

FRANCE CHICAGO

3 3 * 3 3 ~ ! D I ! ~ SIGHT & & \$ 6 \$ 6 \$ 6 \$ 6 \$ 6 \$
 3 3 3 3 . . . & & \$ 6 \$ 6 \$ 6 \$ 6 \$ 6 \$
 wednesday thursday thursday saturday sunday
 7:00pm 7:00pm 9:30pm 4:00pm & 8:00pm 4:00pm
 * DELPHINE SEYRIC, R the d SKIN UNDER SKIN: C DOC: NEW RELEASES HIGHLIGHT (SHOW) REEL
 more than a muse THREE AMIGOS a cronenberg retrospective & the greatest? hannah halpern + addison wood
 S S S S & programmed by & & programmed by &
 D D D D & & & & & & & &
 S hanh yang rocco fantini isaiah terry addison wood
 DS DS DS DS DS DS
 D S * D S < A * C > ~ I C I ~ S O U N D & & \$ 6 \$ 6 \$ 6 \$ 6 \$ 6 \$
 3 3 3 3 . . . & & \$ 6 \$ 6 \$ 6 \$ 6 \$ 6 \$
 D S * D S

VISIT US AT...

max palevsky cinema
1212 east 59th street
chicago IL 60637
docfilms.org
[@docfilmschicago](http://facebook.com/docfilms)

Last Year at Marienbad	Birdman	Scanners	The Godfather	Corsage	The Godfather	Manhatta / The City
Alain Resnais, 1961	Alejandro González Iñárritu, 2014	David Cronenberg, 1981	Francis Ford Coppola, 1972	Mari Kreutzer, 2022	Francis Ford Coppola, 1972	Charles Sheeler & Paul Strand, 1921 / Ralph Steiner & Willard Van Dyke, 1939
Truth, time, and memory are dizzyingly twisted and muddled in a hotel in Marienbad, where a man insists he has met an unknown woman (Audrey) before, but she insists she does not know him. Conflict arises with his apartment manager, who asks "what's the truth?" This earlier role of Seyrig's would pave the way for her future career as a sex symbol and icon.	Washed-up actor Riggan Thompson (Michael Keaton), also synonymous with the iconic, twenty-year-old superhero franchise, is cast as the lead in Broadway production of Raymond Carver's "Talk About When We Talk About Love" in a quixotic attempt to revitalize his moribund career and ego. As opening night approaches, he begins to realize that he must rebuild himself personally and professionally becomes an increasingly dark comedy of errors.	Scanners is an obsessive dive into a world of espionage, corporate intrigue, and telepathic powers. While known for its low-key headiness, this film is a compelling, chilling thriller pulled beneath the film's glorious practical effects. Through office corridors and overways, prepare to be dragged into the mysterious depths of your mind, your feet are caught but bloody stumps and your flesh a tired husk, hoping one day to break free.	A pioneer of social criticism, The City depicts the problems of modern urban life and the purported salvation of planned cities. Funded by the Carnegie Corporation, this documentarian has been criticized for its propagandist inclinations. Yet its co-directors, modernist photographers Ray Strand and Willard Van Dyke, look at the world from a poetic perspective. Preceded by painter Charles Sheeler and photographer Paul Strand's Manhatta.			
Followed by a discussion with Prof. Maria Belobrovskaya, Cinema and Media Studies.						
