# 

**SUNDAY** 

## **Essay Films**

9 evenings showcasing some of the most personal, political, and argumentative films you'll ever see.

Sunday matinees can be found in the Weekend portion of the calendar.

All films are screened in the Max Palevsky Cinema, in Ida Noyes Hall, 1212 East 59th Street, unless otherwise noted. For more information, call our otline at 773•702•8575. All foreign language films are screened with English subtitles. Admission • \$4 (Sunday matinee • \$3) Associate Membership • \$25 w/Winter 2006 Carryover • \$23 Series curated by Kian Bergstrom, Alphonzo Stein, Ethan Stanislawski, Annie Sheng, Aaron Greenberg, Kathy Geier, and Jon Hertzberg. Additional blurbs by Kyle Westphal, Fred Pfeiffer, Sara Raftery, Alex Ensigr nd Elizabeth Hackett. Calendar design by Luke Joyner

April 2 • 7:00 Eadweard Muybridge: Zoopraxographer A delightful and funny examination of Muybridge's pioneering work in instantaneous photography and his role in the invention of cinema.

F for Fake Orson Welles, 1976 • 85m One of Welles last works, and possibly his greatest achievement, F For Fake began as a documentary by François Reichenbach on the art forger Elmyr de Hory. Once Welles got his hands on the footage, though, the project turned into an examination of the epistemological possibilities of cinema it-

April 9 • 7:00 Subtitled "Scenes of the Third World War, 1967-1977," A Grin Without A Cat is Marker's epic historical essay on the political struggles of the wars in Vietnam, Bolivia, and Chile, and the near-revolutions of 1968, Marker's film refuses to dissociate political revolution from the machinery and effects of cinema. More than any thing else, the film is a damning look at the uses of media by and about political movements, no matter what their goals may be. About this film, Marker wrote, "Some think the third World War will be set off by a nuclear missile. For me,

April 16 • 7:00 Tongues Untied A profound and furious exploration of the so-

shatter America's brutalizing silence around matters of sexual and racial difference.' W.R.: Mysteries of the Organism W.R. smashes together a documentary on Wil by the Nazis and the U.S. FDA, interviews with Tuli Kupferberg and Jim Buckley, and a

Tongues Untied attempts, says director Riggs, to

fictional story about a Yugoslav sexpot and a Russian figure skater. "Comrade lovers, for your health's sake, fuck freely!" April 23 • 7:00 Reassemblage Profit & Nothing But! Images of the World and the Inscription of War Based on three years spent conducting field work in West Africa, Reassemblage focuses on the lives of rural Senegalese women. Raoul

Peck's Profit moves the focus to Haiti to exthat doesn't exist, where intellectual discus sion has become a luxury." Using an Allied surveilance photograph of Auschwitz, *Images* considers the very possibilities of truthful rep-April 30 • 7:00 Act of God

**New Domestic Animal** Natural Habitat London

London captures a great city in deep decline. Narrated by Paul Scofield, Keiller's masterful film is a fiendishly complex concatenation of the fragments of a city still able to shock one out of quotidian existence, a desperate effort to mythologize a place that has abandoned its

May 7 • 7:00 Diary of a Yunbogi Boy Introduction to Arnold Schoenberg's 'Accompaniment to a Cinematic Scene' Danièle Huillet & Jean-Marie Straub, 1973 • 16m Cinevardaphoto Agnès Varda, 2004 • 96m

Varda's portmanteau film comprises three first about a peculiar exhibition, the second about a peculiar photograph, and the third about images of the Cuban revolution. Prenese policies towards Koreans, and a combina tion of Schoenberg's work with stock footage of bombing in Southeast Asia. May 14 • 7:00

1857: (Fool's Gold) Diotima Nitrate Kisses Barbara Hammer, 1992 • 67m In Nitrate Kisses, Hammer explores a supextensively using archival footage and contemporary interviews with four homosexual couples. Preceded by *Talking Picture*, "a provo-

cational essay on the role of film audience,"

May 21 • 7:00 The Ister David Barison & Daniel Ross, 2004 • 189m Starting with a 1942 talk Martin Heidegger gave on Friedrich Hölderlin's poetry, The Ister explores Heidegger's thought within its geographical context as a kind of accompaniment to the lecture. With commentary by philosophers Philippe Lacoue-Labarthe, Jean-Luc Nancy, and Bernard Stiegler and the filmmaker Hans-Jürgen Syberberg, Barison and Ross's film travels along the course of the Danube, which the Greeks called 'istros,' from Romania to the Black Forest, delving into issues of ethics,

technology, and Heidegger's Nazi affiliations as it analyzes the history and implications of his philosophical project. May 28 • 7:00 Rock Hudson's Home Movies

The biggest heart-throb of the 1950s narrates his cinematic life story from beyond the grave, stringing clips of his own movies together to tell a new tale, one of his barelycloseted sexuality. Finished William F. Jones, 1997 • 75m

Once upon a time, William E. Jones clipped an advertisement for a phone-sex hotline because he liked the photograph of gay por-nography star and 'Marxist Messiah' Alan Lambert. A year later, Lambert killed himself, and Jones set out to find out why, ending up with this much acclaimed film.

## **MONDAY**

### **A Conscious West**

Five westerns that deal with controversial and relevant social issues.

Decaloque Kieslowski's monumental cinematic adaptation of the 10 commandments.

