doc films
WINTER 2013

Series Programmers: Jack Hamm, Alex Stein, Kevin Kosek, Jack Hamm, Kevin Kosek, Max Frank, Haley Markbreiter, Max Frank, Haley Markbreiter, Haley Markbreiter

Co-Sponsored by the France Chicago Center

Featuring Live Piano Accompaniment by Yuan-Chen Li

MONDAY
Quench the Devil's Thirst
The Films of Robert Mitchum

JANUARY 7 — 1ST WEEK
7:00 The Story of G.I. Joe
William Wellman, 1945
Archival · 35 mm · 108 min
Ernie Pyle was a war correspondent with millions of readers throughout the country. This semi-fictionalized film, which tells the story of Pyle's efforts in North Africa and Italy, features Burgess Meredith as the stout-hearted reporter, but the true star of the movie is Mitchum—the commander of the infantry unit to which Pyle is attached. The role vaulted him to legitimate A-list status and yielded his first (and only) Oscar nomination.

2ND WEEK
14 Pursued
7:00 Raoul Walsh, 1947 *(print courtesy of the Sundance Collection at the UCLA Film & Television Archive)*
35 mm · 101 min
Pursued represents a quantum leap in the maturity of this Hollywood Western, and its sophisticated psychological techniques would deeply influence the genre. Key to the story is Mitchum in his role as Jeb, a troubled man who witnessed the murder of his whole family during his childhood. As an adult, he struggles to make sense of the tragedy that haunts his memories—but the killers may still be around, lurking in unsuspected places…

3RD WEEK
21 Out of the Past
7:00 Jacques Tourneur, 1947 *(Print courtesy of the Library of Congress)*
Archival · 35 mm · 97 min
Featuring one of Mitchum's best-remembered roles, *Out of the Past* is a quintessential film noir. There's the duplicitous *femme fatale* (Jane Greer as a gangster's moll), the manipulative villain (a young, sinister Kirk Douglas), and Mitchum himself as the world-weary, morally ambiguous protagonist with a shadowy past. As the story begins, he tries to hide out in a small town and lead a normal life, but he cannot escape all the people who are out to get him.

4TH WEEK
28 The Driver*
7:00 Walter Hill, 1978 *(*special event, not part of the series)*
35 mm · 91 min
A professional driver steals cars to serve as getaway means for big heists. A detective hot on the trail of the cowboy who's never been caught. A player, connections, teeth, punk kids, and colored masks. With tangible Melvillian influence, auteur Walter Hill (*The Warriors*, *48 Hrs.*) transplants Alain Delon's honorable *Samourai* from rain-soaked Paris to the neon-lit streets of Los Angelas. Tarantino: "the coolest movie ever made." New 35mm print.

5TH WEEK
4 The Night of the Hunter
7:00 Charles Laughton, 1955
Archival · 35 mm · 93 min
Amazingly, *The Night of the Hunter* was Charles Laughton's first—and last—directorial effort. Mitchum crafts one of the most frightening villains in screen history with his performance as Harry Powell, false preacher, fanatic, and murderer. Few actors have ever been so adept at bringing out pure terror in an audience, which Mitchum accomplishes through his commanding physical presence and his distinctive, unforgettably creepy voice.

6TH WEEK
11 Fast Times at Ridgemont High*
7:00 Amy Heckerling, 1982 *(*special event, not part of the series)*
35 mm · 90 min
Based on Cameron Crowe's experiences as an undercover journalist at a San Diego high school, *Fast Times* follows four students as they navigate the comedic waters of young love, part-time employment, and public education. The cast includes Nicolas Cage, Forest Whitaker, and, of course, Sean Penn as Jeff Spicoli. It must be so difficult for him to wake up every day knowing that he delivered his best performance ever way back in 1982.

7TH WEEK
18 Cape Fear
7:00 J. Lee Thompson, 1962
35 mm · 105 min
This thriller, deliberately styled after Alfred Hitchcock, features another of Mitchum's finest villainous performances, this time as Max Cady, an ex-convict who has sworn revenge upon Sam Bowden (Gregory Peck), whose testimony resulted in his conviction. Weaving his revenge, Cady begins to stalk Bowden's family. The situation culminates in a suspenseful confrontation on their houseboat—one of the most thrilling sequences in film history.

8TH WEEK
25 El Dorado
7:00 Howard Hawks, 1967 *(print courtesy of the Academy Film Archive)*
Archival · 35 mm · 126 min
This once-in-a-lifetime collaboration between Hawks, Mitchum, and John Wayne is something of a remake of Hawks and Wayne's earlier *Rio Bravo*, with Wayne repeating his role as the stalwart hero and Mitchum taking over for Dean Martin as the drunken, washed-up comrade. Masterful in their own right are the opening credits, featuring Olaf Wieghorst's beautiful paintings and George Alexander's rendition of the title song.

