



*doc films*  
*winter* 2023

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Doc Films dates back to 1932, making it the oldest student-run film society in the nation. The programming model is unlike any other in the Cosmos—offering a different film every day for prices that haven't been seen since the Dust Bowl. Whenever possible, screenings are celluloid prints, projected by those well-trained in the craft.

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[doc@docfilms.org](mailto:doc@docfilms.org)

*programming chairs* Hannah Halpern  
[programming@docfilms.org](mailto:programming@docfilms.org) Addison Wood

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[volunteer@docfilms.org](mailto:volunteer@docfilms.org)

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[shipping@docfilms.org](mailto:shipping@docfilms.org) Iris Yahi

*finance chair* Rocco Fantini  
[finance@docfilms.org](mailto:finance@docfilms.org)

*publicity chairs* Colby Lundak  
[publicity@docfilms.org](mailto:publicity@docfilms.org) Hannah Yang

*design chair* Eli Harrell  
[design@docfilms.org](mailto:design@docfilms.org)

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[librarian@docfilms.org](mailto:librarian@docfilms.org)

### ***pricing***

general admission .....	\$7
quarter pass .....	\$40

### ***address***

max palevsky cinema  
1212 east 59<sup>th</sup> street  
chicago, IL 60637

### ***online***

[www.docfilms.org](http://www.docfilms.org)  
[www.facebook.com/DocFilmsChicago/](http://www.facebook.com/DocFilmsChicago/)  
[@docfilmschicago](http://@docfilmschicago)

*If you want to get involved...we're always looking for dedicated volunteers to staff screenings, design posters, and distribute posters. Contact the volunteer chair, design chair, and/or publicity chair(s) (respectively) if you are interested in any of the above!*

## SPECIAL EVENT

### ***The Janes***

Emma Pildes & Tia Lessin, 2022

1/26 ~ 6:30pm

DCP ~ 102m

Nearly 50 years before *Roe v. Wade* was overturned in 2022, seven Chicago women were arrested and charged with building an underground network to provide illegal abortions—each facing up to 110 years in prison. These were ‘the Janes,’ an activist group which provided abortions to an estimated 11,000 women. This documentary, which includes interviews with the women of the collective, is an informative and vital viewing in a post-Roe America.

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Featuring panel with Heather Booth, an activist and founder of the underground abortion provider known as “the Jane!”

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Presented by YWCA Metropolitan Chicago, Chicago Foundation for Women, and the Center for the Study of Gender and Sexuality (CSGS).





RAMON FILM PRODUCTIONS  
presents

# Who Killed **CAPTAIN ALEX**

ENGLISH  
SUBTITLES!

**Uganda's First Action  
Packed Movie**

SPECIAL EVENT

***Who Killed Captain Alex?***

Nabwana Isaac Godfrey Geoffrey, 2010

3/4 ~ 7:00pm

DCP ~ 64m

What makes *Who Killed Captain Alex?* one of “DA BEST OF DA BEST MOVIES?!?!” Is it Ugandan Bruce Lee? A helicopter dogfight between the Tiger Mafia and the “Ugandan Ghetto Air Force?” Video Joker Emmie? A Wakaliwood production made on a shoestring budget of around \$200, *Who Killed Captain Alex?* gives any Hollywood blockbuster an inferiority complex. We promise you, this is the most entertaining film on the calendar, so come check it out!

*Sorry, Wrong Number* (1948)



## *Baby Face*

*The Films of Barbara Stanwyck*

MONDAY 7:00PM

programmed by Deany Cheng



Baby Face (1933)

Few actors then or now have been able to put together a career as eclectic as Barbara Stanwyck's. Growing up orphaned and starting out as a Ziegfeld girl and on Broadway before heading out west, she would become one of the great institutions of the then-nascent motion picture business, and was at one point the highest-paid star in all of Hollywood. While perhaps best-known today for her lead turns in *Double Indemnity* and *The Lady Eve*, Stanwyck was one of the most prolific and versatile stars of her time, successfully adapting her distinct, hard-boiled persona across the pre-Code, Code, and post-Code eras of Hollywood cinema. Her career is then in its way a palimpsest through which we can trace the early days of an American film industry that was still coming into its own: A dictionary for cinema before cinema had defined itself.

