SUNDAY

The Women of **Early Hollywood**

Classic American silent films written, directed by, and starring women.

All films feature live piano accompaniment by Daniel Sefik. Sunday matinees can be found in the Weekend portion of the calendar.

All films are screened in the Max Palevsky Cinema in da Noyes Hall, 1212 East 59th Street. For more infornation, call our hotline at 773 • 702 • 8575. All foreign language films are screened with English subtitles.

General Admission • \$5 Quarterly Pass (Membership) • \$26 ...for Spring 2006 Members • \$24 Series curated by Kathy Geier, Kyle Westphal, Kian Bergstrom, Jon Hertzberg and Daniel Morgan. Additional blurbs by Kyle Westphal, Fred Pfeiffer, John Kostka, Tom Ancona, Alexis Becker and Elizabeth

Hackett. Calendar design by Luke Joyner.

October 1 • 7:00 • 13m, 14m, 80m The Blot

Lois Weber, 1921 • Lois Weber was one of the most important early women filmmakers, and for a time was the highest paid director in the business, male or female. This, her most popular film, is, like many of her works, a socially conscious melodrama; it concerns a cross-class romance and touches on the plight of underpaid academics living in genteel poverty. 16mm

Also on the bill are two charming shorts, AHouse Divided (1913, archival) and Matri mony's Speed Limit (1913, archival), both by Alice Guy Blaché, who is said to be the first person to direct a narrative film

October 8 • 7:00 • 33m, 23m, 77m The Red Kimono

Dorothy Davenport Reid & Walter Lang, 1925 • Based on a true story, this juicy melodrama was co-scripted by journalist Adela Rogers St. John and future director Dorothy Arzner. It concerns a small-town innocent (Priscilla Bonner) who, out of love for the wrong man, is driven to prostitution and even murder Will she see the error of her ways and find true love? Preceded by two shorts: the delightful Keystone comedy Caught in a Cabaret (1914), directed by and starring Mabel Normand and co-starring Charlie Chaplin, and the proto-feminist melodrama Her Defiance (1916, Cleo Madison), about a single mother. Archival print. 35mm

October 15 • 7:00 • 116m

Male and Female Cecil B. DeMille, 1919 • This film has been called a cross between Gilligan's Island and Swept Away, and it's considered to be one of DeMille's most entertaining spectacles. The survivors of a shipwreck are washed ashore on a desert island, and class relations are turned upside down as a spoiled rich family must depend on their resourceful servants to survive. The screenplay, by DeMille's longtime collaborator (and mistress) Jeanie MacPherson, is based on James M. Barrie's celebrated play The Admirable Crichton. Starring Gloria Swanson, as the pampered heiress; her bathtub scene is justly famous, as isthe wild Babylonian flashback. 16mm

October 22 • 7:00 • 98m

True Heart Susie D.W. Griffith, 1919 • Though uncharacteristically modest and low-key, this lovely, charming pastoral is considered by many to be their favorite Griffith film. Lillian Gish stars as Susie, a small-town girl who loves the boy next door (Robert Harron) and does all she can to promote his ambitions. Yet her painful sacrifices are ignored as Harron falls victim to the charms of a "painted" city woman (from Chicago, yet!). Griffith imbues this simple tale with warmth and luminousness; rarely did he achieve such casual mastery of landscape and performance. As one reviewer on IMDB has noted, "Minor Griffith? If so, there are few major directors besides Griffith." 16mm

October 29 • 7:00 • 107m

Sparrows William Beaudine, 1926 • There was far more to Mary Pickford than "America's Sweetheart." Pickford was a brilliant business woman and the driving force behind United Artists (Chaplin said he was "astonished" at her "business and legal acumen"). She was also a deeply committed artist who produced her own films and wielded unprecedented control over them. In this harrowing Gothic thriller, considered by many to be her greatest film, Pickford plays a girl who helps a band of abused children to escape from their evil orphanage. Sparrows' haunting, expressionistic style influenced Charles Laughton's

November 5 • 7:00 • 66m, 70m

great Night of the Hunter. 35mm

Victor Fleming, 1926 • This neglected satiric gem stars the ultimate flapper, Clara Bow, what made her a star. The New York Times said of Clara in this film, "She could flirt with a grizzly bear." Archival print. 35mm