9TH WEEK
4 Secret Ceremony
7:00 Joseph Losey, 1968
35 mm · 105 min
It's a triumvirate of cinematic titans as Mitchum joins Elizabeth Taylor and Mia Farrow in a bizarre psychological drama. Taylor plays an aging prostitute, still sorrowing over the long-ago death of her daughter; Farrow is a young woman who bears a strange resemblance to the lost child, and Mitchum (in one of his greatest villainous roles) is the vicious stepfather who tries to break up the strange relationship developing between the two women.

10TH WEEK
11 The Yakuza
7:00 Sydney Pollack, 1974
35 mm · 123 min
The titanic duo of original writer Paul Schrader (his first filmed script) and rewrite man Robert Towne lends a touch of brilliance to this Japan-set thriller. Often listed as one of Hollywood's most "authentic" depictions of Japanese culture, the film features Mitchum as aged detective Harry Kilmer, who enters Tokyo in search of a friend's kidnapped daughter. In addition to his conflict with the gangsters behind it, he must of course confront his own past.

TUESDAY
In Search of a Style
The Eclectic Quevre of Louis Malle

8 The Silent World
7:00 Jacques Cousteau & Louis Malle, 1956 *(print courtesy of the Academy Film Archive)*
Archival · 16 mm · 86 min
Before *The Life Aquatic with Steve Zissou*, there was *Le Monde du silence* with Jacques Cousteau, which captured many of the particularities and experiences Wes Anderson would fictionalize. Cousteau was an innovator, a scientist, an artist, an inventor (and since he does blow up a coral reef with underwater dynamite, a jerk). The film reveals the alien beauty of marine life and landscapes, was the first documentary to win the Palme d'Or.

15 Elevator to the Gallows
7:00 Louis Malle, 1958
35 mm · 88 min
Confused alibis, mistaken identities, and criminal plots populate this thriller, the rising water from which the French New Wave broke. Nothing is black or white but the cinematography. Miles Davis' trumpet moans as Jeanne Moreau and Maurice Ronet scramble to save themselves. The blaze of the interrogation room lamp, a cigarette's glow in a dark elevator, bright white faces, the black void surrounding them: the makings of a new kind of film noir.

22 Zazie in the Metro
7:00 Louis Malle, 1960
35 mm · 89 min
Following ten-year-old Zazie on her first visit to Paris, we see the upside-down nonsense world of adulthood, the hubbub of cosmopolitan life, and all the fun of childhood innocence and mischief. Malle worked to recreate the surrealist style of the novel by utilizing fast and slow motion, jump cutting, changes in scale, and other playful visuals. Come and watch to revisit your youth or to see the colorful sights and sounds of '60s Paris.

29 The Fire Within
7:00 Louis Malle, 1963
35 mm · 108 min
Alain Leroy contemplates life, death, literature, and the exigencies of suicide. He pulls a pistol and tosses it from one hand to the other. Will today be the day he ends it all? He wanders through Versailles and Paris as he visits old friends at a strange and estranged dinner party. This film, which Roger Ebert calls "a triumph of style," recalls Malle's earlier work with Robert Bresson. Plus, the music and cinematography make it unmissable.

5 Calcutta
7:00 Louis Malle, 1969
35 mm · 105 min
In May 1968, Malle returned to Paris after five months of filming a documentary in India, and he realized that the footage from Calcutta could make a feature in its own right. The city's political unrest, economic inequality, and growing slums were relevant to the Parisian protesters of the May Movement. Minimalist narration, precise cameawork, and the city's troubled beauty align to reveal a portrait of social injustice and cultural wonder.

12 Murmur of the Heart
7:00 Louis Malle, 1971
35 mm · 118 min
1950s France: Laurent, 14-year-old lover of literature and bebop, is in his heyday. But when he must go with his mother to a spa to treat his heart murmur, everything changes. Said Malle, "My passion for jazz, my curiosity about literature, the tyranny of my two elder brothers, how they introduced me to sex—this is pretty close to home." Relive the palpitations of pubescence and the murmurs of maturity with this all-too-real coming-of-age story.

19 Lacombe, Lucien
7:00 Louis Malle, 1974
35 mm · 138 min
A young man joins the Vichy police after being rejected from the French Resistance of WWII. For Lucien, it's all about power: making a name, wielding a gun, and becoming an authority. He's ignorant, mean, and insensitive; a bully who escapes his own anonymity through cruelty. As Vincent Canby wrote, we know "only that the times made possible his short, disastrous season in the sun…[he] must remain forever mysterious, forever beyond our sympathy."