March 27 • 7:00 The Unforgiven John Huston, 1960 • 125m John Huston's masterful western about race focuses on the Zacharys, a Southwest Cattle family: mother Mathilda (Lilian Gish), sons Ben and Cash (Burt Lancaster and Audie Murphy) and daughter Rachel (a radiant Audrey Hepburn in her only Western). The family live an idyllic life until a rumor circulates that Rachel is not a Zachary at all, but rather a Kiowa Indian. The once friendly town folk grow increasingly hostile to the Zachary clan

A meeting for individuals interested in volunteering at Doc will take place in the cinema at 5:30 P.M. April 3 • 7:00

as they learn the truth about the rumor. 35mm

Hombre Martin Ritt, 1967 • 111m Considered by some to be Paul Newman's greatest western (as well as being Elmore eonard's first novel to be converted to film), Hombre focuses on John Russell (Paul Newman), a white man raised by Apaches, as he interacts with a stagecoach full of whites from various backgrounds and classes, as they travel across Death Valley. Filled to the brim with a myriad of wonderful character actors - Frederic March, Richard Boone, Martin Balsam, etc. — Hombre handles the complexities of race and class as well as any

April 10 • 7:00 A Fistful of Dynamite Sergio Leone, 1972 • 158m Beginning with a quote from Chairman Mao

"The revolution is not a dinner party..."), Spaghetti master Sergio Leone takes the auience on a two hour ride with IRA agent John Mallory (James Coburn) and Mexican Bandito/Revolutionary Juan Miranda (Rod Steiger) as they rob, kill, and demolish, all in the name of progress. Referred to by J.Hoberman of the Village Voice as "a relentless exercise in class vengeance", FOD magnificently displays the dizzying landscape of 1960's revolutionary politics. (Original Italian title: *Giù la Testa*; alternate American

> April 17 • 7:00 Blazing Saddles

Mel Brooks, 1974 • 93m A Mel Brooks masterpiece, BS (gotta love a bad pun...) ingeniously deconstructs the western genre, and along the way tackles race, gender, sexuality, big business and lecould do this film justice, the story includes all of the following, in rough chronological order: quicksand, lots of Johnsons, a boozy gunslinger, a Yiddish-speaking Indian chief, a tricky temptress, a mammoth subhuman named Mongo, cream pies, and more. Set-ting up and breaking down all barriers, including the line between set and studio, Blaz ing Saddles is a true American classic.

April 24 • 7:00 Heaven's Gate Michael Cimino, 1980 • 219m Michael Cimino's career ending examinaland grubbers. The film features strong performances from Chrisopher Walken, John Hurt, Isabelle Hupert, Kris Kristofferson, and Citizen Kane alum Joseph Cotten in his final role. Although it's widely considered the biggest flop of 1980's big-budget Hollvwood — Cimino even receieved a Golden Raspberry award for worst director — and

perhaps because it's widely considered the biggest flop of 1980's big-budget Hollywood, *Heaven's Gate*, in its gargantuan glory, demands to be considered.

May 1 • 7:00 Decalogue #1/#2 Krzysztof Kieslowski, 1989 • 55m/59m In I Am the Lord Thy God, Thou Shalt Have No Other God Before Me, the dramatic opening episode of the Decalogue series, a Scientist at a local University has faith in the rational explanations of science over a more spiritual path, but when his faith in science causes a family tragedy, he is forced to question his rational approach to life. In Episode Two, Thou Shalt Not Take the Name of the Lord Thy

God in Vain a woman caught between her terminally ill husband and her lover wants an abortion for a child of unknown origin, and a doctor must decide how to handle the May 8 • 7:00 Decalogue #3/#4 Krzysztof Kieslowski, 1989 • 57m/57m

The Decalogue series begins to gain speed in Episode Three, Honor the Sabbath Day, Christmas Eve by a former lover to look for her own husband. The pursuit is as relevant to their affair as it is to their relationships with their spouses. In Episode Four, Honor thy Father and Mother, a young child treats her father as a close friend, not only a parent. But then she receives a letter from her mother that shatters her perception of her relationship with her father — if he is her

May 15 • 7:00 Decalogue #5/#6 Krzysztof Kieslowski, 1989 • 59m/60m The peak of the Decalogue series, both films and lauded on the festival circuit upon their release. In Episode Five, *Thou Shalt Not Kill*, Kieslowski brings us the story of a deranged man who kills a taxi driver. The ensuing debate over his execution drives the most stunning installment in the entire series. Episode Six, *Thou Shalt Not Commit* 

Adultery, concerns a young adult who regularly spies on an older female artist, and the surprising relationship they develop when they finally meet. May 22 • 7:00 Decalogue #7/#8 Krzysztof Kieslowski, 1989 • 57m/56m The powerful mastery of Kieslowski con-

tinues in Episode Seven, *Thou Shalt Not Steal*, where an unstable mother kidnaps her daughter, but cannot deal with the consequences of her self-imposed commitment to motherhood. In Episode Eight, Thou Shalt Not Bear False Witness Against Thy Neighbor, a researcher visits an ethics professor and identifies herself as a child the professor betrayed during the Second World War. The episode is an intense investigation on how the legacy of decisions made under turmoil follows us for the rest of one's life.

> May 29 • 6:45 Decalogue #9/#10

In Episode Nine, Thou Shalt Not Covet Thy Neighbor's Wife, an impotent husband begs his wife to take a lover, then second guesses himself and vows suicide, despite his wife's undying loyalty. The series concludes with *Thou Shalt Not Covet Thy Neighbor's Goods*, a tale of two brothers who acquire a stamp collection upon their father's death. Their father's obsessive pursuit soon overtakes the brothers and their mad drive for material ultimately

May 29 • 9:30 Fire Escape Films Spring Festival

#### **TUESDAY**

#### **Asian-American** Cinema

Trashing saccharine stereotypes, these 10 new films come from Asian-American directors, many of whom will be joining us to speak at Doc! Jointly funded by PanAsia.

