

About Us (Doc Films)

Doc Films reaches 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. Anyone can volunteer. Anyone can program. Everyone is invited.

Batman

(Tim Burton, 1989) • Put Danny Elfman's theme over anything, and it exudes gothic regality. A generation of kids ran through doorways and hopped over furniture humming this score, while another generation ran down their VHS tapes with their mouths watering at the newest, truest cinematic adaptation of DC's dark tragedy of Bruce Wayne. No longer does the Batman comically foil mischief; he breaks bones, quiets sexual desires, and bows under the death of his parents and fellow citizens. Tim Burton thrilled millions, but there was a not-so-silent body of comic book acolytes who were disappointed in the lack of loyalty. Featuring the musical talents of Prince.

The Black Godfather

(John Evans, 1974) • He's the godfather of the ghetto. He's black. Brutal. Beautiful. The foxiest chicks in town are standing in line; the Mafia is running for cover. J.J. is his name, power is his

game. He's the Black Godfather. He put a super gang together to take the Mafia apart. The war is on, and the stakes are the meanest streets of the ghetto, and a multimillion dollar heroin empire. And when the Mafia kidnaps the Black Godfather's daughter, it's not just revenge, it's not just murder—it's a massacre! It's Black Godfather against White Godfather in a showdown of the baddest. Starring Rod Perry as the title character.

The Girl with the Dragon Tattoo

(David Fincher, 2011) • Read the book? Seen the original? Don't dismiss so quickly. This American remake packs a big-budget cast-stacked punch, roundhoused by Rooney Mara's vicious, delicious Oscar-nominated performance as Lisbeth Salander. Our necropunk anti-heroine and Daniel Craig resolve a twoscore standing mystery revolving around a molestation and murder. Salander's motivations—shock, humiliation, revenge—are the leitmotifs of Reznor's scorching jet-engine score and Fincher's crisp visual style. Winner of the Oscar for Best Film Editing.

Back to the Future

(Robert Zemeckis, 1985) • This Universal favorite jumps from Reaganomics and MTV to the pre-sexual revolution era. Marty McFly befriends an oddball inventor whose experiment with his time-traveling DeLorean goes awry, sending Marty and his savory glutes on a collision course with Mom and Dad circa 1955. Things

get tricky when Marty learns that his very existence is threatened by the fact that his past future-mother wants to bone him instead of his rat-whispering (cf. *Willard*) father.

Cloud Atlas

(Tom Tykwer & The Wachowski Starship, 2012) • There is no way to tru-tru describe *Cloud Atlas*. The six stories, interrelated and casted all by the shapeshifting likes of Tom Hanks, Halle Berry, Ben Whishaw, Doona Bae, Hugo Weaving (to name but a few), both tell and ask what it means to be part of a human race. Doesn't sound like your thing? This comet of a movie doesn't fit into a blurb, a trailer, or even a single screening. Consider this mandatory viewing from your friends at Doc.

E.T. The Extra Terrestrial

(Steven Spielberg, 1982) • Spawning generations of children who croak "E.T. fone hoam" and hold their fingers up to flashlights, the classic piece of Spielbergian nostalgia follows Elliott, the boy enchantingly terrified enough to harbor the eponymous alien. He plays with E.T., teaches E.T., learns to be human and free from E.T., but it is a reverie that only childhood knows. John Williams' un-abashedly emotional score takes us there. We laugh together, we cry together. It's the movies.