This selection of seven lesser-seen films (many in 35mm) from her oeuvre is an attempt to capture that breadth, featuring movies from all different directors (including luminaries like Frank Capra, Douglas Sirk, and Samuel Fuller) across three decades. Covering risqué pre-Code turns (*Ladies of Leisure*, *Baby Face*), top-flight dramas (*Stella Dallas*, *The Strange Love of Martha Ivers*, *All I Desire*), and genre fare from the bitter to the sweet (*Sorry, Wrong Number*, *Forty Guns*), this series is a celebration of one of cinema's most important and enduring figures.

**Ladies of Leisure**

Frank Capra, 1930  
1/9 ~ 7:00pm ~ 99m

**Baby Face**

Alfred E. Green, 1933  
1/23 ~ 7:00pm ~ 76m

\* **Stella Dallas**

King Vidor, 1937  
1/30 ~ 7:00pm ~ 106m

**The Strange Love of Martha Ivers**

Lewis Milestone, 1946  
2/6 ~ 7:00pm ~ 116m

**Sorry, Wrong Number**

Anatole Litvak, 1948  
2/13 ~ 7:00pm ~ 89m

**All I Desire**

Douglas Sirk, 1953  
2/20 ~ 7:00pm ~ 80m

**Forty Guns**

Samuel Fuller, 1957  
2/27 ~ 7:00pm ~ 80m

\* Print courtesy of the Academy Film Archive

† Print courtesy of the Library of Congress

*Surname Viet Given Name Nam* (1989)



## *Asian American Media*

TUESDAY 7:00PM

programmed by Carson Wang & Tien-Tien Jong

*Terminal USA* (1994)

The films and videos in this series forged the first cohesive movement of Asian American media, yet their obscurity belies their historical significance, the movement's radical leftist ethos, and its calls for social justice and solidarity between all colonized peoples. Asian Americans were active in the Black Panther Party, formed part of Fred Hampton's Rainbow Coalition, and joined with Black and Brown comrades in the 1968 Third World Liberation Front (TWLF). Asian American media was born out of this radicalism, with the first film collective, Visual Communications (VC), founded in the aftermath of the TWLF. This collectivized, anti-capitalist community cinema grew into the National Asian American Telecommunications Association (NAATA), which experimented with film form to provoke social change and maximize solidarity. This series surveys decades of VC and NAATA media and calls for a revival of their radical spirit.

Most of the films follow what Loni Ding called an "anti-slick" approach, rejecting both Hollywood classicism and art film auteurist modernism for a humble, subjective style in-between fiction and non-fiction. At the same time, this series argues against nostalgically idealizing a dead movement. Several entries act as critical interventions, with sharp stylistic and ideological departures from the main body of films, exposing failures such as the exclusion of Muslim and queer voices, and a dependence on and deference to the settler-colonial state. Beyond problematizing Asian American media, the persistence of an oppositional stance within this series shows that radical Asian American media continues beyond its original institutional boundaries.

