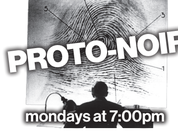

FREE TICKETS

The Night of the Hunter
Charles Laughton, 1955

A diabolical traveling preacher (**ROBERT MITCHUM**) marries a gullible widow, hoping to pocket the $10,000 hidden away by her late husband. Set in the Depression-era South, *The Night of the Hunter* follows her children as they flee their stepfather by starlight. Equal parts horror, comedy, and fantasy, *The Night of the Hunter* echoes tropes of silent film with striking shadowplay and an unforgettable performance by 61-year-old **LILLIAN GISH**.

9/26 at **7:00pm** — runtime **92m** format **DCP**

Crouching Tiger, Hidden Dragon
Ang Lee, 2000

One of the most acclaimed films of the 21st-century, *Crouching Tiger, Hidden Dragon* follows a stolen mystical sword and two warriors' (**CHOW YUN-FAT** and **MICHELLE YEOH**) quest to retrieve it. Grand in its scope and mesmerizing in its execution—in part due to **YUEN WOO-PING**'s intricate, master fully-crafted fight choreography—**ANG LEE**'s film is an enthralling visual experience not to be missed.

9/27 at **7:00pm** — runtime **120m** format **35mm**

The Social Network
David Fincher, 2010

Whether prescient or dated, we aren't exactly sure. 2000s bright-eyed **ZUCKERBERG** collides with **DAVID FINCHER**'s cinematic sleekness and **AARON SORKIN**'s verbose pizzazz. *The Social Network* dissects social media's birth at a microcosmic level: a who's who of dorky college dropouts and deadbeats opening the Pandora's box that would become Facebook. Ideal for freshmen entering college life, the movie features a killer score by **TRENT REZNOR** and **ATTICUS ROSS**.

9/28 at **7:00pm** — runtime **120m** format **DCP**

God Told Me To
Larry Cohen, 1976

A series of mass shootings and murders carried out by seemingly unconnected people, all claiming God told them to do it, are investigated by New York City detective Peter Nicholas. Shit spirals out of control as Nicholas' childhood is put into question, and possibly related to the incidents. **LARRY COHEN** creates a tense thriller with unexpected turns that incorporate science-fiction and horror elements, all against the backdrop of the bustle of 70s NYC—with an **ANDY KAUFMAN** cameo.

9/28 at **9:30pm** — runtime **91m** format **DCP**

Harold and Maude
Hal Ashby, 1971

Harold is a morose young man whose obsession with death is distasteful to his wealthy socialite mother. When he meets Maude, a 79-year-old free spirit who lives life to the fullest—even in spite of the law—the two strike up an odd friendship and a deep affection. Both a black comedy and an innocent romance, *Harold and Maude* highlights love that exists between members of society's strange and outcast, with a classic soundtrack by **CAT STEVENS**.

9/29 at **7:00pm** — runtime **91m** format **35mm**

● **SPECIAL EVENT**

Taxi Driver
Martin Scorsese, 1976
9/30 at 4:00pm • 10/1 at 3:00pm

More information at right.

● **SPECIAL EVENT**

La La Land
Damien Chazelle, 2016
9/30 at 7:00pm

More information at right.

● **SPECIAL EVENT**

Taxi Driver
Martin Scorsese, 1976
10/1 at 3:00pm

More information at right.

El grito
Leobardo López Aretche, 1968

A rare visual artifact of the Tlatelolco massacre, *El grito* remained unreleased in Mexico for fifty years, becoming a touchstone of censorship during the reign of the PRI party. A glimpse into the final hours of peaceful protest, music, and an ominous police presence, this documentary captures the leadup to the largest flash point in Mexican politics following the revolution. *El grito* is only now becoming recognized as a significant record of Mexico's darkest moment.

Film provided by Filmoteco UNAM. Introduced by **TOM GINSBURG** of the Forum for Free Inquiry and Expression. Followed by discussion with Professors **MAURICIO TENORIO** and Tom Ginsburg after the screening.

10/1 at **6:30pm** — runtime **104m** format **digital**

The Blues Brothers
John Landis, 1980

Newly released ex-con Jake Blues reunites with his brother Elwood, and the titular Blues Brothers embark on a mission to raise enough money to save their childhood orphanage. Jake and Elwood set out to bring their old band back together, but the process is not without obstacles: the brothers careen around Chicago in a chaotic frenzy of explosive car chases, trains that come a little too close for comfort, and a bevy of enemies, including the police. A **NIGHT OWLS EVENT**, with Professors **AGNES CALLARD** and **DANIEL MORGAN**.
Free with Night Owls QR Code Sign-in.