3/22 * 7:00pm	DCP * 94m	3/23 * 7:00pm	DCP * 119m	3/23 * 9:30pm	digital * 103m	3/26 * 8:00pm!!! digital * 10 + 43m
Jeanne Dielman, 23, quai du Commerce, 1980 Bruxelles	Children of Men	Videodrome	Sunrise: A Song of Two Humans	Babylon	Jeanne Dielman, 23, quai du Commerce, 1980 Bruxelles	Fear and Desire / Day of the Fight
Chantal Akerman, 1975	Alfonso Cuarón, 2006	David Cronenberg, 1983	F. W. Murnau, 1927	Damien Chazelle, 2022	Chantal Akerman, 1975	Stanley Kubrick, 1951 / 1952
The film that changed everything. Delphine Seyrig gave her greatest contribution to cinema in Chantal Akerman's <i>Jeanne Dielman</i> as a widowed housewife who spends her evenings peeling potatoes for her son's meals while trying to make ends meet. The film's brilliant line of repetition towards its subject, the textual duration and repetition of Jeanne's daily tasks, and the eventual disruption that occurs. Quietly harrowing, exhilarating, and triumphant.	In a dystopian future where society is on the brink of collapse and mankind's existence is threatened by infertility, Children of Men follows a disillusioned, former—activist bureaucrat (Clive Owen) in Britain who, with the help of a police state he's been working to change, makes it his mission to find a pregnant woman to sanctuary. Aided by the work of cinematographer Emmanuel Lubezki, Cuarón has created a timeless visual masterpiece filled with themes that still resonate today.	A film of near apocalyptic proportions squelched down into the horrific city of Toronto, Videodrome follows the president of a nearly-pornographic television station who becomes entranced in a mysterious foreign TV show full of blood and gore. And as Mathieu's vision breaks out the show's source, reality begins to collapse around him as the worlds of sex, biology, and technology coalesce into one rupturous mess. LONG LIVE THE NEW FLESH.	What a way to start the series! The film that launched a thousand imitations and millions of film studies majors. Coppola's second two-thirds of the film became a cult classic, having made its strata into an epic tableau of immigrant life in the midcentury. It's an all-American tale of power, corruption, and love. Intriguing, mysterious, a classic. <i>Manhatta</i> score, and ultra-quotable lines abound! It's an offer you can't...oh, you know how the line goes.			Everything Everywhere All at Once
3/29 * 7:00pm	DCP * 201m	3/30 * 7:00pm	35mm * 109m	3/30 * 9:30pm	DCP * 87m	3/28 * 7:00pm
Muriel, Or The Time of Return	Pan's Labyrinth	Crimes of the Future	Singin' in the Rain	TAR	Jeanne Dielman, 23, quai du Commerce, 1980 Bruxelles	Fear and Desire / Day of the Fight
Alain Resnais, 1963	Guillermo del Toro, 2006	David Cronenberg, 2022	Gene Kelly & Stanley Donen, 1952	Todd Field, 2022	Chantal Akerman, 1975	Stanley Kubrick, 1951 / 1952
Resnais exchanges Seyrig's dream character for Helène, an agitated widow who lives in an antique shop with her son, a boy she has raised herself by his time in the Algerian War, just as Helène is haunted by an lover's visit. Characters are trapped in their own histories as they confront memories and obsessions that do not realize the fullness of their perpetual forgetting and remembering? Perhaps, but they persist, or cannot escape.	The second film by Cronenberg to be titled <i>Crimes of the Future</i> makes this a kind of return to form. This is a cold, dark, and organically strange vision of the future of human evolution that seeks to ask who can and should control the physicality of human expression. "Body is Reality"—so says Cronenberg, while the film's protagonist at Cannes. And a control over one's flesh, and the extremes of that control, are at the very heart of the film.	Lydia Tár has it all---fast cars, a hot wife, and acclaim as the first female chief conductor of the Berlin Philharmonic. She stands in front of her orchestra to give the downbeat to Mahler's Fifth, but a young cellist catches her eye. Shadows and sounds of the past affect the boy, but the only image that people use nowadays to reference the damn thing. But <i>Singin' in the Rain</i> has more to offer than that....	If you didn't know any better, you might think this film was 115 minutes of Gene Kelly doing nothing but well singing in the rain. After all, the boy is turned arrogant, past deeds, paranoia, and the runnings of an orchestrated downfall.	Lydia Tár has it all---fast cars, a hot wife, and acclaim as the first female chief conductor of the Berlin Philharmonic. She stands in front of her orchestra to give the downbeat to Mahler's Fifth, but a young cellist catches her eye. Shadows and sounds of the past affect the boy, but the only image that people use nowadays to reference the damn thing. But <i>Singin' in the Rain</i> has more to offer than that....	Stanley Kubrick's feature directorial debut. Fear and Desire was produced with a small crew of 15 people and an original shooting budget of only \$10,000, raised through a combination of loans and personal savings. The film released under the context of the Korean War, Kubrick reportedly quit his job as a producer at Look Magazine to make the film. Preceded by Day of the Fight a short documentary produced by Kubrick during his days with Look Magazine.	Everything Everywhere All at Once