**Ancestors in the Americas, Part 1 +  
The Chinese Exclusion Act**

Loni Ding + Ric Burns & Li-Shin Yu,  
2001 + 2017

1/3 ~ 7:00pm ~ 62m + 162m

**History and Memory: For Akiko and  
Takashige + Fresh Kill**

Rea Tajiri + Shu Lea Cheang, 1991 + 1994

1/10 ~ 7:00pm ~ 32m + 80m

**Chan is Missing**

Wayne Wang, 1982

1/17 ~ 7:00pm ~ 76m

**Surname Viet Given Name Nam**

Trinh T. Minh-ha, 1989

1/24 ~ 7:00pm ~ 108m

**Fall of the I-Hotel + Free Chol Soo Lee**

Curtis Choy + Julie Ha & Eugene Yi,  
1983 + 2022

1/31 ~ 7:00pm ~ 58m + 83m

**Sa-I-Gu + Bontoc Eulogy**

Dai Sil Kim-Gibson & Christine Choy + Marlon Fuentes, 1993 + 1995

2/7 ~ 7:00pm ~ 41m + 56m

**Forbidden City, U.S.A. +  
I Remember Dancing**

Arthur Dong + Nguyen Tan Hoang, 1989 + 2019

2/14 ~ 7:00pm ~ 56m + 5m

**Pieces of a Dream + Cruisin' J-Town +  
Wataridori: Birds of Passage**

Eddie Wang + Duane Kubo +

Robert A. Nakamura, 1974 + 1975 + 1976

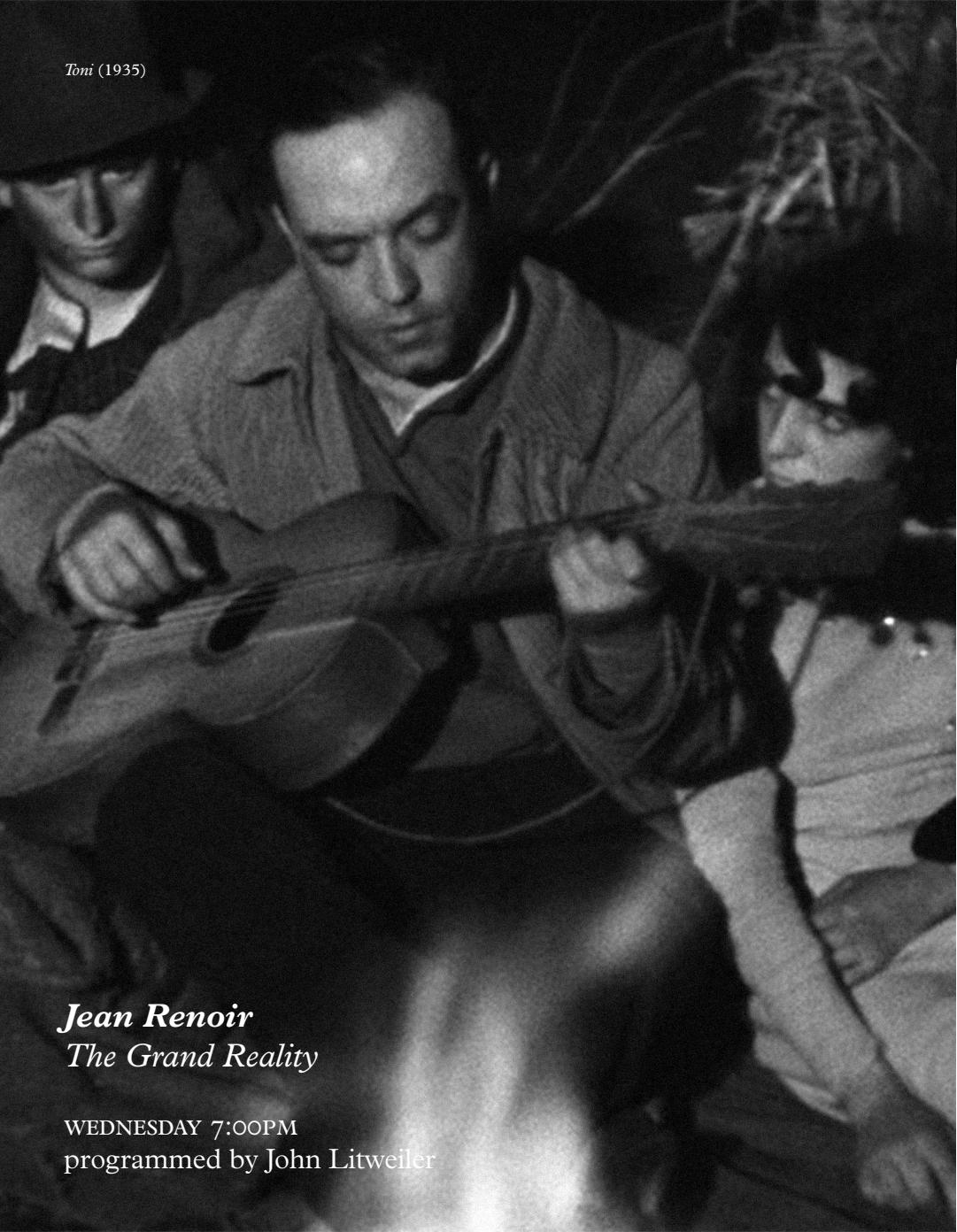
2/21 ~ 7:00pm ~ 30m + 24m + 37m

**Distance From Here + Terminal USA**

Bani Abidi + Jon Moritsugu, 2010 + 1994

2/28 ~ 7:00pm ~ 12m + 54m

*Toni* (1935)



***Jean Renoir***  
***The Grand Reality***

WEDNESDAY 7:00PM  
programmed by John Litweiler



*“Jean Renoir stands on his own: the greatest of European directors: very probably the greatest of all directors.”*

— Orson Welles

Jean Renoir had all kinds of stories to tell—comedies, tragedies, thrillers, satire, tales from classic literature. These stories are overflowing with life, said Martin Scorsese, “the little surprises and harmonies and beauties of character and atmosphere and light that make up experience.” Most of all, Renoir gives us unforgettable human beings from all walks of life. Their passions, their faiths, their failings move us, for as he wrote, “You see, in this world, there is one awful thing, and that is that everyone has his reasons.”