9/25 at **6:30pm** — runtime **133m** format **DCP**

M
Fritz Lang, 1931

In a city plagued by a shocking series of child murders, the cops and the criminals alike organize to catch the killer. Scripted by Lang's wife **THEA VON HARBOU**, this stunning work was Lang's first sound film and his own personal favorite. *M* combines dazzling visual and sonic inventiveness with an incisive critique of an entire society. **PETER LORRE**'s extraordinary performance as the killer manages to be both terrifying and sympathetic.

10/2 at **7:00pm** — runtime **110m** format **digital**

Salesman
Albert and David Maysles, Charlotte Zwerin, 1969

The door-to-door salesmen in this **MAYSLES BROTHERS** documentary aren't exactly preachers—but they are in the business of religion as they try to sell large, expensive Bibles to working-class Catholics. A portrait of mid-century consumerism and suburban ennui, *Salesman* follows its subjects from house to house as they pitch the Good Book and swap notes about the day's successes and failures.

10/3 at **7:00pm** — runtime **91m** format **DCP**

Brokeback Mountain
Ang Lee, 2005

It's hard to overstate the significance of *Brokeback Mountain*. Devastatingly beautiful and incredibly profound, the film revolves around the secret, decades-long relationship between cowboys Ennis Del Mar (**HEATH LEDGER**) and Jack Twist (**JAKE GYLLENHAAL**). *Brokeback Mountain* is both a brilliant and important film that won **ANG LEE** the Academy Award for Best Director and proved that serious LGBTQ stories belong in mainstream media. Doc was actually the Chicago premiere for this film!

10/4 at **7:00pm**
10/8 at **12:00pm** — runtime **134m** format **35mm**

Uncut Gems
Josh & Benny Safdie, 2019

Telling the tale of Howie Ratner (**ADAM SANDLER**), a Diamond District mogul who always defaults to ante, this Safdie Brothers joint will push your palm sweat into overdrive as Howie's successive parlays become more outlandish than the last. With a cast including **LAKEITH STANFIELD**, **THE WEEKND**, **KEVIN GARNETT** himself, and seemingly every 2010s New York *character*, *Uncut Gems* is a whirlwind of basketball, Passover, and tricked out Furbies. Come for **JULIA FOX**, stay for Oneohtrix Poi—**DANIEL LOPATIN**.

10/5 at **7:00pm** — runtime **135m** format **DCP**

The Driller Killer
Abel Ferrara, 1979

ABEL FERRARA directs and stars in this overlooked horror masterpiece about a painter whose lack of success, rent, and noisy neighbors cause him to begin a murder rampage around the city with a power drill. Cleverly capturing many of the anxieties induced by the city and offering one of the strangest performances you'll see from an actor, *The Driller Killer* is one of few movies to have a no-wave soundtrack, which complements the atmosphere perfectly. Print courtesy of the American Genre Film Archive.

10/5 at **9:30pm** — runtime **96m** format **35mm**

Lost Highway
David Lynch, 1997

Fred (**BILL PULLMAN**), a Los Angeles saxophonist, continuously recieves VHS tapes of his home, which become increasingly cryptic. Meanwhile, he has surreal dreams which cause him to suspect that his wife (**PATRICIA ARQUETTE**) is not exactly who she seems. One of Lynch's most confounding puzzles, *Lost Highway* is a frightening dreamscape of memory, identity, and desire better seen than explained.

10/6 at **7:00pm** — runtime **134m** format **DCP**

● **SPECIAL EVENT**

International Social Change Film Festival

10/7 from 12:00pm to 6:00pm

More information at right.

Past Lives
Celine Song, 2023

CELINE SONG wrote this screenplay for herself, but we're all glad she did. After settling in New York with her husband (**JOHN MAGARO**), Nora (**GRETA LEE**) encounters her childhood sweetheart Hae Sung (**TEO YOO**) and is faced with the lines of fate tying her not only to Hae Sung, but also to who she used to be. Based off of Song's experiences as a Korean immigrant, *Past Lives* presents a romantic drama that patiently explores inexpressible connections and the what-if's.

10/7 at **7:00pm** — runtime **106m** format **DCP**

Brokeback Mountain
Ang Lee, 2005

It's hard to overstate the significance of *Brokeback Mountain*. Devastatingly beautiful and incredibly profound, the film revolves around the secret, decades-long relationship between cowboys Ennis Del Mar (**HEATH LEDGER**) and Jack Twist (**JAKE GYLLENHAAL**). *Brokeback Mountain* is both a brilliant and important film that won **ANG LEE** the Academy Award for Best Director and proved that serious LGBTQ stories belong in mainstream media. Doc was actually the Chicago premiere for this film!