March 28 • 7:00 Yellow Chris Chan Lee, 1997 • 101m Chris Chan Lee's debut film follows a group of L.A. teenagers on the night before their high school graduation. Sin Lee (what a name!) has to mind his father's grocery store, but, lucky for him, it gets robbed of \$1500 at gunpoint. Sin tells his friends that his father won't let him go to college unless he gets the money back, and they rally together to scrape up the dough. First, they buy a vintage car, only to have it stolen. After a few more pathetic attempts, they end up broke by the end of the night. Sin runs away and in an act of desperation commits a crime that he may ultimately regret.

> April 4 • 7:00 Saving Face

Wilhelma Pang is an overworked New York City surgeon and a dutiful daughter to Ma Peng. She appeases her mother by attending Chinese single dances at a school gym and tolerating the matchmaking of Ma Peng's elderly acquaintances. Unbeknownst to them, Wil belies the perfect daughter image and enters a romance with gorgeous, but down-to-earth ballet dancer Vivian Liu. To add to her personal drama, Wil one day finds her mother on her doorstep, pregnant and ostra-cized by her traditional Chinese community. A lesbian daughter and pregnant mother, both in clandestine relationships!

> April 11 • 7:00 Darryl Fong, 2004 • 87m

Oh no!! Stolen years ago, Shur-Li Temple's Ancient Peach holds the secret to eternal youth. It must be returned! One of the more successful martial arts parodies to deal with crime bosses and stereotypes, Kung Phooey! brings to mind films like Austin Powers, Airplane, and Naked Gun. Includes Art Chew (a character, not a sneeze) and Roy Lee, a black kid who thinks he's the reincarnation of Je Li. Also, watch for parodies of Chuck Norris, Jean Claude Van Damme, and for Steven Seagal eating fried chicken. Following the screening, Director Darryl Fong will be speaking in the cinema.

> April 18 • 7:00 Robot Stories

Greg Pak, 2004 • 85m Robotic sentimentality: an oxymoron, or the essence of these four shorts? Likened to the stories of Ray Bradbury, Robot Stories is a Robot Baby, The Robot Fixer, Machine Love and Clay. Robot Stories depicts human characters struggling to connect in a world of robot babies, robot toys, android office workers, and digital immortality. Most poignant of the four shorts is *The Robot Fixer*, in which a grieving a mother works to revive her comatose son by repairing his broken toys.

April 25 • 7:00 Mysterious Skin Gregg Araki, 2004 • 90m The latest of director Greg Araki's films, Mysterious Skin offers a dramatic look at the traumatic effects of paedophilia. Araki focuses on the childhood experiences of two Midwestern boys who learn to grapple with their collective shame 10 years after the fact, when they meet again. This adaptation of

Scott Heim's book is also a poignant, moving story about friendship. Gregg Araki unleashes some of his familiar trademarks: aliens, teenage angst, jail-bait TV stars, and, of course, sex. With an all-white cast, this film expands the definition of the "Asian-

American film" category. May 2 • 7:00

Slow Jam King Steve Mallorca, 2002 • 109m Versed in gangsta-pimp culture, Jojo (Ron Domingo), a dutiful, meek, Filipino-American college student takes a leave of absence as a way of changing his persona. In his new rough and tough life, Jojo drags a kidnapped driver Vance (Whitney Melton) and his infortunate passenger and friend Devuan The journey brings the three men closer, and culminates in a country wedding-jilting

Following the screening, Director Steve Mallorca will be speaking and taking

> May 9 • 7:00 Rice Rhapsody

What do you get when you throw Hainanese Chang, Eat Drink Man Woman, The Red Violin) and her three sons, two of whom are gay, and the star of Yan Can Cook (Martin Yan) together in a show about food, cultural differences and sexualities? Shot in seemingly straightlaced Singapore, Rice Rhapsody promises to transcend the supposed cultural and sexual boundaries that we place on ourselves and others by relating them to one of our favorite pleasures: food. While not strictly "Asian-American", it speaks to how we negotiate what it means to be "Asian".

May 16 • 7:00 The Grace Lee Project

Grace Lee, 2003 • 68m How many different Grace Lees can there be? As the only Grace Lee she knew in Missouri, director Grace Lee left home to question the assumption that all Grace Lees were reserved, dutiful, piano-playing overachievers. In preparing the film, the director made a website that included a survey that Grace Lees could fill out, another that "friends of Grace Lees" could complete, and an ongoing discussion group to discover the essence of Grace-Lee-ness, or lack thereof. Apparently some Grace Lees are quiet, while others are fiery social activists and rebels who've attempted to burn down schools.

> May 23 • 7:00 Better Luck Tommorow

group of Asian-American high school over-achievers spiral down a path of crime from exam cheat sheets to drug dealing and beyond. Ben gets bored with his perfect Ivybound resume. Stephanie, the cheerleader who's rumored to have appeared in porn, only fuels Ben's drive to do whatever it takes The sense of ennui that infects these youth is matched by their bland parentless surround-ings in sunny, suburban Southern California. While this film initially drew some criticism for its depiction of Asian-Americans, it has also won praise and attention.

> May 30 • 7:00 The Motel Michael Kang, 2005 • 76m

Stuck in the most wholesome of places, 13 year-old Chinese-American Ernest finds nimself struggling to grow up while working the desk and doing the housekeeping for his family's sleazy motel, babysitting his sister, and lying to his mother about his budding interest in writing. And his only solace and love-interest. Christine, thinks he is a dork But when Sam Kim checks in with a reck less plan to sleep with as many ethnically diverse prostitutes as possible, Ernest finds an unlikely friend, and begins to bond with this Korean-American man over a midnight

WEDNESDAY

# Herzog Werner Herzog was one of

the most important directors of the 1970s German New Wave, and his work continues to compel audiences and critics fascinated by his particular "anti-bumanist" world view. Also: he once ate bis shoe to settle a score.