A son of painter Pierre-Auguste Renoir, Jean began directing in 1921. His great period was the 1930s. By mid-decade, while grim fascist dictatorships in three bordering countries thundered toward world war, his films began reflecting anti-fascist, anti-racist, socialist ideals. After his two greatest movies were banned in occupied France, he escaped to America.

The freedom Renoir allowed his actors, his love of location filming, and his missed deadlines made him unpopular with Hollywood's studios. Though he became a U.S. citizen, he returned to filming, with less success, in France in the 1950s. By then Italian and Indian realism and France's New Wave were strongly influenced by him. Movie lovers rejoice that his masterpiece *The Rules Of The Game* (1939) is now being rereleased in theaters. In 2022, as smogs of racist, anti-democracy, anti-human rights movements threaten America, Renoir's clear-eyed realism and optimism are most welcome.

DCP ***La Chienne***  
Jean Renoir, 1931  
1/4 ~ 7:00pm ~ 96m

DCP ***Boudu Saved from Drowning***  
Jean Renoir, 1932  
1/11 ~ 7:00pm ~ 85m

DCP ***Toni***  
Jean Renoir, 1935  
1/18 ~ 9:30pm ~ 82m

DCP ***The Crime of Monsieur Lange***  
Jean Renoir, 1936  
1/25 ~ 7:00pm ~ 84m

DCP ***Grand Illusion***  
Jean Renoir, 1937  
2/1 ~ 7:00pm ~ 114m

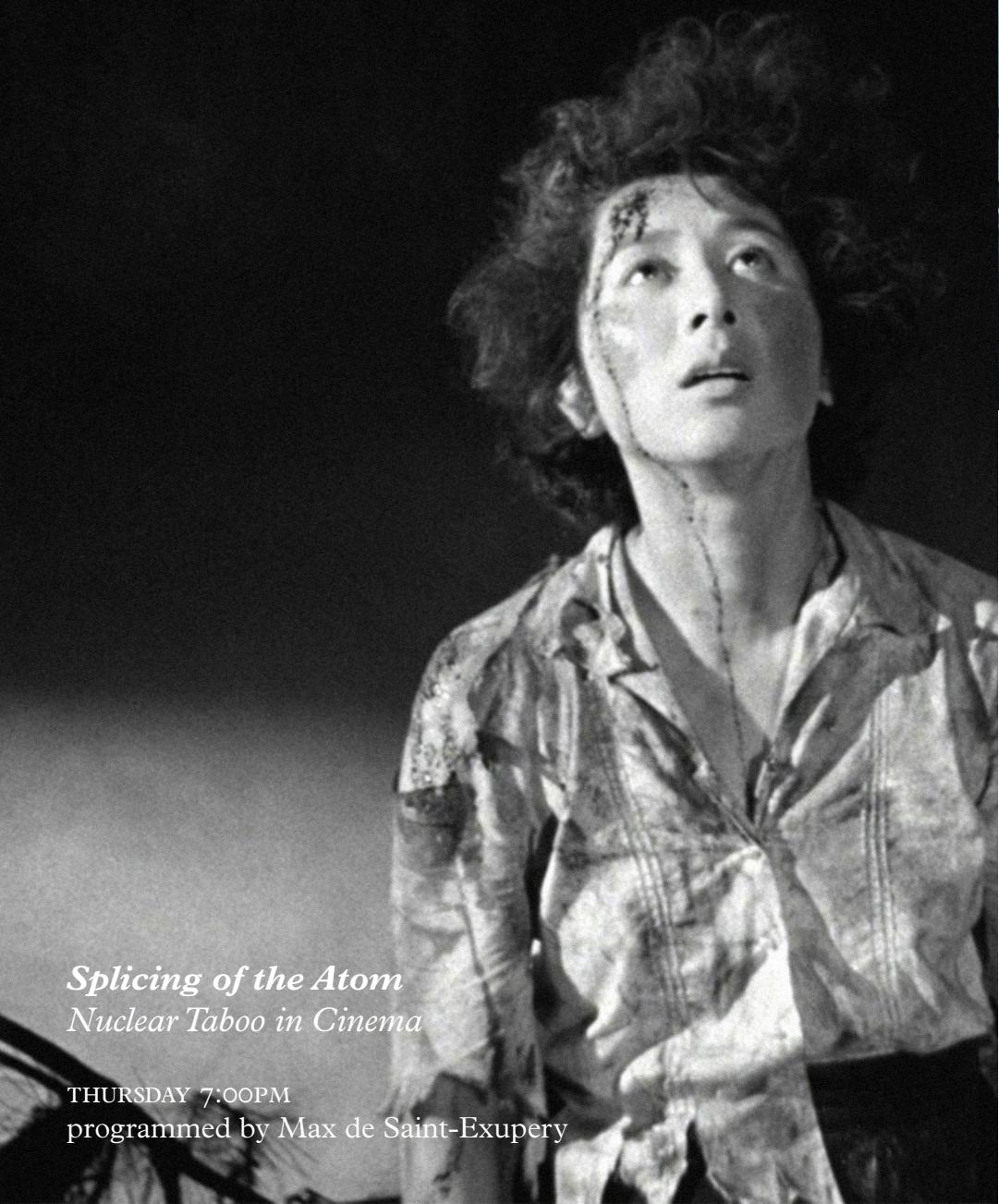
35mm ***La Bête Humaine***  
Jean Renoir, 1938  
2/8 ~ 7:00pm ~ 100m