10/8 at **12:00pm** — runtime **134m** format **35mm**
NOTE: earlier screening!

Pixote
Héctor Babenco, 1980

Centered around the titular child gangster who must constantly escape the threat of sexual violence, *Pixote* calls upon the life experiences of its cast members to create an embodiment of favela life, eschewing tropes of poverty porn in favor of an approach like De Sica's. Featuring a heart-rending performance by **FERNANDO RAMOS DA SILVA**, who was killed by police after completing the film, *Pixote* presents the institutional failings of a modern Brazil in the bleakest manner imaginable. Introduced by Professor **VICTORIA SARAMAGO**, Department of Romance Language & Literatures.

10/8 at **6:30pm** — runtime **128m** format **DCP**

La La Land
Damien Chazelle, 2016

And this one's for the fools who dream. Over the years, *La La Land* has garnered quite the reputation, whether for its iconic dance sequences, accolades, or the infamous Best Picture snafu. This dazzling musical drama centers Mia (**EMMA STONE**) and Sebastian (**RYAN GOSLING**), two determined souls looking to achieve their dreams in the city of stars. A story of both enchantment and heartache, *La La Land* is the perfect love letter to the road to stardom.

9/30 at **7:00pm** — runtime **128m** format **DCP**

Scarface
Howard Hawks, 1932

This wild ride of a gangster film portrays the rise and fall of a Chicago gangster (**PAUL MUNI**) modeled on Al Capone. Its gleeful blend of anarchic comedy and brutal violence outraged the censors, who held up the release of the film for over a year. But **HAWKS**' singular vision inspired generations of filmmakers—including François Truffaut, who wrote, "[*Scarface*] isn't literature. It may be dance or poetry. It is certainly cinema."

10/9 at **7:00pm** — runtime **93m** format **DCP**

Wise Blood
John Huston, 1979

JOHN HUSTON's *Wise Blood* captures the absurd, grotesque, yet revelatory tenor of **FLANNERY O'CONNOR**'s acclaimed novel. Wild-eyed Hazel Motes (**BRAD DOURIF**) becomes a self-proclaimed prophet of the Church Without Christ: "where the blind don't see and the lame don't walk and what's dead stays that way." Motes's rival street preacher (**HARRY DEAN STANTON**) for souls—including his own.

10/10 at **7:00pm** — runtime **106m** format **digital**

Sense and Sensibility
Ang Lee, 1995

Sisters Elinor (**EMMA THOMPSON**) and Marianne (**KATE WINSLET**) grapple with financial hardship, societal expectations, and their different approaches to love. Thompson won the Academy Award for her screenplay, making her the only person to have won an Oscar for both screenwriting and acting. A tender and witty film, *Sense and Sensibility* demonstrates Ang Lee's versatility as a director and is widely considered one of the best adaptations of an Austen work.

10/11 at **7:00pm** — runtime **136m** format **35mm**

Trainspotting
Danny Boyle, 1996

Cool Britannia's heroin addiction comedy, *Trainspotting* takes the highs and lows of junkie Mark Renton (**EWAN MCGREGOR**) and throws on a mountain of nightmarish pop culture that would give the Scottish Highlands an inferiority complex. Bringing the thick Scottish brogue of **IRVINE WELSH**'s cult novel to the silver screen, *Trainspotting* invites you to dive into '80s Edinburgh—all to the tune of **IGGY POP**, **GOLDIE**, **BLUR** and **UNDERWORLD** (to name a few).

10/12 at **7:00pm** — runtime **93m** format **DCP**
10/15 at **4:30pm**

Basket Case
Frank Henenlotter, 1982

Shot on 16mm and a low budget, *Basket Case* has become a cult classic horror movie. In it, Duane Bradley goes around New York City carrying a mutant creature who can talk to him telepathically in a basket. Together, they are on a mission to get revenge on the doctor that did them wrong in the past. How are they related, and what wrong was done? *Basket Case* is a classic good time with cheap but surprisingly good gore effects and an atmosphere of grime.

10/12 at **9:30pm** — runtime **91m** format **DCP**

A Woman Under the Influence
John Cassavetes, 1974

As lonely housewife Mabel becomes increasingly unhappy and unstable, her husband Nick, an LA construction worker, begins to think Mabel will be a danger to their children and himself, despite her love for them. Written by director **CASSAVETES** when **GENA ROWLANDS** desired a play about the difficulties faced by contemporary women, *A Woman Under the Influence* contains two of the most impassioned and heart-breaking performances of a couple desperately in love yet hopelessly incompatible.

10/13 at **7:00pm** — runtime **155m** format **DCP**
10/14 at **4:00pm**

A Woman Under the Influence
John Cassavetes, 1974

Missed *A Woman Under the Influence*?
Loved *A Woman Under the Influence*?