March 29 • 7:00 Land of Silence and Darkness

Herzog's characteristically stunning non-fiction debut follows Fini, a remarkably capable deaf-blind woman, who describes the "land" of deaf-blinds and acts as an emissary

How Much Wood Would a Wood Chuck Chuck Werner Herzog, 1977 • 45m Herzog once called America "the most exot-

ic country on the planet" for the antics and boldness of its people. This film about the World Championship of Livestock Auction-eers might help explain that statement. April 5 • 6:30 Wheel of Time Each year a group of Tibetan Buddhist monks toil at intricate sand paintings only to destroy them soon after completion. Lessons of Darkness

Herzog put the first Gulf War to Wagner able. The audience at the Berlin premier booed and spat. In this country, critics were divided - J. Hoberman adored it, while Ionathan Rosenbaum invoked Leni Riefenstahl. Come and judge for yourself. April 5 • 9:30 Sneak Preview: *American Dreamz* 

April 12 • 7:00 All-too-relevant in light of the incendiary antics of Pat Robertson and others, Herzog documents the success of Dr. Gene Scott  $\boldsymbol{-}$  a self-aggrandizing televangelist. But neither the politics of religion nor the hypocrisy interest Herzog here; it is instead

the character of Scott himself, who he de-

scribes as "heartbreaking...very intelligent, Huie's Sermon Herzog follows Bishop Huie Rogers, a black preacher deep in Brooklyn who "is more like a Rolling Stone than a man of the cloth."

> April 19 • 7:00 The White Diamond

Returning to the South American rain forest, one of his favorite locations for both fiction and nonfiction films, Herzog finds another eccentric in professor and aviator Graham Dorrington, who has the idea to fly over and explore the Kaieteur Falls in Guyana in a diamond-shaped dirigible.

Herdsmen of the Sun Werner Herzog, 1989 • 43m In this TV program, Herzog plays anthropologist and films the gender-bending courting rituals of the sub-Saharan Wodaabe.

April 26 • 7:00 La Soufrière Werner Herzog, 1977 • 30n In 1977, geologists predicted that the volcano on the island of Guadeloupe would explode and kill anyone who stayed behind. One

Little Dieter Needs to Fly Shot on location in Laos, where Herzog's subject, Dieter Dengler, was shot down and held prisoner in 1966, this powerful film is about ooth the particular horror of war and the way ber traumas. Look out for Herzog's fiction version Rescue Dawn, starring Christian Bale,

May 3 • 7:00 Burden of Dreams Fellow filmmaker Les Blank followed Her-

zog on the set of his 1982 epic Fitzcerraldo the story of a man trying to build a giant floating opera house in the middle of the Peruvian jungle. Be prepared for the weirddocumentary you'll ever see. My Best Friend: Klaus Kinski Werner Herzoa, 1999 • 95m

Herzog was the only director to get a handle on the eccentric German actor Klaus Kinski (Aguirre: The Wrath of God, Fitzceraldo). This documentary explores their long working relationship and strange friendship.

May 10 • 7:00 Gates of Heaven Errol Morris' debut is a deservedly praised masterpiece of documentary. His plan was to make a film about a pet cemetery in Northern California. Herzog liked the idea so much that he told Morris that if he actually finished the film, he would eat his own shoe. (See below.) Without being heavy

handed or condescending, Morris accesses some essential human moments by simply letting people talk. Werner Herzog Eats his Shoe Les Blank, 1980 • 20m Herzog makes good on his promise — on stage at UC Berkeley; Les Blank films.

May 17 • 7:00

The ruthless (most agree cannibalistic) dictator of the Central African Republic, Jean Bedel Bokassa, is the subject of this pondering on the nature of political tyranny. But just as in God's Angry Man, Herzog's interest is not with the particular politics, but with Bokassa as an individual. Ballad of the Little Soldier

A strangely compassionate (but never pedantic) film about child soldiers caught in the Miskito Indian resistance in Nicaragua is also Herzog's most conventionally political.

May 24 • 7:00 Incident at Loch Ness A mainline Hollywood producer, Zak Penn, set out to make a mainline mockumentary about a respected European filmmaker making a movie about the Loch Ness monster. When they can't find the monster, the Hollywood director starts with the funny stuff. Herzog (roughly) plays himself as the European director more interested in the human need to believe than the monster. This broad comedy covers much of the ground of an actual Herzog documentary and features Herzog in what is probably the only role in which he is intentionally

> May 31 • 7:00 The Dark Glow of the Mountains

Herzog follows mountaineer Reinhold Messner's quest to climb two of the world's highest peaks back-to-back. But this is no ordinary, uncritical fawning of the Übermensch vates someone who has done (and lost) so much to continually up the ante. Fata Morgana Werner Herzog, 1971 • 78m

decolonization, *Fata* charts the preternatural antagonism between humans and nature.

Psychedelic does not begin to describe Herzog's early and most experimental (fiction or) non-fiction work. Ostensibly about Saharan this dazzling film weaves a seductive spell all

**THURSDAY** 

#### Sex, Sin and Bathtub **Booze: Hollywood Before the Code**

Before the strict enforcement of Hollywood's production code, sex and sensation were all the rage. Special thanks to Mike Mashon of the Library of Congress, Anne Morra of the Museum of Modern Art, Mimi Brody and Todd Weiner of the UCLA Film Archive, and Maxine Ducey of the Wisconsin Center for

> March 30 • 7:00 Baby Face: The Uncut Version

The mother of all precode. In this infamous film, Barbara Stanwyck turns tricks in the backroom of her father's seedy speakeasy, then moves to the big city, where she sleeps her way to the top, floor by floor. Enjoy the recently discovered uncensored version! Female

Michael Curtiz, 1933 • 60m By day, auto tycoon Ruth Chatterton rules the boardroom; at night, she treats the ju-nior executive pool as her own personal stud farm. She's perfectly content to love 'em and leave 'em — until hunky inventor George Brent comes along. Wildly entertaining.