4/5 * 7:00pm	DCP * 116m	4/6 * 7:00pm	35mm * 119m	4/6 * 9:30pm	DCP * 107m	3/28 * 7:00pm
Stolen Kisses	Biutiful	The Dead Zone	Meshes of the Afternoon / Man With A Movie Camera	Singin' in the Rain	La Pointe Courte	Pride and Prejudice
François Truffaut, 1968	Alejandro González Iñárritu, 2010	David Cronenberg, 1983	Maya Deren & Alexander Hammid / Dziga Vertov, 1943 / 1929	Todd Field, 2022	Agnes Varda, 1952	Joe Wright, 2005
In the third of Truffaut's Antoine Doinel films, the ever-youthful Antoine (Jeanne Pierre-Léaud) gets a job as a detective and works undercover in a shoe store. He becomes reluctantly involved with his new colleague Tahar (Sidiou), who seduces him with her elegance, magnetic beauty, and charm. In her famous monologue, Fabienne says to Antoine, "I am not an apparition, I am a woman," a quote which can equally encapsulate Seyrig's career.	Biutiful stars Javier Bardem (who won Best Actor at Cannes for his performance) as the Catalonian criminal and loving father Xibalba whose world progressively falls apart after a terminal cancer diagnosis. His wife (Penélope Cruz) finds himself tasked with settling myriad affairs in his chaotic life before it's too late. Bardem shines in this grim film that, fitting with this series' theme (we're kidding), names both Cuarón and del Toro as producers.	One of the more muted entries in Cronenberg's early filmography is his adaptation of Stephen King's <i>The Dead Zone</i> , which centers schoolteacher Johnny Smith (Christopher Walken) as he gets into a coma after being struck by lightning. He finds himself tasked with settling myriad affairs in his chaotic life before it's too late. Bardem shines in this grim film that, fitting with this series' theme (we're kidding), names both Cuarón and del Toro as producers.	If you didn't know any better, you might think this film was 115 minutes of Gene Kelly doing nothing but well singing in the rain. After all, the boy is turned arrogant, past deeds, paranoia, and the runnings of an orchestrated downfall.	Lydia Tár has it all---fast cars, a hot wife, and acclaim as the first female chief conductor of the Berlin Philharmonic. She stands in front of her orchestra to give the downbeat to Mahler's Fifth, but a young cellist catches her eye. Shadows and sounds of the past affect the boy, but the only image that people use nowadays to reference the damn thing. But <i>Singin' in the Rain</i> has more to offer than that....	A professional photographer before becoming a filmmaker, Varda cited a fluid relationship between her photography and her films. An adaptation of La Bohème, Varda recounted "I started making films with the sole experience of photography, that's to say, where to place the camera, at what distance, what angle, what lighting." The film may be through a couple of trials and errors, but it's a bittersweet while-wind-gauge colorist, loud, and even so entertaining in all the right ways. All you La La Land fiends had better show up to this one...	It is a truth universally acknowledged that a Does Films theatergoer in possession of a certain amount of money must be in want of a good period romance. An adaptation of a beloved classic, <i>Pride and Prejudice</i> follows Elizabeth Bennet (Keira Knightley) as she begins her courtship with Mr. Darcy, a wealthy, dour, and somewhat aloof gentleman. Elizabeth's brilliant lies in its treatment of the film's visual masterstroke filled with thematics that occurs. Quietly harrowing, exhilarating, and triumphant.
4/12 * 7:00pm	Roma	The Fly	Beau Travail	EO	Romeo	Being John Malkovich
Marguerite Duras, 1977	Alfonso Cuarón, 2018	David Cronenberg, 1986	Claire Denis, 1999	Jerzy Skolimowski, 2022	Alfonso Cuarón, 2018	Spike Jonze, 1999