26 Atlantic City
7:00 Louis Malle, 1980
35 mm · 104 min
Scene: a decaying city, lit by neon casino marquees amid the ocean fog. Burt Lancaster is Lou, a has-been mobster who thinks he can talk the talk but hasn't really walked the walk. Cocaine, stolen from the mob, turns up and havoc ensues. Surprises crop up in every dead-end alleyway, brown Cadillac, deserted boardwalk, and back-room poker game. The film garnered a Golden Lion at the Venice Film Festival and six Academy Award nominations.

5 My Dinner with Andre
7:00 Louis Malle, 1981
35 mm · 110 min
A chic restaurant in SoHo, 1981. Playwright/actor Wallace Shawn sits across the table from avant-garde theatre figure Andre Gregory. They talk. And talk, and talk and talk. But the whirlwind dialogue of ideas about art, life, New York, humanity, and the impending doom of civilization keeps the film exciting. Screenwriter/stars Shawn and Gregory make this a one-of-a-kind, exchange of ideologies that will keep your head on its toes.

12 Au Revoir Les Enfants
7:00 Louis Malle, 1987
35 mm · 104 min
A French school harbors Jewish boys during the German Occupation. The story is simple but full—perhaps because it is true. In his youth, Malle went to a similar school, and the situation played itself out in much the same way. Memories of youth resonate in this treatise on the destruction of boyhood and innocence as the effects of war creep into the schoolyard. The film received the Venice Film Festival's Golden Lion and seven César Awards.

WEDNESDAY
Happy Together
Wong Kar-wai and Christopher Doyle

9 As Tears Go By
7:00 Wong Kar-wai, 1988
9:30
35 mm · 102 min
Wong's debut finds him still searching for his own vision, while giving viewers a peek at how—and where—the master foot soldier who doesn't have much "til he meets his beautiful cousin Ngor (Maggie Cheung). As they fall in love, Wah begins Fly (Jacky Cheung) is handed an impossible mission from their cruel triad boss.

16 Paranoid Park
7:00 Gus Van Sant, 2007
9:00
35 mm · 85 min
Zeroing in on Pacific Northwest skate culture, Van Sant and Christopher Doyle build a story of guilt and adolescent anxiety in this patient, ghostly film. Alex, played by non-professional actor Gabe Nevins, is a teenage skater who accidentally commits a grisly crime. Juggling a splintering family, skater obligations and a girlfriend who leaves him cold, Alex burrows ever further into himself as he searches for a way out of his torment.

23 Days of Being Wild
7:00 Wong Kar-wai, 1990
9:00
35 mm · 94 min
With lush visuals, overwhelming mood and languid narrative, Wong comes into his own. Leslie Cheung is Yuddy, who never met a heart he couldn't break. But Yuddy remains tormented by the mother he never knew, and strained relations with his adoptive mother. Carina Lau and Maggie Cheung co-star as Yuddy's lovers; Andy Lau as a kind-cop. This film also marks the start of Wong's fruitful relationship with cinematographer Christopher Doyle.

30 Psycho
7:00 Gus Van Sant, 1998
9:30
35 mm · 105 min
Ignored by critics and audiences upon release, this cinematic experiment has accumulated grudging re-evaluations in subsequent years. By remaking Hitchcock's classic shot for shot, Van Sant didn't offend cinema so much as start a debate on artistic appropriation. Doyle is on cinematographic duty, and, in a move befitting his idiosyncratic life, was one of the few approached cast and crew members mad enough to join Van Sant.

6 Ashes of Time
7:00 Wong Kar-wai, 1994
9:00
35 mm · 93 min
Wong's attempt to apply his filmmaking style to the martial arts genre resulted in a film as beautiful as it is beguiling. Loosely based off a popular *wuxia* novel, a star-studded Asian cast led by Leslie Cheung, Brigitte Lin and Maggie Cheung appear as swordsmen, hitmen and brokenhearted drifters marooned in China's vast and interiors. Wong recut the film in 2008; this is the version in circulation today.

13 Fallen Angels
7:00 Wong Kar-wai, 1995
9:00
35 mm · 96 min
Initially conceived as the third segment to *Chungking Express*, *Fallen Angels* developing darkness convinced Wong to expand the story into its own film. Leon Lai stars as a hitman enjoying a successful working relationship with his employer (Michelle Reis), only for the pair to become obsessed with each other. Takeshi Kaneshiro also appears in a subplot involving the most idiosyncratic mute with the oddest odd jobs ever depicted on film.

20 In the Mood for Love
7:00 Wong Kar-wai, 2001
9:00
35 mm · 98 min
The most rapturously received film of the 2000's, Tony Leung and Maggie Cheung give unforgettable performances as neighbors struggling to come to terms with their developing personal relationship as well as their failing marriages. Few movies have ever looked better, and one gorgeous shot follows another: narrow corridors, tight spaces, secret rendezvouses, and impeccably dressed men and women grappling with unconsummated love.