> April 6 • 7:00 Counsellor at Law

William Wyler, 1933 • 81m Though little-known, this film has many ardent fans. Gripping, stylish, and fast-moving, it concerns a superstar, ghetto-born lawyer in the midst of a personal and professional crisis. This film is distinguished by its toughmindedness and moral complexity; it's been called the most realistic drama ever made about the legal profession. Themes of class conflict and anti-Semitism are explored with startling honesty and intelligence. Best of all is John Barrymore's powerful and intensely moving performance in the title role; this is probably the film that best captures his greatness as an actor.

April 13 • 7:00

Victor Fleming, 1933 • 96m One of Jean Harlow's best films, this raucous screwball comedy concerns Lola Burns, a sexpot movie star coping with a careerthreatening scandal, a house full of freeload relatives, and a suitor who says things like "Your hair is like a field of daisies – I should like to run barefoot through your hair!" Harlow, only 22 when this film was made, is a joy; never were her brilliant comic gifts shown to greater advantage. In the best precode tradition, Bombshell is bracingly unsentimental; the risqué quips fly fast and furious. Costarring Lee Tracy at his fast-talking best as

> April 20 • 7:00 A Man's Castle

Harlow's scheming press agent.

Frank Borzage, 1933 • 75m erished shantytown, macho blue collar guy waif-like Loretta Young. Gradually, and much to his surprise, he finds himself falling deeply in love with her. With a plot that centers on unwed pregnancy and premarital shack-ing up, this film could not have been made just a year later, when the Hays production code was firmly in place. But what is most memorable here is the contrast between the harshness and squalor of the Depression-era setting, and the sublimity of Borzage's magi-

April 27 • 7:00 Trouble in Paradise

Lubitsch's masterpiece, and one of the greatest comedies ever made. Herbert Marshall and Miriam Hopkins star as a pair of suave Riviera jewel thieves who fall in love picking each other's pockets. But their bliss is threat ened by the arrival of rich Parisienne widow Kay Francis. Lubitsch creates an irresistibly elegant world of shimmering art deco sophis tication; he later said, "For pure style, I have done nothing better or as good as Trouble in Paradise." Given its witty sexual suggestiveness and amoral protagonists, it's not surprising that the film was not approved for reissue in 1935, post-code. *Archival print*.

> May 4 • 7:00 Call Her Savage

Precode cinema at its most lurid. Clara Bow is the hellion, and frequently braless, daughter of a wealthy Texan. After her dad packs her off to Chicago (!) for charm school (!!), her Paris Hilton-style antics turn her into a tabloid heroine. From then on it's one surreal moment after another, as Clara catfights Thelma Todd, beats her lowlife hubby senseless, gets a little too close for comfort to her Great Dane, and visits the cinema's first gay bar, complete with a floorshow featuring drag queens in frilly aprons. It's a wild ride, held together by the by the vitality and charisma

of Bow's unforgettable performance. May 11 • 7:00 Private Lives

Sidney Franklin, 1931 • 92m Noël Coward's sparkling comedy of manners stars Robert Montgomery and Norma Shearer as Amanda and Elyot, a pair of glittering sophisticates who can't stay together, yet can stay apart. This film is said to preserve the buoyant spirits of the legendary original theatrical production, and Shearer, best known for the prim and proper ladies she played later in her career, shows a much livelier, sexier side of herself here. The dry-eyed, light-hearted attitude toward marriage, divorce, and adultery displayed here would rarely be seen in the Hollywood of subsequent decades, particularly not on the MGM lot.

May 18 • 7:00

In this unsung classic, hash slinger Joan Bennett and cop Spencer Tracy trade one-liners like a working class Beatrice and Benedick The plot concerns romance and a foiled robbery, but what's most memorable about this film is its warm, freewheeling portrait of working class, Depression-era New York. It's full of priceless throwaway gags, oddball characters, and tossed-off asides, including a hilarious parody of O'Neill's Strange Inter lude, and it has a vitality that represents pre code at its most joyous. Part romance, part screwball comedy, part gangster flick, this is a mangy, lovable mutt of a film.

May 25 • 7:00 **Blessed Event** 

Wisecracking Lee Tracy gave his most incal newspaper comedy, in which he plays a cheerfully sleazy tabloid columnist. Dick Powell is the sappy crooner he detests. Offand adultery abound. Archival print. Three on a Match

This hardboiled melodrama concerns a reunion of three old friends (Bette Davis, Joan Blondell, and Ann Dvorak). The juicy plot involves illicit sex, cocaine, and blackmail. Archival print.

June 1 • 7:00

The Bitter Tea of General Yen Frank Capra, 1933 • 98m Capra's most uncharacteristic film is said by some to be his finest. Doc patron saint Barbara Stanwyck stars as a prim missionary tak en prisoner by a Chinese general in wartorn Shanghai. Despite vast differences in background, culture, and national origin, the two come to feel deep passion for one another; reportedly, this was one of the films that led the Havs code to ban depictions of interracial romance. The atmospheric sensuality and visual style are reminiscent of Sternberg, but

its own; look for an especially startling erotic

dream sequence. Archival print.

**American New Wave** 

**Not** *the* Easy Riders and Raging Bulls. These 10 films, for whatever reason, fit squarely in the canon, but aren't as popular as they deserve to be.