The film's constant looping soundtrack accompanies a lonely Vera Baxter in an empty villa. A woman (Seyrig) hears Baxter tell her about her son, who died in a car accident. Vera, however, is still haunted by her. Seyrig's unique voice is seldom heard here; instead, she listens as Vera recounts to her the details of how her husband died. Baxter has a complex, mysterious character's presence is mysterious, never explained, yet she is our access to Vera, revealing the emptiness of her life through dialogue.	Roma follows Cleo, a housekeeper for a woman (Duras) who works in an empty villa. A woman (Seyrig) hears Baxter tell her about her son, who died in a car accident. Vera, however, is still haunted by her. Seyrig's unique voice is seldom heard here; instead, she listens as Vera recounts to her the details of how her husband died. Baxter has a complex, mysterious character's presence is mysterious, never explained, yet she is our access to Vera, revealing the emptiness of her life through dialogue.	Cronenberg's <i>The Fly</i> takes the question "would you still love me if I were a woman?" bit by literally. This 1986 film follows a scientist (Jeff Goldblum) who, when something goes horribly wrong with his newest and unashamedly human-like—a content idea that is not too far from the absurdity, but please note. This grotesque and iconic adaptation of the 1958 original is a masterpiece—in all its gooey pus-filled glory.	This one goes to end up on our list has come to unequivocally define filmmaking in the 21st century. Based on Maya Deren's 1923 experimental film <i>Meshes of the Afternoon</i> , <i>Man With A Movie Camera</i> is a one-of-a-kind Cinema 101 work that seems to be the antithesis of the artist's previous revolutionary film, sans intertitles (voiced-over), is a masterclass of cutting, framing, throwing everything at the wall, and generally being hyper in a uniquely 1920s way. Proceeded by <i>Meshes of the Afternoon</i> .	This one goes to end up on our list has come to unequivocally define filmmaking in the 21st century. Based on Maya Deren's 1923 experimental film <i>Meshes of the Afternoon</i> , <i>Man With A Movie Camera</i> is a one-of-a-kind Cinema 101 work that seems to be the antithesis of the artist's previous revolutionary film, sans intertitles (voiced-over), is a masterclass of cutting, framing, throwing everything at the wall, and generally being hyper in a uniquely 1920s way. Proceeded by <i>Meshes of the Afternoon</i> .	Chris Marker & Pierre Lhomme, 1963	The Unspeakable Act
4/19 * 7:00pm	DCP * 91m	4/20 * 7:00pm	DCP * 135m	4/20 * 9:30pm	35mm * 96m	4/10 * 7:00pm
Sois belle et tais-toi!	Pacific Rim	Rabid	2001: A Space Odyssey	All the Beauty and the Bloodshed	Pull My Daisy / Me and My Brother	Stand and Deliver
Delphine Seyrig, 1981	Guillermo del Toro, 2013	David Cronenberg, 1977	Stanley Kubrick, 1968	Laura Poitras, 2022	Stanley Kubrick, 1968	Ramon Menéndez, 1988
Be pretty and shut up. Delphine Seyrig turns the camera around to become the filmmaker, breaking the expectations and illusions placed on her. She tells the intertwined stories of interviews with well-known actresses like Juliette Binoche, Jane Fonda, Shirley MacLaine, and Kristin Scott Thomas. Seyrig asks questions that radically allow the women to speak for themselves, illuminating the world as it is for women in the patriarchal film industry.	Pacific Rim is an infectious, relentlessly gory offering which follows a young woman named Rose (Marilyn Chambers) after she is injured in a motorcycle accident and must undergo surgery and odd new procedures to undergo. She wakes up to find she has a phallic shaped growth and an overwhelming need to drink human blood. What begins with one person quick to bite, the film becomes a terrifying and eerily familiar picture of a world under siege by disease.	Rabid (1977) is an infectiously tantalizing offering which follows a young woman named Rose (Marilyn Chambers) after she is injured in a motorcycle accident and must undergo surgery and odd new procedures to undergo. She wakes up to find she has a phallic shaped growth and an overwhelming need to drink human blood. What begins with one person quick to bite, the film becomes a terrifying and eerily familiar picture of a world under siege by disease.	2001: A Space Odyssey is a psychological space opera that basically wrote the textbook on everything. A spectacle like no other, Kubrick's foray into science fiction has an indelible impact on our culture. Whether it's the space station HAL 9000, Strauss, or the space fetus, it's the kind of movie most of us know before we've even seen it. But that isn't to say it's not full of surprises---2001 packs one hell of a punch, and is a big-screen viewing essential.	2001: A Space Odyssey is a psychological space opera that basically wrote the textbook on everything. A spectacle like no other, Kubrick's foray into science fiction has an indelible impact on our culture. Whether it's the space station HAL 9000, Strauss, or the space fetus, it's the kind of movie most of us know before we've even seen it. But that isn't to say it's not full of surprises---2001 packs one hell of a punch, and is a big-screen viewing essential.	Chris Marker & Pierre Lhomme, 1963	The Unspeakable Act
4/26 * 7:00pm	DCP * 110m	4/27 * 7:30pm!!!	DCP * 131m	4/27 * 9:30pm	DCP * 91m	4/10 * 7:00pm
Maso and Miso Go Boating / Calamity Jane & Delphine Seyrig, A Story	Amores perros	Naked Lunch	Tokyo Story	Godland	Amores perros	The Learning Tree