27 Happy Together
7:00 Wong Kar-wai, 1997
9:00
35 mm · 96 min
Wong decamps to Argentina for this story of two gay lovers from Hong Kong. Trapped in a wretched romance, they move to Buenos Aires, desperate to reignite their relationship. Leslie Cheung (in what would be his final Wong Kar-wai film) plays an abusive prima donna who torments his introverted lover (Tony Leung). Far darker and bleaker than his earlier work, *Happy Together* scooped Wong a Best Director trophy at the 1997 Cannes Film Festival.

4 Secret Ceremony
7:00 Joseph Losey, 1968
35 mm · 105 min
It's a triumvirate of cinematic titans as Mitchum joins Elizabeth Taylor and Mia Farrow in a bizarre psychological drama. Taylor plays an aging prostitute, still sorrowing over the long-ago death of her daughter; Farrow is a young woman who bears a strange resemblance to the lost child, and Mitchum (in one of his greatest villainous roles) is the vicious stepfather who tries to break up the strange relationship developing between the two women.

6 Hero
7:00 Zhang Yimou, 2002
9:00
35 mm · 99 min
Christopher Doyle's sumptuous visuals and unique use of color carried over from Wong's pictures to this *wuxia* epic directed by China's most well-known filmmaker. A nameless swordsman (Jet Li) arrives at the Emperor's palace claiming to have killed China's three most feared assassins. As he tries to convince the Emperor of his feats, his adventure unfolds in lush *Rashomon*-style flashbacks. Also stars Tony Leung, Maggie Cheung and Donnie Yen.

13 2046
7:00 Wong Kar-wai, 2004
9:30
35 mm · 129 min
Leung returns as Mr. Chow, his character from *In the Mood for Love*. The film follows Mr. Chow as he lives with the aftermath of the previous film, hopelessly, helplessly, consorting with one woman after another. *2046* also stars Zhang Ziyi as a fiery cabaret performer, Faye Wong as a shy hotel owner's daughter, Gong Li as a mysterious professional gambler, and Carina Lau from her role in *Days of Being Wild*.

THURSDAY
Foreign Americana

10 Detour
7:00 Edgar G. Ulmer, 1945
35 mm · 67 min
This once-obscure movie, made by Austrian immigrant Ulmer for a tiny Poverty Row studio, has become known as one of the finest works of film noir. Its protagonist is hitchhiker Al (Tom Neal) who becomes mixed up in the accidental death of a man who gives him a lift. Afraid he'll be implicated, Al quickly blunders into the clutches of a *femme fatale* (Ann Savage), who tries to entice him to pose as the dead man.

17 Caught
7:00 Max Ophüls, 1949 *(print courtesy of the Sundance Collection at the UCLA Film & Television Archive)*
Archival · 35 mm · 88 min
Ophüls made just four American films. *Caught* represents his delicious revenge on Howard Hughes, that weird symbol of the American Dream-turned-nightmare. Hughes had hampered Ophüls' early efforts to establish himself in Hollywood (nicknaming "The Oaf" and then firing him from the directorial chair). *Caught*'s Hughes stand-in (hateful, wife-abusing millionaire Smith Ohlrig, played by Robert Ryan) is not too far off from the real thing.

24 The Trouble With Harry
7:00 Alfred Hitchcock, 1955
35 mm · 99 min
By 1955, the Master of Suspense had worked in the States for a mere fifteen years, yet this film is one of his best (and funniest) examinations of American culture. Harry—citizen of a small, weird American town—has died. And the trouble begins when several different people, convinced that they are responsible, try to hide the body. The movie is Shirley MacLaine's screen debut and Hitchcock's first collaboration with Bernard Hermann.

31 Sunset Boulevard
7:00 Billy Wilder, 1950
35 mm · 110 min
Wilder, that renowned expert in American idiomatic dialogue, spoke zero English until his mid-20s. Wilder's film career began in his native Austria, but took off once he reached the U.S. By 1950, he understood Hollywood heartlessness well enough. This tragedy of faded silent-film star Norma Desmond (Gloria Swanson), narrated by the corpse of hack screenwriter, Joe Gillis (William Holden), is one of cinema's most moving and self-aware tales.

7 Advise and Consent
7:00 Otto Preminger, 1962 *(Restored by the Academy Film Archive with funding from the Andrew J. Kuehn Jr. Foundation)*
Archival · 35 mm · 139 min
This critical look at the American government tells the story of Secretary of State. Leffingwell faces accusations of Communist connections (dating back to his wild young days at the University of Chicago) and must endure a contested confirmation process in the Senate. The movie also features Charles Laughton's last screen performance as the leader of the anti-Leffingwell faction.