March 30 • 10:00

Two Lane Blacktop Proclaimed by an Esquire cover story as the next Easy Rider, Monte Hellman's existential road movie never approached that film in notoriety. James Taylor and Beach Boy Dennis Wilson are the Driver and the Mechanic, part of a national underground racing circuit. As they travel eastward they become entangled with the Girl (Laurie Bird) and GTO (Warren Oates), a strange man consumed with the idea of besting them in a cross-country race Agenuine classic of the American New Wave, its unconventional casting and enigmatic conclusion would surely please the makers of its European forebears.

April 6 • 9:15

The Swimmer Frank Perry, 1968 • 95m "When you talk about The Swimmer, will you talk about yourself?" Burt Lancaster is Ned Merrill a fallen Connecticut suburbanite who attempts to "swim home" through the backyard pools of his affluent neigh bors. Lancaster is remarkable in this off beat and haunting adaptation of the John Cheever story from husband and wife team Frank and Eleanor Perry (David & Lisa). Shelved and then re-edited by its producer, the film was released to indifferent box office and reviews, but has since emerged as a one of the most singular and influential

April 13 • 9:30

Richard Lester, 1968 • 105m American director Lester made his mark in Britain with a string of popular Beatles films masterpiece. Recent divorcee George ( Scott becomes involved with beautiful kook Julie Christie in 'Summer of Love'-era San Francisco in this melancholic tale which captures the zeitgeist and confusion of the era. Stylishly shot by future director Nicolas Roeg and with radical editing techniques reminis cent of the Nouvelle Vague, this is one of the best and most criminally underrated films of the 60's. Look for early musical performance

April 20 • 9:00

es by the Grateful Dead and Janis Joplin.

Pretty Poison Noel Black, 1968 • 89m "We met on Monday. Fell in love on Tuesday. Thursday we killed a guy together. Unavailable on home video, Black's rarely seen small-town noir predates the films of David Lynch by a decade. Recently let out of an asylum, Anthony Perkins pretends that he's a secret agent in an effort to woo cheerleader Tuesday Weld. In way over his head, Perkins is soon wrapped around the finger of the scheming and murderous Weld. A sharp screenplay and the interplay of the iconic leads have made this a cult fa-

April 27 • 9:15

The Revolutionary Paul Williams, 1970 • 1001 Jon Voight (hot off of Midnight Cowboy) is a budding student radical who gets in too activist factory worker Robert Duvall and violent extremist Seymour Cassell. Before leaving Hollywood for the Arica cult, Williams (not the diminutive singer-song-writer) was a cohort of Brian DePalma and producer Edward Pressman, and made memorable radical youth films like this one and Dealing: Or the Berkeley-to-Boston Forty-Brick Lost-Bag Blues.

May 4 • 9:15

Wanda Barbara Loden, 1971 • 102m A true anomaly, especially in a male-dominated era, Loden wrote, directed, and starred in this moving docudrama about an with a no-good thief. Shot in 16mm with little resources, this film remains a true in dependent in an age when the word has lost much of its cache. Married to Elia Kazan. Loden would die young and never have the opportunity to direct another film. Rarely seen these days, the film has never been released on home video.

May 11 • 9:15

John Boorman, 1967 • 92m British director Boorman and star Lee Marvin, who would later team up for Hell est contribution together with this lean neo-noir oozing with cinematic style and panache. Betrayed by his partners and left for dead on Alcatraz, professional thief Walker (Marvin) miraculously survives and will not quit until they all pay. Tour-de-force shot composition, use of colors, and editing make this visionary film at least the equa of the year's other watershed violent film,

May 18 • 9:00 The Panic in Needle Park Jerry Schatzberg, 1971 • 110m "God help Bobby and Helen. They're in love in Needle Park." Young junkies Al Pacino and Kitty Winn hover around Needle Park looking for their next fix. A harrowing and near-documentary study of New York's heroin epidemic, it remains one of the best films to tackle the topic of drug addiction. This was the film that led Coppola to cast the unknown Pacino as Michael Corleone; co-star Winn would win Best Actress at Cannes for her efforts. The film was adapted from the James Mills book by Joan

> May 25 • 9:45 Fat City

Didion and John Gregory Dunne.

Huston made one of his great pictures with this faithful adaptation of Leonard Gardner's hard-hitting novel. Stacy Keach, in one of the decade's best performances, is a veteran club fighter with nothing left, who tries to pass on some of his knowledge to a talented kid (Jeff Bridges) who thinks he has nothing to learn. This is a sad gem of a film with fine supporting work from Candy Clark, Nicholas Colasanto ('Coach' on "Cheers"), and inimitable Warhol favor-

> June 1 • 9:30 Electra Glide in Blue lames William Guercio, 1973 • 114n

"He's a good cop. On a big bike. On a bad road." Chicago rock impresario/producer this stunningly shot (by the legendary Conrad Hall) tale of an honest Arizona motorcycle cop (Robert Blake) who longs to trade in his wheels for a Stetson and a detective's gold shield. Once promoted, he discovers corruption in his own ranks and finds that the understanding he shows towards hippies and dropouts may not be reciprocated A modern Western in which motorcycles replace horses, but the Monument Valley WEEKEND

# **Good Night, and Good Doc**

A sampling of the latest releases, including some you may have missed. Look for Oscar winners and lesser-known gems, Hollywood hits and small-budget surprises, comedy and tragedy, war and peace, life and death.

(Sunday matinees listed beneath Saturday blurbs.)

March 31 • 6:15, 9:00 & 11:45 Walk the Line James Mangold, 2005 • 136m I find it very, very easy to be true

Yes, I'll admit that I'm a fool for you Because you're mine, I walk the line As sure as night is dark and day is light I keep you on my mind both day and night And happiness I've known proves that it's right Because vou're mine. I walk the line.