digital ***The River***  
Jean Renoir, 1951  
2/15 ~ 7:00pm ~ 99m

35mm ***Elena and Her Men***  
Jean Renoir, 1956  
2/22 ~ 7:00pm ~ 95m

35mm ***Swamp Water***  
Jean Renoir, 1951  
3/1 ~ 7:00pm ~ 88m

*Hiroshima* (1953)



*Splicing of the Atom*  
*Nuclear Taboo in Cinema*

THURSDAY 7:00PM  
programmed by Max de Saint-Exupery



Ever since the dropping of the first atomic bombs publicly and devastatingly led to the end of World War 2, nuclear weapons have played an undeniable role in shaping our world's geopolitics, energy industry and pop culture. The perpetual paranoia of sudden atomic annihilation has and continues to seep its way into global cinema and filmmaking, inspiring directors and audiences alike to question how the individual and society can respond to and coexist within an age of nuclear powers beyond our control.

Each film in the series depicts nuclear weapons or energy across a variety of narrative perspectives, cultures and tones. Films such as *Grave of the Fireflies*, *Hiroshima* and *Godzilla* retell and reimagine the historical tragedies of the Kobe Fire Bombings, Little Boy and the Lucky Dragon 5 Incident from the nation that witnessed them firsthand, whereas *Fail Safe*, *La Jetée* and *When the Wind Blows* play into contemporary culture fears and speculation by transforming the atomic war into fabricated realities. In spite of their bleakness, these stories remind us of the (non-Mushroom shaped) light at the end of the tunnel by providing a glimpse into a spectrum of forms of reflection and coexistence, whether it be through retroactive satire (*The Atomic Café*) or through self-acceptance and maintain faith in a seemingly cold world (*Winter Light*). Across such a tonal range, audiences are certain to find something terrifying, awe-inspiring and comforting in each film.

**Grave of the Fireflies**

Isao Takahata, 1988  
1/5 ~ 7:00pm ~ 89m

**Hiroshima**

Hideo Sekigawa, 1953  
1/12 ~ 7:00pm ~ 104m

**Winter Light**

Ingmar Bergman, 1963  
1/19 ~ 7:00pm ~ 81m

**The Atomic Café**

Jayne Loader, Kevin & Pierce Rafferty, 1982  
2/2 ~ 7:00pm ~ 86m

**Godzilla**

Ishirō Honda, 1954  
2/9 ~ 7:00pm ~ 96m

**Fail Safe**

Sidney Lumet, 1964  
2/16 ~ 7:00pm ~ 112m

**La Jetée + When the Wind Blows**

Chris Marker + Jimmy Murakami, 1962 + 1986  
2/23 ~ 7:00pm ~ 28m + 84m

**The China Syndrome**

James Bridges, 1979  
3/2 ~ 7:00pm ~ 122m

digital+  
DCP

*Blair Witch Project* (1999)