Roussopoulos, Wieder, Seyrig, & Ringwald / Babette Mangolte, 1976 / 2020	Alejandro González Iñárritu, 2000	David Cronenberg, 1991	Yasujiro Ozu, 1953	Hlynur Pálmarsson, 2022	Alejandro González Iñárritu, 2000	Gordon Parks, 1969
In 1975, a French TV show ran a program on the world's worst women. The collective Les Insomniques responded with <i>Maso and Miso</i> , a humorous and disruptive real-life drama that tells the intertwined stories of three characters of different social statuses, whose lives are forever changed by a single car crash. The film's most gripping, emotionally resonant drama fully deserving of its critical acclaim.	The film that won Iñárritu's first major award, the Golden Lion at the 2000 Venice Film Festival, is an offbeat and quirky adaptation of the eponymous 1959 classic and a meta-biography. Willian Parker's letters to his mother, who died in a car accident, are read by a documentary about Seyrig's attempts to make a film about Calamity Jane's letters to her mother. Billed as a "romantic comedy," <i>Calamity Jane & Delphine Seyrig</i> intertwines footnotes and diary entries from an incomplete journey in a homage to Seyrig.	It's an offbeat and quirky adaptation of the eponymous 1959 classic and a meta-biography. Willian Parker's letters to his mother, who died in a car accident, are read by a documentary about Seyrig's attempts to make a film about Calamity Jane's letters to her mother. Billed as a "romantic comedy," <i>Calamity Jane & Delphine Seyrig</i> intertwines footnotes and diary entries from an incomplete journey in a homage to Seyrig.	It's an offbeat and quirky adaptation of the eponymous 1959 classic and a meta-biography. Willian Parker's letters to his mother, who died in a car accident, are read by a documentary about Seyrig's attempts to make a film about Calamity Jane's letters to her mother. Billed as a "romantic comedy," <i>Calamity Jane & Delphine Seyrig</i> intertwines footnotes and diary entries from an incomplete journey in a homage to Seyrig.	It's an offbeat and quirky adaptation of the eponymous 1959 classic and a meta-biography. Willian Parker's letters to his mother, who died in a car accident, are read by a documentary about Seyrig's attempts to make a film about Calamity Jane's letters to her mother. Billed as a "romantic comedy," <i>Calamity Jane & Delphine Seyrig</i> intertwines footnotes and diary entries from an incomplete journey in a homage to Seyrig.	It's an offbeat and quirky adaptation of the eponymous 1959 classic and a meta-biography. Willian Parker's letters to his mother, who died in a car accident, are read by a documentary about Seyrig's attempts to make a film about Calamity Jane's letters to her mother. Billed as a "romantic comedy," <i>Calamity Jane & Delphine Seyrig</i> intertwines footnotes and diary entries from an incomplete journey in a homage to Seyrig.	It's an offbeat and quirky adaptation of the eponymous 1959 classic and a meta-biography. Willian Parker's letters to his mother, who died in a car accident, are read by a documentary about Seyrig's attempts to make a film about Calamity Jane's letters to her mother. Billed as a "romantic comedy," <i>Calamity Jane & Delphine Seyrig</i> intertwines footnotes and diary entries from an incomplete journey in a homage to Seyrig.
5/3 * 7:00pm	DCP * 55 + 87m	5/4 * 6:00pm!!!	35mm * 153m	5/4 * 9:30pm	35mm * 115m	5/6 * 7:00pm
Letters Home	Y tu mamá también	Spider	Citizen Kane	Pacification	Citizen Kane	Office Killer
Chantal Akerman, 1986	Alfonso Cuarón, 2001	David Cronenberg, 2002	Orson Welles, 1941	Albert Serra, 2022	Orson Welles, 1941	Crip Camp
Known for the films about her relationship with her mother, Akerman's third and last collaboration with Seyrig is fitting and appropriate. It's an offbeat and quirky adaptation of Rose Goldemberg's play, based on Sylvia Plath's letters with her mother. <i>Y tu mamá también</i> (Coralie Seyrig) recite the text directly to camera. Seyrig had asked Akerman to direct the film. She had agreed. <i>Spider</i> , a gripping, emotionally resonant drama fully deserving of its critical acclaim.	Y tu mamá también—an off-beat classic—tells the tale of two horny Mexican teenagers, Tenoch (Diego Luna) and Julio (Gael García Bernal), as they attempt to seduce an older Spanish woman by embarking on a wild night of debauchery on a totally non-existent beach: the "Boca del Cielo." Set against a backdrop of political upheaval and social change, Cuarón's tale of sexual and sexual, matador, and youth in a way that has forever changed Mexican cinema.	Spider follows the schizophrenic "Spider" (Ralph Fiennes) as he navigates his subconscious understanding of his own traumatic childhood. A deeply personal film for both Cronenberg and Fiennes, <i>Spider</i> is a gripping, emotionally resonant drama fully deserving of its critical acclaim.	It's terrific!	(no 4:00pm screening)	It's terrific!	Cindy Sherman
5/10						