If you agree that Johnny Cash's words speak

for themselves, come hear more of them. If

you don't, maybe this popular film about the Man in Black will change your mind.

April 7 • 6:15, 9:00 & 11:45 Brokeback Mountain

Ang Lee, 2005 • 134m From the director of *The Wedding Banquet*, *Eat* Drink Man Woman and Crouching Tiger, Hidden Dragon comes another painstakingly specific and detailed, yet refreshingly universal tale of love and loss in rural Wyoming. Ennis Del Mar (Heath Ledger) and Jack Twist (Jake Gyllenhaal) are two lonely cowboys who fall in love but, afraid of discrimination, decide to keep their relationship a secret for the next 20 years of their lives. Winner of three Oscars, the film also features surprisingly nuanced performances from MichelleWilliams (The Station Agent) and Anne Hathaway (The

April 14 • 6:15, 9:00 & 11:45

Pride and Prejudice Joe Wright, 2005 • 127m Jane Austen's famous novel about class, like its heroine Elizabeth Bennett (Keira Knightley), was ahead of its time. This lush film adaptation of Austen's work, rife with exciting cinematography and strong performances, gives Bennett's character ample space to show just how far ahead she really was. "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife," begins Austen's novel, and it proceeds to track one such single man as he looks for one. Come

April 21 • 6:45, 9:00 & 11:15

for the gossip, stay for the love.

Hou Hsiao-hsien, 2003 • 103m sujiro Ozu, arguably the greatest filmm of the 20th century, Café Lumière is another blink-and-you'll-miss-it masterpiece from Taiwanese auteur Hou Hsiao-hsien (it opened three years late in Chicago and played for a week). As in Hou's Flowers of Shanghai, ambiance - doll-sized apartments, sun-soaked trains, cramped bookstores - subsumes plot. The story ostensibly follows the pregnant but husbandless Yôko (Yo Hitoto), a young writer researching the life of Taiwanese composer Jiang Wenye as she tries to resuscitate old re-

April 28 • 6:30, 9:00 & 11:30

Capote Philip Seymour Hoffman turns in another gets an executive producer credit to boot in this chilling biopic depicting Truman Capo-te's internal moral conflict and rise to fame for the writing of his first nonfiction novel, *In Cold Blood*. Dan Futterman spent seven years adapting the finely tuned screenplay about Capote's obsession with what could have motivated two men to brutally murder an entire Kansas family. Catherine Keener stars as Harper Lee and Chris Cooper plays

May 5 • 6:15, 9:00 & 11:45

When it loses drilling rights in an unnamed Middle East country, energy giant Connex merges with another American oil company, and dials up a lawyer to ward off anti-trust lawsuits. The prince of the Middle Eastern country hires an energy analyst to help him build a progressive Western democracy, against the will of U.S. policy. A CIA agent (a role that won George Clooney the Best Supporting Actor Oscar) in Iran discovers improprieties in the distribution of American missiles, much to the dismay of his supe-

riors. Put together, these story lines paint a scary picture of U.S. policy on oil. May 12 • 6:45, 9:00 & 11:15

Junebug Phil Morrison, 2005 • 107m A newlywed Chicago couple visits Piedmont North Carolina so that Madeline, a dealer in avant-garde art, can seek business from a hermit whose paintings bear a deep nostalgia for the Confederate South. Killing two birds with one stone, the couple uses the trip as an opportunity to see her husband George's estranged Carolina family. The visit brings to surface the expected cultural tensions as well as the fragile and eccentric dynamics of the family. Morrison's film delves into these complicated relations without condescension or stereotypes, resulting in an honest and powerful movie.

May 19 • 3:00 Imaging Chicago Festival May 19 • 6:45, 9:00 & 11:15 Looking for Comedy in the Muslim World

In his first directorial effort since 1999's The Muse, underrated auteur Albert Brooks stars as downtrodden comedian Albert Brooks. Commissioned by the befuddled U. S. State Department to investigate what makes Muslims laugh, Brooks travels to India and Pakistan, delivering his re-heated stand-up routines to the countries' Muslims. Despite his anxieties, Brooks trudges along in hopes of receiving a career-rejuvenating Medal of

May 26 • 7:00, 9:00 & 11:00 Good Night, and Good Luck It would be more than fair to call Hollywood's 2005 the year of George Clooney. Serving here as director and supporting actor, Clooney brings us the timely tale of journalist Edward R. Murrow, and his battle against Senator Joseph McCarthy's effort to blacklist hundreds of public figures as Com-munists. David Straithairn plays Murrow perfectly by maintaining a cool, understated sparseness. Filmed in the period black and white, Good Night, and Good Luck works both as a vivid retelling of an important political moment, and as a compelling reminder that history often repeats itself.

June 2 • 7:00, 9:00 & 11:00 Tristram Shandy: A Cock and Bull Story Michael Winterbottom (24-Hour Party People, 9 Songs) makes a movie out of the notoriously "unfilmable" 18th century novel The Life and Opinions of Tristram Shandy, Gentleman in which the eponymous narrator's retelling of his life story is plagued by bawdy and playful digressions to the point that he barely gets to telling his own birth. Appropriately, this movie is about the making of a movie about the novel. But don't let the meta-film pretenses discourage you; Winterbottom's film is a clever bit of enter-

tainment as well as a work of postmodern

April 1 • 7:00, 9:00 & 11:00 The Squid and the Whale Previously best known as the co-screenwriter of *The Life Aquatic with Steve Zissou*, writer-director Noam Baumbach crafts a lovely, comic portrait of faux bohemian Park Slope literati, circa 1986, in an autobiographical examina-tion of familial dissolution. The collapsing marriage of Ph.D. parents Joan and Bernard Berkman (Laura Linney and Jeff Daniels) is based upon the divorce of Baumbach's own parents, former *Village Voice* film critic Georgia Brown and novelist Jonathan Baumbach.