14 ❤Midnight Cowboy❤
7:00 John Schlesinger, 1969 *(The first and only X-rated film to win an Academy Award for Best Picture.)*
35 mm · 113 min
Brit-born director Schlesinger guides Dustin Hoffman and newcomer Jon Voight through seedy, '60s New York. Voight, as a naïve Texan dishwasher lost in the big city, is revelatory, and has the misfortune of meeting and befriending Hoffman's lowlife con man as he steadily wastes away. Sordid and gritty, it's the Big Apple in all of its pre-sanitized, pre-Giuliani splendor.

21 Chinatown
7:00 Roman Polanski, 1974
35 mm · 130 min
Polanski's homage to the Hollywood noirs of yore was not only his last American production, but also his finest. The year is 1937. In L.A., Evelyn Mulwray (Faye Dunaway) hires private investigator J.J. "Jake" Gittes (Jack Nicholson) to shadow her husband's every move. It's an undisputed classic buoyed by Robert Towne's great screenplay, Polanski's masterful direction, and a performance by Nicholson that enshrined his status as a Hollywood legend.

28 The Killers
7:00 Robert Siodmak, 1946
35 mm · 103 min
German director Siodmak takes on the work of Ernest Hemingway. The source story recounts the murder of a boxer by two hit men, but these events take up only the first twenty minutes of the movie; Siodmak continues the story with a flashbacked depiction of an insurance investigator's examination of the dead man's past. Burt Lancaster makes his first movie appearance as our deceased protagonist, opposite Ava Gardner as his deceitful girlfriend.

7 Paris, Texas
7:00 Wim Wenders, 1984 *(print courtesy of the Sundance Collection at the UCLA Film & Television Archive)*
Archival · 35 mm · 147 min
German director Wenders logs the miles and hits the road as he follows Travis—a scraggly, haunted man who wanders out of the Mojave Desert in search for his brother, his son, and his wife. With several starts and stops in Los Angeles, Wenders and cinematographer Robby Müller unspool frame after frame of gorgeous, desolate shots of the Texas desert, billboards, motels, and the quintessential American symbol: the open road.

14 Brokeback Mountain
7:00 Ang Lee, 2005
35 mm · 134 min
So often labeled as "that gay cowboy" movie, Lee's Wyoming love story is relatable to all regardless of sexuality, nationality, and political stance. Lee (*The Wedding Banquet*, *Eat Drink Man Woman*) is sensitive and assured in his Oscar-winning direction. He gets courageous performances from Heath Ledger, Jake Gyllenhaal, Michelle Williams and Anne Hathaway. And, of course, the West looks breathtaking.

31 Little Man, What Now?
9:15 Frank Borzage, 1934
35 mm · 98 min
Hovering on the edge of poverty, Hans and Lammchen (Margaret Sullavan) must keep their marriage a secret from Hans' evil boss, who not only would refuse to hire a married man, but wants Hans to marry his daughter. Meanwhile, Lammchen is pregnant and trying to decide whether to keep the baby, and the Weimar Republic is falling apart. Sullavan is at her trembly best, as is Borzage, former Hollywood darling until he fell out of style and died.

7 D.C. Cab
9:45 Joel Schumacher, 1983
35 mm · 100 min
Albert Hockenberry (Adam Baldwin) is the new kid on the block in Washington D.C. He dreams of revitalizing his father's run-down taxi company, but he's dealing with a motley crüe of hapless drivers. Filmdrunk dubbed the cast of players in D.C. Cab a "murder's row of randomness": among them are Mr. T ("I told you fools to stay in school!"), Gary Busey, and Bill Maher. When these guys hit the streets of D.C., guess what hits the fan.

14 Touch of Evil
9:30 Orson Welles, 1958
35 mm · 95 min
Darkness descends on a small Mexican border town. Tick, tick, tick, tick, boom. Murder, deceit, and tension unravel. Janet Leigh and Charlton Heston co-star alongside Welles as the brooding, slug-of-the-earth Captain Hank Quinlan. Restored and re-edited by Walter Murch in 1998, this cut is as true to Welles' original vision as possible (the director's cut was lost to time after the studio edited the film for its initial release).

21 Saboteur
9:45 Alfred Hitchcock, 1942
35 mm · 109 min
Hitchcock's wartime thriller stars Robert Cummings as Barry, an aircraft factory worker who goes on the run after he is wrongfully accused of starting a fire that killed his best friend. In time, he discovers that the sabotage was actually executed by a group of Nazi spies led by a deceptive Texas rancher. As he chases the true saboteur across the country, Barry befriends a lovely lady (Priscilla Lane) and meets a coupl'a oddballs.

28 The Good Fairy
9:15 William Wyler, 1935
35 mm · 98 min
In an early Sturges screwball gem, Margaret Sullavan plays Lu devious, drunken meat-packing millionaire makes importunate advances toward her, she tells him she's married, picking a struggling lawyer Dr. Max Sporum. He then gets swept up in Konrad's devious plans. But who will win Lu's heart?