***Blow Up My Video***  
*Movies Shot on Video, Shown on Film*

THURSDAY 9:30PM

programmed by Zachary Vanes & Brian McKendry



*Bamboozled* (2000)

At the beginning of the new millennium, the most daring (and certainly the thriftiest) independent filmmakers opted to shoot their features and shorts on video. The movies of this era blended the rigorous aesthetics of Dogme95 with Hollywood genres, reality TV, and observational documentary. While approaching untouchable subjects, filmmakers used video to create moments of comedy, horror, and beauty that were overwhelming in their rawness and veracity. However, when they appeared in theaters they did so in a hybrid format—not-quite-film and not-quite-video.

Despite being shot on DV tape, three-quarter inch, and other standard definition formats, the movies included in this series were created with the expectation that they would be distributed and shown on celluloid film. The video to film or “film-out” transfer process was accomplished by a variety of technologies, the most common being the CRT recorder, which essentially involved a camera pointed at a television display monitor. Video projectors certainly existed, but movie theaters remained committed to celluloid exhibition (and unable or unwilling to invest in a completely new system).

While all this sounds strange in an era when movies are regularly shot on film and transferred to digital formats in order to have widespread distribution, this series intends to provide a window into that not-so-long-ago moment when the existing infrastructure demanded the opposite. It also offers a chance to appreciate some of the most influential films of the past twenty-five years in their original transmedia context.

***Blair Witch Project***

Daniel Myrick & Eduardo Sánchez, 1999  
1/5 ~ 9:30pm ~ 81m

***Bamboozled***

Spike Lee, 2000  
1/12 ~ 9:30pm ~ 135m

***The Forest for the Trees***

Maren Ade, 2003  
1/19 ~ 9:30pm ~ 81m

***Boardinghouse***

John Wintergate, 1982  
2/2 ~ 9:30pm ~ 88m

***Dancer in the Dark***

Lars von Trier, 2000  
2/9 ~ 9:30pm ~ 140m

***28 Days Later***

Danny Boyle, 2002  
2/16 ~ 9:30pm ~ 113m

***Jackass: The Movie***

Jeff Tremaine, 2002  
2/23 ~ 9:30pm ~ 85m

***Trash Humpers***

Harmony Korine, 2009  
3/2 ~ 9:30pm ~ 78m

*Synecdoche, New York* (2008)



***Philip Seymour Hoffman***  
*A Retrospective*

FRIDAY 7:00PM  
programmed by Rocco Fantini



25th Hour (2002)

*"I didn't go out looking for negative characters: I went out looking for people who have a struggle and a fight to tackle. That's what interests me."*

– Philip Seymour Hoffman

In the actor's obituary, the New York Times described Philip Seymour Hoffman as "perhaps the most ambitious and widely admired American actor of his generation." Hoffman's versatility, brilliance, and scene-stealing presence makes his often-troubled characters a joy to watch. Although he lacked the stereotypical "look" of a Hollywood star, Hoffman—thrust into acting after being inspired by a stage production of Arthur Miller's *All My Sons* as a child—never failed to breathe humanity into every on-screen role he took on. Whether playing an empathetic male nurse in *Magnolia*, a distressed theater professor in *The Savages*, or a deranged cult leader in *The Master*, Hoffman always captivated audiences, elevating each film he starred in by virtue of his sheer talent.

Through this retrospective, Doc Films will present an exciting selection of Hoffman's filmography, offering a mix of fan-favorites (*Synecdoche, New York*), blockbusters (*Hunger Games*), and more subtle works (*Love Liza*). Whether or not one is a major fan of Philip Seymour Hoffman—although, frankly, who isn't?—doesn't change the fact that this series has something for all audiences. And, as we near the tenth anniversary of the actor's untimely death, these screenings will allow Doc-goers to soak in some truly masterful performances.