April 8 • 6:15, 9:00 & 11:45

Sunday Matinee: April 2 • 2:00

The Squid and the Whale

The Producers Susan Stroman, 2005 • 134m In a rollicking remake of Mel Brooks' hit Broadway musical, Nathan Lane and Mat-thew Broderick shine in the roles they defined on the stage. Failed producer Max Bialystock (Lane) is inspired by the idea of accountant Leo Bloom (Broderick) to raise 25,000% of a play's expenses, provided the play is so bad that it will close after opening night. They set out to produce "Springtime For Hitler", but fail to anticipate that the show might actually

Sunday Matinee: April 9 • 2:00 **Brokeback Mountain** 

April 15 • 5:15, 8:30 & 11:45 Steven Spielberg, 2005 • 164m

from the director of the adorable E.T. is a montage juxtaposing explicit sex and hardcore terrorism, you have no choice but to watch. Spielberg's political thriller, written by Eric Roth (Forrest Gump) and Tony Kushner of the 1972 Munich Olympics massacre, in which the PLO terror squad Black September took hostage and eventually murdered 11

Sunday Matinee: April 16 • 2:00 Pride and Prejudice

April 22 • 6:45, 9:00 & 11:15 Kiss Kiss Bang Bang Shane Black, 2005 • 102r Harry Lockhart, a low level crook, narrates this tale of sex, mystery and movie stars. Try ing to escape after a failed robbery attempt, Lockhart finds himself in an audition, and

to help him research his role, and Ha Lane (what a name, what a name; Michelle Monaghan), his high school crush. Soon, the three find themselves caught up in murder cases straight out of the pulps.

is soon carted off to Hollywood. He meets

Gay Perry (Val Kilmer), a detective assigned

Sunday Matinee: April 23 • 2:00 Kiss Kiss Bang Bang

April 29 • 6:30, 9:00 & 11:30 Caché Michael Haneke, 2005 • 117m lance videos of their residence and violent, personal drawings. As Georges fears more and more for his family's safety, he wonders whether the messages are retribution for a childhood trespass against an Algerian who used to live with his family. The viewer is left to decide whether the threats are just a ruse. or a proposal of a deeper discussion of the

Capote

Sunday Matinee: April 30 • 2:00

post-colonial power struggle in France.

May 6 • 6:30, 9:00 & 11:30 Woody Allen, 2005 • 124m Woody Allen leaves Manhattan behind for London in his newest film, a light comedy about the British upper class that quickly becomes a dark tragedy about just how much a façade of merry affluence can hide. Chris Wilton, a former tennis pro, starts giving lessons at an elite club, and quickly climbs the social

job. Put off by the mundanity of his new life, Wilton begins to live a second one, and things soon devolve into a shocking mess. Sunday Matinee: May 7 • 2:00

**Match Point** May 13 • 5:45, 8:45 & 11:45 Memoirs of a Geisha *Rob Marshall, 2005* • 144m Who better to adapt *Memoirs of a Geisha* — the popular novel by the Caucasian Orientalist Arthur Golden — than Rob Marshall, the Oscar-nominated (and also white) director of 2002's Chicago? Who better to cast as Chiyo, Hatsumomo, and Mameha than, respectively the Chinese actresses Zhang Ziyi, Gong Li and Michelle Yeoh? Ethnic confusion as

Sunday Matinee: May 14 • 2:00 Junebug May 20 • 6:15, 9:00 & 11:45 The New World

word on the street is that this is some of the

loveliest footage of snow and cherry blossoms

ever filmed; 3 oscars back the word up.

Terence Malick, 2005 • 135m By most accounts robbed for the "Best Cinematography" Oscar, Terrence Malick's (The Thin Red Line, Days of Heaven, Badlands) latest picture tells of Pocahontas and the Jamestown colony. But don't confuse Malick's masterpiece with the sugary Disney story. While the film follows Pocohontas, John Smith (Colin Farrell), and John Rolfe, it sheds the lore and romanticism for an honest depiction of the first encounters of two fascinating and mighty civilizations.

Sunday Matinee: May 21 • 2:00

The New World May 27 • 6:30, 9:00 & 11:30 The Three Burials of Melquiades Estrada Tommy Lee Jones, 2005 • 121m The other political western of last year, Tommy Lee Jones's big-screen directorial debut arguably owes more to his predecessors — particularly Sam Peckinpah — than Ang Lee's *Brokeback Mountain*. The nonlinear screenplay concerns the quest of rancher Pete Perkins (Jones) to give his slain em-ployee and friend Melquiades Estrada (Julio Cesar Cedillo) a proper burial. Winner for Best Actor and Best Screenplay at the 2005

Sunday Matinee: May 28 • 2:00 Good Night, and Good Luck

June 3 • 6:45, 9:00 & 11:15

Transamerica Duncan Tucker, 2005 • 103m Bree (Felicity Huffman), a male-to-female transsexual, has been saving up for the operation that will make her a woman once and for all. A week before the operation, Bree receives a phone call from a young man named Toby, apparently Bree's son from her male years, and is asked to get him out of a New York jail. Though initially hesitant, Bree decides to head east from Los Angeles to bail Toby out. At first, Toby doesn't realize that Bree is his mother (umm, I mean father), and Bree likes it that way. Follow the unlikely father and son across the country, and prepare vourself for a warm, funny ride

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