FRIDAY
Raising Coen
Joel & Ethan, Where Art Thou?

10 Frankenstein
9:00 James Whale, 1931
35 mm · 70 min
It's alive! It's alive! Although it altered many of the foundational elements of Mary Shelley's novel, James Whale's film adaptation has proved itself to be the definitive version of the tale of the "Modern Prometheus." A foundational film in the wondrous Universal Monster series, it established Boris Karloff as Hollywood's greatest purveyor of horror and mystery. Also featuring Colin Clive as Henry ("Don't Call Me Victor") Frankenstein.

17 Do the Right Thing
9:00 Spike Lee, 1989
35 mm · 120 min
It's the hottest day of the year at Danny Aiello's Brooklyn pizzeria. Spike takes his sweet time delivering those pies, but less in dropping those F-bombs. The film tells the story of a neighborhood's simmering racial tension, which ultimately culminates in tragedy. Lee's masterpiece is funky, colorful, and beautiful. As relevant today as upon its release in 1989, *Do the Right Thing* is simply one of the best movies ever made.

24 Back to the Future
9:00 Robert Zemeckis, 1985
35 mm · 116 min
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 father.

31 D.C. Cab
9:45 Joel Schumacher, 1983
35 mm · 100 min
Albert Hockenberry (Adam Baldwin) is the new kid on the block in Washington D.C. He dreams of revitalizing his father's run-down taxi company, but he's dealing with a motley crüe of hapless drivers. Filmdrunk dubbed the cast of players in D.C. Cab a "murder's row of randomness": among them are Mr. T ("I told you fools to stay in school!"), Gary Busey, and Bill Maher. When these guys hit the streets of D.C., guess what hits the fan.

15 The Big Lebowski
7:00 Joel & Ethan Coen, 1998 *(coincides with White Russian Night at The Pub)*
9:30
12 AM
Chandler's *The Big Sleep* is driven through Los Angeles with acid, pot, and White-Russians in the tank. Jeff Bridges is the chillest, er, Dude, but Buscemi, Goodman, Julianne Moore, Flea, and Philip Seymour Hoffman contribute as much salt-of-the-earth insanity. Nymphomania, micturation, the porn industry, bowling, and nihilism meet. It could only have been concocted by two Minnesota Wittgensteinian enthusiasts. But that's just, like, my opinion, man.
35 mm · 119 min

22 O Brother, Where Art Thou?
7:00 Joel & Ethan Coen, 2000
9:15
11:30
Ulysses Everett McGill (George Clooney), Pete Hogwallop (John Turturro), and Delmar O'Donnel (Tim Blake Nelson) escape a water nymphs, God, a bank robbery, a hit single, and a $1.2K booty. Beautiful KKK are stepping stones on the way. Cinematographer Roger Deakins paints in a beautiful dry n' dusty Depression-era Delta sepia. Neither Joel nor Ethan have read Homer's Odyssey (but we know *you* have).
35 mm · 108 min

28 The Man Who Wasn't There
7:00 Joel & Ethan Coen, 2001
9:15
11:30
1949. Billy Bob Thornton chain-smokes and broods as Ed Crane. Adultery, blackmail, war, death, and Heisenberg's uncertainty principle unfurl in Santa Rosa, California. Sniffing a sack of dough, Crane drives in to dry cleaning. The stink of 1940s noir and Albert Camus are here, shot in lush black and white. Joel Coen shared Best Director Award with David Lynch (for *Mulholland Drive*) at the 2001 Cannes Film Festival for this picture.
35 mm · 116 min

31 Barton Fink
7:00 Joel & Ethan Coen, 1991
9:15
11:30
A New York City playwright desperately tries to write scripts for Hollywood in the run-down Hotel Earle. Writer's block, his jovial neighbor (insurance salesman John Goodman), and a bizarre and violent series of Polanski- and Kubrick-esque events prove disastrously distracting. Equal parts film noir, horror, postmodern Künstlerroman, and buddy flick, *Barton Fink* collected Palme d'Or, Best Director, and Best Actor at the Cannes Film Festival.
16 mm · 116 min

7 All That Heaven Allows
10:00 Douglas Sirk, 1955
35 mm · 89 min
Jane Wyman is a rich widow, lovely, and bored with her country club friends. When she tells her kids, they buy her a TV. Then she meets Rock Hudson—poor, young, handsome, and her gardener. They fall in love. Get engaged. She's finally happy and everyone else is… horrified, forcing Jane to chose between her children's disapproval and her man. Sirk's masterpiece is famous for its saturated colors and frame-within-frame shots.