**Synecdoche, New York**  
Charlie Kaufman, 2008  
1/6 ~ 7:00pm ~ 123m

**Magnolia**  
Paul Thomas Anderson, 1999  
1/13 ~ 7:00pm ~ 183m

**Love Liza**  
Todd Louiso, 2002  
1/20 ~ 7:00pm ~ 90m

**The Hunger Games: Catching Fire**  
Francis Lawrence, 2013  
1/27 ~ 7:00pm ~ 156m

**Scent of a Woman**  
Martin Brest, 1992  
2/3 ~ 7:00pm ~ 157m

**The Savages**  
Tamara Jenkins, 2007  
2/10 ~ 7:00pm ~ 113m

**The Master**  
Paul Thomas Anderson, 2012  
2/17 ~ 7:00pm ~ 137m

**25th Hour**  
Spike Lee, 2002  
2/24 ~ 7:00pm ~ 135m

**A Most Wanted Man**  
Anton Corbijn, 2014  
3/3 ~ 7:00pm ~ 122m

*Neptune Frost* (2021)

*The Docshees of Idasherin*

New Releases

SATURDAY 7:00PM

programmed by Hannah Halpern and Addison Wood



*Don't Worry Darling* (2022)

DCP      ***Don't Worry Darling***  
Olivia Wilde, 2022  
1/7 ~ 7:00pm ~ 123m

DCP      ***Decision to Leave***  
Park Chan-wook, 2022  
1/14 ~ 7:00pm ~ 138m

DCP      ***The Woman King***  
Gina Prince-Blythewood, 2022  
1/21 ~ 7:00pm ~ 135m

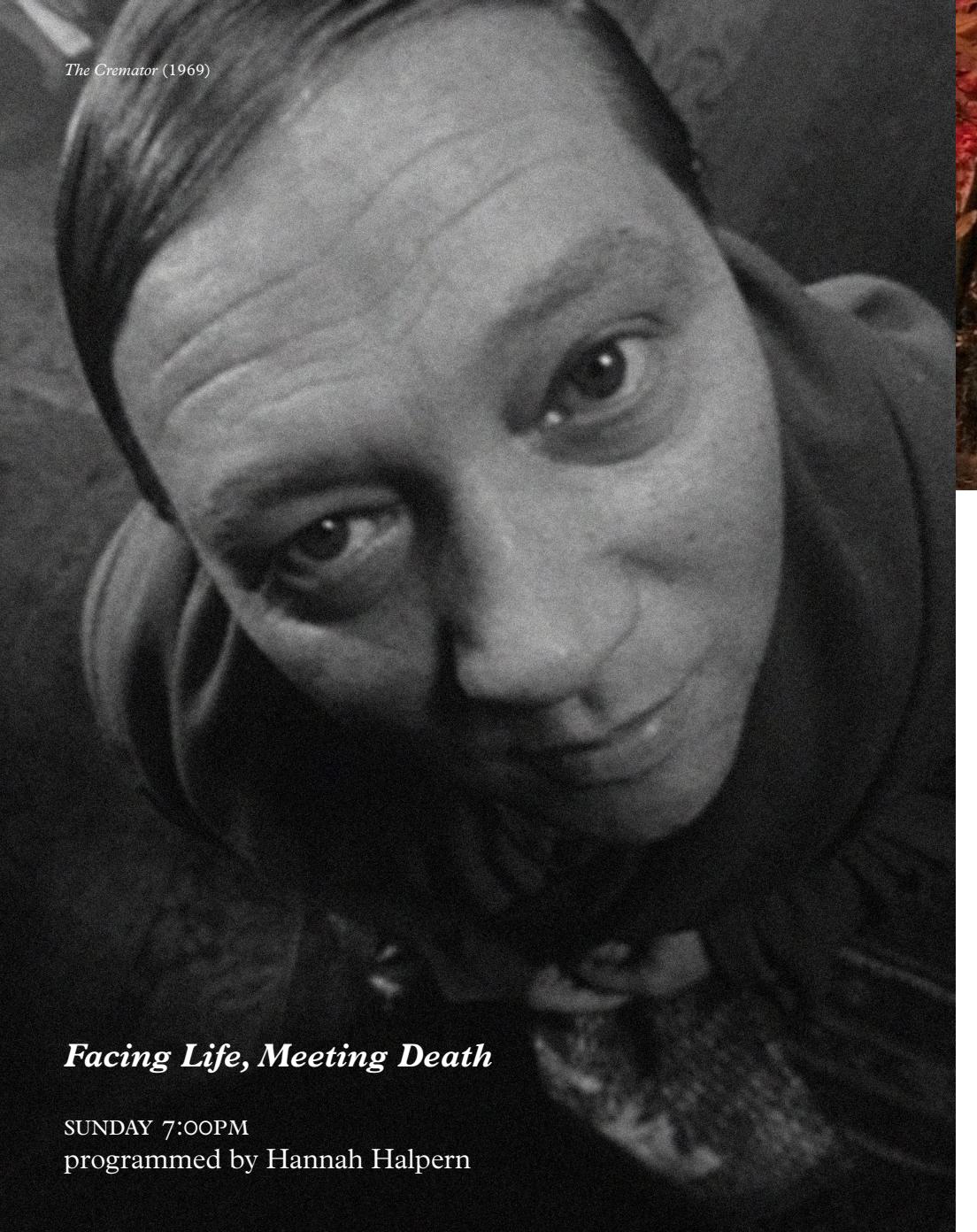
DCP      ***Inu-Oh***  
Masaki Yuasa, 2022  
1/28 ~ 6:15pm ~ 98m