You're in luck,
because this is a bonus screening.

Check out the capsule to the left for information about the film.

10/14 at **4:00pm** — runtime **155m** format **DCP**

Spider-Man: Across the Spider-Verse
Joaquim Dos Santos, Kemp Powers, Justin K. Thompson, 2023

This bildungsroman follows two spider-people from different universes, Miles Morales and Gwen Stacey, who refuse to be boxed into a simple hero's arc. The layered visual and auditory experience created by 1,000 animators, **DANIEL PEMBERTON**, and **METRO BOOMIN** reinforce the film's narrative-breaking style and masterful execution of the multiverse. The story is so big, it can't fit into one movie. You'll simply have to come back to Doc to catch the next one.

10/14 at **7:00pm** — runtime **140m** format **DCP**

Trainspotting
Danny Boyle, 1996

Cool Britannia's heroin addiction comedy, *Trainspotting* takes the highs and lows of junkie Mark Renton (**EWAN MCGREGOR**) and throws on a mountain of nightmarish pop culture that would give the Scottish Highlands an inferiority complex. Bringing the thick Scottish brogue of **IRVINE WELSH**'s cult novel to the silver screen, *Trainspotting* invites you to dive into '80s Edinburgh—all to the tune of **IGGY POP**, **GOLDIE**, **BLUR** and **UNDERWORLD** (to name a few).

10/15 at **4:30pm** — runtime **93m** format **DCP**
NOTE: later screening!

De cierta manera & Mueda, Memory and Massacre
Sara Gómez / Ruy Guerra, 1977/1979

This double feature shows two radically different approaches to docufiction as a tool to examine post-colonial independence. *De cierta manera*, completed by a team of filmmakers after director **SARA GÓMEZ**'s untimely death, foregrounds the love story of Yolanda and Mario, two people formerly separated by race and class following the Cuban Revolution. *Mueda, Memory, and Massacre*, the story of the real-life 1960 massacre of Mozambicans protesting for independence, is both a fiction and a documentary which tracks the development of the massacre's recreation by locals who lived through the War of Independence.

10/15 at **6:30pm** — runtime **73/80m** format **DCP**
NOTE: 5 minutes between films

Le jour se lève
Marcel Carné, 1939

A factory worker (**JEAN GABIN**) kills a man, then holes himself up in his apartment. As he awaits the police, he thinks back on the events that turned him into a murderer. Scripted by the poet **JACQUES PRÉVERT**, this melancholy masterpiece of poetic realism is distinguished by its gorgeously atmospheric filmmaking and by Gabin's utterly iconic performance. Its aura of fatalistic despair parallels the mood of France on the brink of world war.

10/16 at **7:00pm** — runtime **93m** format **DCP**

Body and Soul
Oscar Micheaux, 1925

27-year-old **PAUL ROBESON** made his acting debut in **OSCAR MICHEAUX**'s *Body and Soul* playing the roles of indigenous twins—one honest but poor, the other a crooked preacher—who are in love with the same woman. Micheaux was forced to cut "immoral" and "sacrilegious" scenes; while the director's cut has never been recovered, *Body and Soul* is one of Micheaux's few surviving silent films.

10/17 at **7:00pm** — runtime **102m** format **DCP**

Life of Pi
Ang Lee, 2012

ANG LEE's *Life of Pi*, based on **YANN MARTEL**'s novel of the same name, is perhaps his most gorgeous film. Deeply thought-provoking and emotionally rich, it depicts the adventure of a boy nicknamed Pi stranded in the middle of the ocean… with a Bengal tiger. The film's breathtaking visuals and philosophical narrative earned it critical acclaim and several Academy Awards, including Best Director. Come for the tiger, stay for a hopeful, beautiful experience.

10/18 at **7:00pm** — runtime **127m** format **DCP**

● **SPECIAL EVENT**

Swimming Pool
François Ozon, 2003
10/19 at 7:00pm

More information at right.

Red Roses of Passion
Joseph W. Sarno, 1966

In this heavily underseen sexploitation film, Carla is sick of life with her aunt who berates her for the relationships she has with men. After being introduced by a tarot card reader to a cult that worships Pan, Carla uses the erotic power of roses to make her aunt and cousin sex-crazed. Soon, though, she starts to see the cult as a more sinister force…This movie is soaked in the atmosphere of a noir but incorporates hints of fantasy and other genres to create something unique.