14 E.T. the Extra-Terrestrial
9:45 Steven Spielberg, 1982
35 mm · 115 min
Spawning generations of children who creak "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 ET, teaches ET, learns to be human and free from ET, but it is a trauma that only childhood knows. John Williams' unabashedly emotional score takes us there. We laugh together, we cry together. It's the movies.

SATURDAY
Docopolis
Second Runs and Other Gems

12 Looper
7:00 Rian Johnson, 2012
9:15
Time travel hasn't been invented, but in the future, it will have been. The mob ports human trash back to the present, untraceable, where Loopers dispose of the bodies and collect their cash. Still, the future looms, so each Loop must close (killing your future self makes for a rough existential crisis). Acutely aware of the tropes and missteps of its genre, *Looper* gets everything right, standing proudly as the best sci-fi film in a generation.
35 mm · 118 min

19 Cosmopolis
7:00 David Cronenberg, 2012
9:15
Playboy plutocrat Eric Packer (Robert Pattinson) travels through Manhattan in his limousine on a quest for a haircut. Along the way he conducts his business, meets with a variety of lovers, gets his prostate checked, and observes the city's legions of protesters. Be sure to catch Cronenberg's latest; it's based on a novel more than a decade old, but more relevant than ever in the days of the Occupy movement.
35 mm · 109 min

26 Holy Motors
7:00 Leos Carax, 2012
9:15
French auteur Leos Carax's first feature film since 1999 stars his longtime collaborator Denis Lavant as a businessman who gets ferried around Paris in a white stretch limo driven by an enigmatic female chauffeur. At each stop, the man does an elaborate costume and acts out a different role—bag lady, CGI model, accordionist, and more. The self-reflexive film is full of references to both film history and the digitization of contemporary cinema.
35 mm · 116 min

2 Sleepwalk With Me
7:00 Mike Birbiglia, Seth Barrish, 2012
9:00
Birbiglia's first movie is based on his own off-broadway, one-man comedy show known by the same name. It was co-written and co-produced by Ira Glass, of *This American Life* fame. It tells the story of Matt's inability to connect with or commit to his girlfriend and his frustration with his career as a touring comedian. Ultimately, Matt discovers an outlet in sleepwalking. Enjoy dreamy shenanigans and the tortured path to self-discovery.
35 mm · 90 min

9 The Man with the Iron Fists
7:00 RZA, 2012
9:00
RZA (of the Wu-Tang Clan) directed this martial-arts film and co-wrote it with Eli Roth (the Bear Jew in *Inglourious Basterds* and director of *Hostel*). Set in 19th century China, the film is about a group of warriors that joins forces to save its village from destruction. Starring RZA as a weapon-building freed slave, Russell Crowe as a knife-wielding, opium-addicted soldier, and Lucy Liu as the madam of the local brothel.
35 mm · 96 min

16 Skyfall
7:00 Sam Mendes, 2012
9:45
James Bond is back and the sky is falling. Or something. The title is a bit cryptic, honestly. What did you expect from Sam Mendes? I know what you're thinking: this movie's going to suck, just like *Quantum of Solace* and *American Beauty*. But wait! The guy from *No Country for Old Men* plays the villain, and Judi Dench reprises her role as M. And, most thrillingly of all, Roger Deakins is the cinematographer. James Bond is back!
35 mm · 143 min

23 Cloud Atlas
7:00 Tom Tykwer & The Wachowski Starship, 2012
10:15
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.
35 mm · 172 min

2 Last Year at Marienbad
7:00 Alain Resnais, 1961
9:00
One of the great puzzle-boxes of Modernist cinema, *Last Year at Marienbad* follows an unnamed man and woman engaged in a bizarre ritual of erotic confusion, seduction, and madness at an epic upper-crust party in a mysteriously geometric palace. Did they have an affair the year earlier as he insists, or have they in fact never met, as she claims? A disorienting formal masterpiece, it's a work of astounding beauty and grand, bottomless intricacy.
35 mm · 94 min

8 No Country For Old Men
7:00 Joel & Ethan Coen, 2007
9:30
12 AM
A West Texas drug deal gone awry. By fate, chance, or conscience, the paths of a sheriff, a hunting pronghorn, and hitmen intertwine over a $2 million satchel. The Coen Brothers' cat-and-mouse masterpiece was adapted from the Cormac McCarthy novel of the same name. The film presents a ruthless and suffocating Western classicism that is reminiscent of the works of Anthony Mann, Sam Peckinpah, and Sergio Leone.
35 mm · 122 min

9 Samsara
7:00 Ron Fricke, 2011
9:30
MCA of the Beastie Boys leaves us a visual survey of the peoples of the world and our place in nature. A sudden urge crushes, to escape oneself. Busby Berkeley's crowd-deliria, patterns emerge from the movement of the many. Like *Koyaanisqatsi*, on a precipice, a distant horizon, jump out, not to suicide, but to join the whole, to be one with nature. Every soul asks "whether 'tis nobler in the mind to suffer…or to take up arms against a sea…"
35 mm · 102 min