DCP      ***Neptune Frost***  
Saul Williams & Anisia Uzeyman, 2021  
2/4 ~ 7:00pm ~ 110m

DCP      ***Black Panther: Wakanda Forever***  
Ryan Coogler, 2022  
2/11 ~ 7:00pm ~ 161m

DCP      ***The Banshees of Inisherin***  
Martin McDonagh, 2022  
2/18 ~ 7:00pm ~ 114m

DCP      ***Bardo, False Chronicle of a Handful of Truths***  
Alejandro González Iñárritu, 2022  
2/25 ~ 7:00pm ~ 159m



*The Cremator* (1969)

## ***Facing Life, Meeting Death***

SUNDAY 7:00PM

programmed by Hannah Halpern

“It completely overwhelmed me. I was shaken to the core.” So said Ingmar Bergman of *The Phantom Carriage* (1921), which he watched at least once a year. Victor Sjöström’s silent masterpiece and Bergman’s own *Seventh Seal* (1957) feature as the two Swedish titles in this death-focused lineup, with two Japanese films (*Ikiru*, 1952; *The Ballad of Narayama*, 1958), two American (*Death Takes a Holiday*, 1934; *Dead Man*, 1995), one Iranian (*Taste of Cherry*, 1997), one Czech (*The Cremator*, 1969) and one German title (*Destiny*, 1921) playing alongside them.

A trans-continental representation of the ultimate inevitability, “Facing Life, Meeting Death” lends a darkness to your Sunday nights, just as cold and bleak as the Chicago winter demands. The series is inspired by that visceral paralysis, the captivating dread that death elicits; yet its purpose is not, in fact, to induce existential despair. While focused on encounters with death—some with the “person,” others with the prospect—at its core, this series is about living. Accompanying the grim subject matter of each of these films is a certain *joie de vivre*—an acknowledgment of the end to come, but not without a loving regard for the now. This series, then, is a celebration of life; it is about the way that knowledge of death, and confrontation with it, enriches life while we are still within it.

- \* 35mm  
DCP
- Ikiru**  
Akira Kurosawa, 1952  
1/8 ~ 7:00pm ~ 143m
- The Seventh Seal**  
Ingmar Bergman, 1957  
1/15 ~ 7:00pm ~ 96m
- The Phantom Carriage**  
Victor Sjöström, 1921  
1/22 ~ 7:00pm ~ 106m
- Taste of Cherry**  
Abbas Kiarostami, 1997  
1/29 ~ 7:00pm ~ 99m ~ Night Owls Event
- 35mm  
digital  
DCP
- Death Takes a Holiday**  
Mitchell Leisen, 1934  
2/5 ~ 7:00pm ~ 79m
- Dead Man**  
Jim Jarmusch, 1995  
2/12 ~ 7:00pm ~ 121m
- The Ballad of Narayama**  
Keisuke Kinoshita, 1958  
2/19 ~ 7:00pm ~ 98m
- The Cremator**  
Juraj Hertz, 1969  
2/26 ~ 7:00pm ~ 95m
- Destiny**  
Fritz Lang, 1921  
3/5 ~ 7:00pm ~ 98m

\* 35mm print courtesy of the Japan Foundation