10/19 at **9:30pm** — runtime **80m** format **DCP**

Badlands
Terrence Malick, 1973

In a dead-end South Dakota town, Holly, a lonely teenage girl, meets Kit, a handsome 20-something garbage collector. Kit's charming nature belies underlying violent tendencies that Holly is unaware of. When Holly's father disapproves of their relationship, Kit murders him and the two escape to the badlands of Montana. Based on the real Starkweather killing spree, *Badlands* is a poetic juxtaposition of innocence, natural beauty, and human violence.

10/20 at **7:00pm**
10/22 at **3:00pm** — runtime **94m** format **DCP**

Indiana Jones and the Dial of Destiny
James Mangold, 2023

The fifth and final film in the ever-iconic Indiana Jones series, *Indiana Jones and the Dial of Destiny* features an aging **HARRISON FORD**, reprising his role of punching Nazis and exploring tombs to much fanfare. This time searching for the infamous Dial of Archimedes, *the Dial of Destiny*, is as action-packed as ever. Come see machine learning CGI work its "magic" on Ford's iconic face. Oh, and **PHOEBE WALLER-BRIDGE** of *Fleabag* is in it.

10/21 at **2:00pm** — runtime **154m** format **DCP**
NOTE: earlier screening!

NO SCREENING

Nothing's new.

Badlands
Terrence Malick, 1973

In a dead-end South Dakota town, Holly, a lonely teenage girl, meets Kit, a handsome 20-something garbage collector. Kit's charming nature belies underlying violent tendencies that Holly is unaware of. When Holly's father disapproves of their relationship, Kit murders him and the two escape to the badlands of Montana. Based on the real Starkweather killing spree, *Badlands* is a poetic juxtaposition of innocence, natural beauty, and human violence.

10/22 at **3:00pm** — runtime **94m** format **DCP**

Blood of the Condor & Los Olvidados
Jorge Sanjinés / Luis Buñuel, 1969/1950

Banned upon release, *Blood of the Condor* tells the story of Indigenous people's struggle against forced sterilization in the Andes. *Los Olvidados*, **LUIS BUÑUEL**'s social realist fever dream, follows a group of children who fall through the cracks of the Mexican state's welfare programs. Combining European arthouse visuals with Latin American modernity, these films were hotbeds of controversy in their day and now serve as towering works capturing their zeitgeists.

10/22 at **6:30pm** — runtime **70/76m** format **digital/35mm**
NOTE: 5 minutes between films

I Am a Fugitive from a Chain Gang
Mervyn LeRoy, 1932

Down-on-his-luck World War I vet James Allen (**PAUL MUNI**) is railroaded onto a [illegible] charge for a crime he didn't commit. He escapes to Chicago, but after his past catches up to him, he is forced back to a life on the run. Based on a true story, this gripping and harrowing film is probably the best of the Warner Brothers' hardboiled Depression-era social conscience pictures. Its gut-punch of an ending is one of the greatest in Hollywood history.
Preserved by the Library of Congress.

10/23 at **7:00pm** — runtime **92m** format **35mm**

Marjoe
Howard Smith & Sarah Kernochan, 1972

MARJOE GORTNER started preaching in Pentecostal revivals when he was four years old. Now in his late 20s, Marjoe doesn't believe in God—but continues to make his living on the revival circuit. In this Academy Award-winning documentary, Marjoe takes camera crews behind the scenes of Pentecostal revivals, explaining the tricks of the trade while coming clean about his double life.

10/24 at **7:00pm** — runtime **88m** format **digital**

The Ice Storm
Ang Lee, 1997

With a plot containing enough family dysfunction to rival, and to some—*surpass—American Beauty*, *The Ice Storm* is a study of bleak, melancholic suburbia. Over the course of a Thanksgiving weekend (and under the threat of a severe ice storm), two families deal with adultery, substance abuse, and isolation in a time of personal and social unrest. *The Ice Storm* is not only among the best of **ANG LEE**'s work, but is also one the finest films of its decade.

10/25 at **7:00pm**
10/28 at **4:00pm** — runtime **112m** format **35mm**

Irréversible
Gaspar Noé, 2002

Inverting the rape-revenge genre, *Irréversible* combines dizzying camerawork and a stomach-churning score by Daft Punk's **THOMAS BANGALTER**. Infamously unwatchable, it dwells on the most base forms of hatred and disgust and makes us reckon with humanity's id in the face of modernity. Noé's tapestry of two men (**VINCENT CASSEL, ALBERT DUPONTEL**) avenging their lover (**MONICA BELLUCCI**) is canonized and shunned for its onslaught of cruelty towards the viewer.

10/26 at **7:00pm** — runtime **97m** format **35mm**

Ganja & Hess
Bill Gunn, 1973

An anthropologist is stabbed with an ancient dagger by his assistant, turning him into a vampire. When the assistant's wife comes looking for her missing husband, she soon finds out the anthropologist's secret and falls in love with him. Tasked with creating a 'Black vampire film,' **BILL GUNN** created one of the most unique pieces of horror (and art) with beautiful, experimental cinematography, structure, and a distinct atmosphere birthed in part from its low budget. Not to be missed.

