry veteran. The series previews innovative, independent, and international films before their release. Screenings are followed by discussions led by distinguished moderators.
New season begins in September! Check BrynMawrFilm.org for details and to subscribe.

September 23
October 14
October 28
November 11
December 2
December 16
January 13

Open Screen Mondays
Bryn Mawr Film Institute invites area filmmakers to screen their films at our theater. Just bring your film in DVD format, and we’ll run it on the big screen! Admission, as well as praise (or criticism) from your peers, will be offered FREE of charge. This is an exciting forum for Philadelphia-area filmmakers and an enjoyable event for non-filmmakers who are interested in seeing local work. Submissions are limited to 10 minutes in length.
First Monday of every month, 9:15 pm to 11:00 pm
FREE EVENT

“Inside the Characters” Discussion Group
BMFI holds character-based discussions in its Multimedia Room following the screening of a main attraction film one Sunday a month. This group focuses on insights and conversation about the film’s characters are portrayed and what might be behind the feelings they display, the reactions they have, and the choices they make.
Check BrynMawrFilm.org for specific times.
FREE EVENT

Friday Afternoon Film Discussion Group
BMFI staff moderate an informal discussion of one of the films currently being screened. The group meets for an hour in the Multimedia Room after the 4:00 pm screening on preselected Fridays. No preregistration is required, and the film to be discussed is noted on BMFI’s website several days before the discussion.
Check BrynMawrFilm.org for specific times.
FREE EVENT

Going Gaga
Every Wednesday, the early matinee screening is intended for moms (and dads too!) with small babies in tow. These Going Gaga screenings feature one of the films that we are currently showing in the awnings, but theater lighting and volume are slightly altered to provide parents with a more baby-friendly environment. We even provide a changing table in our lobby!
Every Wednesday at 2:00 pm
Whole Foods Market® gladly shines a light on our friends at the Bryn Mawr Film Institute.

**Devon**
821 West Lancaster Ave
Wayne
610-688-9400
Hours
8:00AM - 9:00PM

**Wynnewood**
339 East Lancaster Ave
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Touring Italy in my short wig
Summer 2010

“"No one ever knew that this wasn’t my hair, but I made sure I told everyone I knew where to get the very best.”
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June – August 2012
Hotline: 610.527.9898
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Become a member of the non-profit Bryn Mawr Film Institute. Join online at BrynMawrFilm.org

All Memberships Include:
- Discounted admission to all films (Free admission at Mogul level and up)
- Discounts on Film Education tuition
- Invitations to free members’ events
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- Discounted admission to Ambler and County theaters
- Access to BMFI’s Film Studies Library
- Program guide mailings

Basic Annual Membership
- $55 Individual
- $90 Couple/Family
- $35 Student (full time)
- $45 Senior Individual (65+)
- $75 Senior Couple (65+)

Sustaining Annual Membership
- $110 Individual Producer (One person)
  - Basic Individual + 8 free tickets
  - Extra discounts on series subscriptions
  - Extra 10% tuition discount
  - Email reservations for sneak previews/events

- $200 Producer Couple
  - Basic Couple/Family + 8 free tickets
  - Extra discounts on series subscriptions
  - Extra 10% tuition discount
  - Email reservations for sneak previews/events

- $500 Mogul*
  - Free admission for ONE + one Basic Individual
  - Extra discounts on series subscriptions
  - Free $25 BMFI gift card
  - Extra 10% tuition discount
  - Email OR phone reservations for sneak previews/events

- $1,000 Angel*
  - Free admission for TWO
  - Extra discounts on series subscriptions
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- $2,500 Director*
  - All Angel benefits PLUS
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- $5,000 Film Maker*
  - All Director benefits PLUS
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  - Free tuition

- $10,000 Cineastes*
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  - One free use of the Multimedia Room (Mon-Thu)
  - Named star on theater sidewalk
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- $500 Mogul level and above can also reserve free tickets for main attractions through a special phone number.

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