15 A Serious Man
7:00 Joel & Ethan Coen, 2009
9:15
11:30
Drawing on their own memories of growing up in the Jewish communities of suburban Minnesota during the 1960s, this quiet masterpiece is easily the Brothers' most personal film to date. The trials and tribulations of Larry Gopnik (Michael Stuhlbarg), a professor of physics at a local community college, are elaborated with the Coens' usual sense of comic fatalism, but also include a rare dose of affection.
35 mm · 106 min

16 The Master
7:00 Paul Thomas Anderson, 2012
9:45
Paul Thomas Anderson's latest is about big ideas enacted on a small scale. At the film's center are Freddie Quell, an erratic veteran, Lancaster Dodd, a magnetic religious leader, and Peggy Dodd, Lancaster's enigmatic wife. The three use each other, with varying success, to test their views of humanity, and, as the film progresses, the trinity grows increasingly interdependent. But, like in many threesomes, someone is inevitably left in the cold.
35 mm · 143 min

SUNDAY
1928
The Last Great Year of Silent Film

13 The Passion of Joan of Arc
7:00 Carl Theodor Dreyer, 1928
Archival · 35 mm · 110 min
Joan of Arc is often called the greatest silent picture. Dreyer filmed it entirely in close-ups and medium shots, the inquisitors leering from low-angle perspective, in grotesque high-contrast light. We see how much they spit. But Joan trembles, and is radiant. Played by stage-star Falconetti, who had no film training, Joan could have only existed in silent cinema, which, unburdened by dialogue, told stories with the face instead.

20 The Wind
7:00 Victor Sjöström, 1928 *(with live piano accompaniment)*
35 mm · 95 min
The Wind stars Lilian Gish, the mute art's frailest, loveliest star. In one of MGM's last silent flicks—and her own last silent role—Gish is sent to a tiny house in the Texas desert, wracked by a wind that is meant to drive women insane. Gish is beautiful, so men start forcing themselves on her. But the only one she loves already has a wife. Gish reluctantly marries someone else, and spends the rest of the film slipping in and out of madness.

27 The Docks of New York
7:00 Josef von Sternberg, 1928 *(with live accompaniment, print courtesy of the Sundance Collection at the UCLA Film & Television Archive)*
35 mm · 76 min
Mae is a prostitute, who, destitute and ashamed, throws herself into the river. She is saved by Bill, who marries her but leaves the next morning. But story matters little to Sternberg, who wanted to play his films upside down. Then, instead of being distracted by plot, his audience would look: at Betty's linen dress, fog, quiet moments of trust and tenderness, "a spectacle at once breathtakingly beautiful and chokingly oppressive" (Dave Kehr).

3 The Circus
7:00 Charlie Chaplin, 1928 *(with live piano accompaniment)*
35 mm · 71 min
Chaplin runs into a circus ring, is accidentally hilarious, gets hired by the ragtag troop. But the second he tries to be funny, he isn't. Why not? What makes something funny? And how different are laughter and tears? Chaplin made *The Circus* while divorcing his 16-year old wife and sleeping with the starlet of his show (Merna Kennedy). Trivia: the circus tent burned down, the monkey-tightrope scene took 200 takes, And Chaplin won his first Oscar.

10 The Patsy
7:00 King Vidor, 1928 *(with live piano accompaniment, print courtesy of the Library of Congress)*
35 mm · 78 min
The Patsy stars Marion Davies, wife of William Hearst, who only let his wife act in Serious Films. It's too bad—Davies was a comic actress, and she shines as Pat, in love with Tony, who's dating her sister, Grace. In one heartbreaking scene, Pat watches, chomping celery, as the two lovers drive away. In another, she apes the three greatest silent stars (Gish, Murray, Negri). Vidor's quiet tribute to an era he knew was ending.

17 Fall of the House of Usher
7:00 Jean Epstein, 1928 *(with live piano accompaniment, print courtesy of Cinematheque Francaise)*
Archival · 35 mm · 63 min
Roderick Usher is painting a portrait of his wife. She is dying, while the painting looks more and more alive… Epstein is known for his forwards and backwards slow motion. Leaves blow across a gaping hallway. Then they blow in reverse. But his real obsession was capturing, magnifying gestures about to happen—someone on the verge of laughing, bursting into tears. A Poe adaptation on the Cinematheque Francaise's gorgeous, hand-tinted print.

24 The Man Who Laughs
7:00 Paul Leni, 1928 *(with live piano accompaniment, print courtesy of the Library of Congress)*
Archival · 35 mm · 110 min
Gwynplaine's face is cut into a permanent grin so that he could "laugh forever at his fool of a father" who upset King James. Gwynpla