10/26 at **9:30pm** — runtime **112m** format **DCP**

Thirst
Park Chan-wook, 2009

When Sang-hyun, a respected priest, selflessly volunteers for an experimental procedure to cure a deadly virus, he is infected and killed—only to be brought back as a vampire through a mysterious blood transfusion. Now, his increasingly waning faith must face his new insatiable craving for blood, as well as his newfound desire for the wife of his childhood friend, Tae-ju. *Thirst* is an erotic thriller about losing control of one's sinful impulses.

10/27 at **7:00pm** — runtime **134m** format **DCP**

The Ice Storm
Ang Lee, 1997

Missed *The Ice Storm*?
Loved *The Ice Storm*?

You're in luck,
because this is a bonus screening.

Check out the capsule to the left for information about the film.

10/28 at **4:00pm** — runtime **112m** format **35mm**

Passages
Ira Sachs, 2023

Director Tomas (**FRANZ ROGOWSKI**) creates a maelstrom when he leaves his husband (**BEN WHISHAW**) for a woman he meets at his film's wrap party, Agathe (**ADÈLE EXARCHOPOULOS**). Of course, he is unable to completely end his marriage or his affair. Rogowski, clad in mesh and crop tops against a backdrop of artist abodes and Parisian parties, makes Tomas a fascinating, if not slightly repulsive, character. In other words, *Passages* fucks. Literally (rated NC-17).

10/28 at **7:00pm**
10/29 at **3:00pm** — runtime **92m** format **DCP**

Passages
Ira Sachs, 2023

Missed *Passages*?
Loved *Passages*?

You're in luck,
because this is a bonus screening.

Check out the capsule to the left for information about the film.

10/29 at **3:00pm** — runtime **92m** format **DCP**

Manila in the Claws of Light
Lino Brocka, 1975

Directed by the titan of Filipino cinema, **LINO BROCKA**, *Manila in the Claws of Light* confronts urban strife with melodramatic flair as provincial Julio (**BEMBOL ROCO**) makes his way into Manila in search of his missing love Ligaya (**HILDA KORONEL**). Both a recounting of one man's desperate attempt to fight against the gargantua of city life and a record of 1970s Manila, Brocka's epic is a masterclass in the characterization of urbanity's ability to suffocate those who enter its darkness.

10/29 at **6:30pm** — runtime **125m** format **DCP**

The Exorcist
William Friedkin, 1973

Based on a true story, *The Exorcist* ventures "somewhere between science and superstition" in the tale of an innocent young girl possessed by a foul-mouthed demon. Her mother desperately seeks help from her levitating, babbling daughter, but finds no answers in medicine—leaving Regan's salvation in the hands of two Catholic priests who must embark on an exorcism. Prepare for both thrilling religious horror *and* the iconic torrents of green slime.

10/31 at **9:30pm** — runtime **122m** format **DCP**

Heat Lightning
Mervyn LeRoy, 1934

In this proto-feminist proto-noir, Olga (**ALINE MACMAHON**) and her sister (**ANN DVORAK**) run a gas station in the middle of the Mojave desert. When a shady character from Olga's past shows up, the sisters' hard-won independence is threatened. Packed with drama, lust, and sweaty longing, and featuring arresting cinematography, a powerful performance by Method pioneer MacMahon, and a shocking ending, this is a pre-Code gem you won't want to miss. *Preserved by the Library of Congress.*

10/30 at **7:00pm** — runtime **63m** format **35mm**

Buck and the Preacher
Sidney Poitier, 1972

SIDNEY POITIER stars in *Buck and the Preacher*, his directorial debut. Poitier's protagonist strikes a fragile balance in the Reconstruction-era Southwest, seeking settlement for Black Americans by negotiating with indigenous tribes, all while avoiding white bounty hunters. The sudden entrance of a grifting man of the cloth (**HARRY BELAFONTE**) threatens to throw Buck's entire operation into chaos.

10/31 at **7:00pm** — runtime **102m** format **35mm**

and

● **SPECIAL EVENT**

The Exorcist (1973) at 9:30pm
More information at right.

Lust, Caution
Ang Lee, 2007

This erotic espionage thriller, which won **ANG LEE** his second Golden Lion at the Venice Film Festival, is an adaptation of **EILEEN CHANG**'s 1979 homonymous novella. **TANG WEI** stars as Wong Chia Chi, a young university student who joins a resistance against the Japanese puppet government in Shanghai. She is tasked with seducing and killing Mr. Yee (**TONY LEUNG**), a high-ranking official, but as the assassination plot advances, Chia Chi's loyalty to the resistance—and her feelings for Mr. Yee—become increasingly complicated.

11/1 at **7:00pm** — runtime **158m** format **35mm**

When the Beat Drops
Jamal Sims, 2018

We all need an emotional boost after last week's selection. The one documentary to make it into this series, *When the Beat Drops* highlights the work of the Black and queer artists at the forefront of Atlanta's bubbling dance scene. Directed by choreographer **JAMAL SIMS** in a film only a dancer could make, *When the Beat Drops* is a propulsive showcase of contemporary underground dance and a powerful examination of the profound sacrifices artists make for their craft.

11/2 at **7:00pm** — runtime **85m** format **digital**

A Woman's Torment
Roberta Findlay, 1977

Originally a porno, we offer director **ROBERTA FINDLAY**'s preferred R-rated cut. Don and Frances are having marriage problems, in part due to Frances' deeply traumatized sister Karen who overhears them discussing sending her to an asylum. Karen runs away to an empty beach house and starts killing people as her mental state deteriorates. This horror sexploitation film's clever editing and distinct approach to horror make for a compelling experience.

11/2 at **9:30pm** — runtime **84m** format **DCP**

A Story from Chikamatsu
Kenji Mizoguchi, 1954

In 17th century Kyoto, Osan, the wife of a wealthy scroll-maker, is falsely accused of having an affair with Mohei, her husband's apprentice. When the two are sentenced to death in order to avoid humiliation for her husband, they go on the run. Considered one of **MIZOGUCHI**'s late masterpieces, *A Story from Chikamatsu* (a.k.a. *The Crucified Lovers*) details the journey of two star-crossed paramours bound by fate.

11/3 at **7:00pm** — runtime **102m** format **DCP**

Barbie
Greta Gerwig, 2023

In the beginning, there was Barbie. And then, there were *Barbillion*! It felt like a party—and we're bringing this party to Doc. Join us on your rollerblades, boats, rocket ships, and tandem bicycles to celebrate a film about individualism, cognitive dissonance, and Kens discovering the patriarchy. Plus, Gerwig cites Demy, Tati, Kubrick, Gene Kelly musicals, and more as filmic influences. Come see what *that's* all about. The dress code is hot pink.

11/4 at **4:00pm** — runtime **114m** format **DCP**
11/4 at **7:00pm**

Barbie
Greta Gerwig, 2023

Missed *Barbie*?
Loved *Barbie*?

You're in luck,
because this is a bonus screening.

Check out the capsule to the left for information about the film.

11/4 at **7:00pm** — runtime **114m** format **DCP**

NO SCREENING

Nothing made the cut.

The Battle of Chile
Patricio Guzmán, 1975–1978

Described by Pauline Kael as a testament to what Marxism in film could produce, this epic documentary spans the years leading up to and following the 1973 coup in Chile led by Augusto Pinochet and backed by the **CIA** (and distinguished alumni of **UCHICAGO**). A massive undertaking for the filmmakers, and to some degree the audience, *The Battle of Chile* reveals the open wound created by right-wing authoritarianism and the dashed hopes of a nation's social democracy.

There will be an intermission. Discussion with Prof. **DIANA SCHWARTZ-FRANCISCO** (CLAS) and **JUAN IGANCIO WILSON**.

11/5 at **2:00pm** — runtime **262m** format **DCP**
NOTE: earlier screening! & intermission

Sabotage
Alfred Hitchcock, 1936

This loose adaptation of **JOSEPH CONRAD**'s *The Secret Agent* is one of **HITCHCOCK**'s darkest films. **SYLVIA SIDNEY** stars as a woman who is horrified to discover that her husband is a terrorist agent. *Sabotage* was not a box office hit and Hitch himself later felt that its famous "boy with the bomb" sequence was a mistake. However, its stature has grown over the years, and critics such as **PAULINE KAEL** have hailed it as the masterpiece of his British period.

11/6 at **7:00pm** — runtime **76m** format **35mm**

The Miracle Woman
Frank Capra, 1931

One of many collaborations between director **FRANK CAPRA** and leading lady **BARBARA STANWYCK**, *The Miracle Woman* follows Florence Fallon, a preacher's daughter who becomes disillusioned with religion and stages phony miracles for a paying audience. Inspired by real-life evangelist **AIMEE SEMPLE MCPHERSON**, Sister Fallon is torn between her act and a chance at love.

11/7 at **7:00pm** — runtime **90m** format **35mm**

Pushing Hands
Ang Lee, 1991

More than 30 years later, **ANG LEE**'s feature debut remains a testament to his skill as a director. The first in his "Father Knows Best" trilogy, *Pushing Hands* is centered on Mr. Chu—a Tai Chi master—who moves from Beijing to New York to live with his son's family. It's a warm and touching film, shaped by themes like clashing cultures and generational differences, which continue to appear in Lee's later works.

11/8 at **7:00pm** — runtime **105m** format **DCP**

Strange Days
Kathryn Bigelow, 1995

A Y2K cyberpunk thriller with **RALPH FIENNES** and **ANGELA BASSETT**, directed by Kathryn Bigelow, based on a **JAMES CAMERON** story, with music by **PJ HARVEY**—*Strange Days* must have been a smash hit! As it turns out, audiences were unprepared for the scathing commentary on Clinton-era racism and misogyny, and the uncanny predictions on technology. Seen as a hidden gem of '90s sci-fi maximalism, *Strange Days* has earned a reevaluation as a socially conscious, forward-thinking take on the near-future dystopia.

11/9 at **7:00pm** — runtime **145m** format **35mm**
11/12 at **3:00pm**

Seeds (of Sin)
Andy Milligan, 1968

A family of shitty kids and a miserable-ass mother get together for Christmas dinner. Drama ensues as secrets are revealed, and soon a killer starts going around murdering the family members in gruesome ways. To some, this movie is just perverse and full of bad taste, reeking of a 42nd Street crowd's appetite, but beneath it there is a claustrophobic vision that may be of interest to enjoyers of such visceral experiences.

11/9 at **9:30pm** — runtime **84m** format **digital**

Gun Crazy
Joseph H. Lewis, 1950

Bart Tare, an ex-army man with a lifelong fixation on guns, meets Annie Starr, a sharpshooting carnival worker. The two strike up a hot-blooded romance centered around their shared fascination with firearms. When they find themselves broke and unemployed, Annie suggests they embark on a crime spree. An audacious and exhilarating film noir, Gun Crazy is a precursor to every lovers-on-the-run story that followed, including the ones of the French New Wave.

11/10 at **7:00pm**
11/11 at **7:00pm** — runtime **87m** format **35mm**

NO SCREENING

Fresh out of miscellany.

Gun Crazy
Joseph H. Lewis, 1950

Missed *Gun Crazy*?
Loved *Gun Crazy*?

You're in luck,
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Check out the capsule to the left for information about the film.

11/11 at **7:00pm** — runtime **87m** format **35mm**

Strange Days
Kathryn Bigelow, 1995

A Y2K cyberpunk thriller with **RALPH FIENNES** and **ANGELA BASSETT**, directed by Kathryn Bigelow, based on a **JAMES CAMERON** story, with music by **PJ HARVEY**—*Strange Days* must have been a smash hit! As it turns out, audiences were unprepared for the scathing commentary on Clinton-era racism and misogyny, and the uncanny predictions on technology. Seen as a hidden gem of '90s sci-fi maximalism, *Strange Days* has earned a reevaluation as a socially conscious, forward-thinking take on the near-future dystopia.

11/12 at **3:00pm** — runtime **145m** format **35mm**

Sambizanga
Sarah Maldoror, 1972

Made near the end of the Angolan War of Independence, *Sambizanga* is a rallying cry against Portuguese colonialism. A period piece set in the early days of the thirteen-year conflict, Maria (**ELISA ANDRADE**) searches for her husband, who has been imprisoned for his dissidence. Creating a moving portrait of countless Angolan freedom fighters, director **SARAH MALDOROR** casts a particular gaze towards the role of women in anti-colonial struggle.

11/12 at **6:30pm** — runtime **97m** format **DCP**

Bad Black
Nabwana Isaac Godfrey Geoffrey, 2016

From the Ugandan slum studio Wakaliwood of cult *Who Killed Captain Alex?* fame comes this *gonzo* action-comedy. After Bad Black (**NALYANGA GLORIA**), the biggest mafiosa in Uganda's capital city, steals from an American doctor, he must team up with Kung fu kid Wesley Snipes (**ROLEKH KABULE**) to take back his family heirloom. Bear witness to the dizzying action and witty script born of a self-taught MacGyver director and a whopping $65 budget.

11/18 at **7:00pm** — runtime **68m** format **DCP**
11/19 at **3:00pm**

You Only Live Once
Fritz Lang, 1937

Reformed ex-convict Eddie Taylor (**HENRY FONDA**) can't catch a break; when he's framed for murder, he goes on the lam with his lawyer's sympathetic secretary (**SYLVIA SIDNEY**). **FRITZ LANG**'s haunting, socially conscious melodrama has been called his best American film. Critic **DAVE KEHR** noted that Lang's style here had a huge influence on film noir: "it