Orchids and Ermine

Alfred Santell, 1927 • The other great flapper star was Colleen Moore, whose comic gifts led some to compare her to Buster Keaton. This delightful romantic comedy is probably her best film; it features terrific wisecracking intertitles and charming, nostalgic on-location scenes of Jazz Age New York. 16mm

November 12 • 7:00 • 78m The Wind

Victor Sjöström, 1928 • In this late silent masterpiece, Lillian Gish, the greatest actress of the silent era, gives what is perhaps her finest performance. She plays a young bride in a dusty East Texas town, driven to the edge of madness by the loneliness of married life and the relentless prairie winds. Swedish director Sjöström's use of landscape and the elements to evoke extreme psychological states is searing and unforgettable, and this film is probably his best work (along with his adaptation of The Scarlet Letter). The memorable screenplay is by Frances Marion, one of the most successful and powerful screenwriters of the early Hollywood era. 35mm

November 19 • 7:00 • 47m, 78m Wild and Wooly

John Emerson, 1917 • This lively, witty satire of westerns stars Douglas Fairbanks as a rich Easterner obsessed with the Old West. It was scripted by Anita Loos of Gentlemen Prefer

The Patsy

King Vidor. 1928 • Today, Marion Davies is best known for being the mistress of newspaper tycoon William Randolph Hearst: she was scathingly parodied by Orson Welles in Citizen Kane. But Davies was also one of the most gifted comediennes of the silent era, and this buoyant film was her most popular Watch for her hilarious Gish imitation. 35mm

November 26 • 7:00 • 62m The Kiss

Jacques Feyder, 1929 • This romantic melodrama is said to be one of Greta Garbo's best silent films, and it was the last silent film made by a major studio (MGM). Garbo, at her most sensuously beautiful, plays an unhappy socialite married to an older man she does not love; Lew Ayres is the young man who is infatuated with her. This brilliantly stylish film, with its breathtaking sets, stunning compositions, dramatic chiaroscuro lighting, and gorgeous Adrian gowns, is considered one of the masterpieces of Art Deco, and itwas a triumph for Belgian director Fevder (Carnival in Flanders). Archival print. 35mm

MONDAY

Jean-Luc Godard: The Later Films

A survey of JLG's critically neglected post-1968 films. Series co-sponsored by the France Chicago Center.

On Monday, September 25th at 5:30, there will be a meeting in the cinema for

September 25 • 7:00 • 99m Sympathy for the Devil

anyone interested in volunteering at Doc.

Jean-Luc Godard, 1968 • By 1968, Godard was poised to present a pop ode to revolution – a film, in English and Eastmancolor, featuring the Rolling Stones. Audiences were expecting the hippest of the European auteurs to produce a thoughtful concert film that stroked their liberal convictions. Instead Godard delivered studio footage of the Stones recording the title song but cut away before they finished. He interspersed this stately 'documentary' footage with political sketches, one featuring Black Panthers living in junkyards and raping white women. Needless to say, this provocative film tried the patience of many of Godard's American fans. 16mm

October 2 • 7:00 • 95m Tout va bien

Jean-Luc Godard & Jean-Pierre Gorin, 1972 • Mispromoted on its initial release as Godard's return to commercial filmmaking after his Dziga Vertov Group films, Tout Va Bien exploited the cachet of stars Jane Fonda and Yves Montand much as Sympathy for the *Devil* exploited the chic of the Rolling Stones and Contempt exploited the ass of Brigitte Bardot. Godard and Gorin found financing for this caustic survey of post-'68 political commitment only by tempering their message with big stars. Fonda (not yet Hanoi Jane) stars as an American journalist report ing on a strike in a sausage factory. Montand plays her husband, a jaded filmmaker. DVD

October 9 • 7:00 • 87m

Jean-Luc Godard, 1980 • Described by Godard as "my second first film," Sauve qui peut (la vie) constituted a return to narrative film making after his abstruse political work of the 1970s. Godard recruited Buñuel's screenwriter, Jean-Claude Carrière, and three of France's biggest stars to realize, in the words of Colin McCabe, "an extraordinary mix of exhilaration and despair." Denise (Nathalie Baye) is a city girl planning a return to the countryside; her boyfriend, Paul Godard (Jacques Dutronc), is a frustrated filmmaker; Isabelle (Isabelle Huppert) is his whore. The film is Godard's most direct refutation of the

October 16 • 7:00 • 87m Passion

misogyny of his earlier works. 16mm

Jean-Luc Godard, 1982 • A cantankerous director (Jerzy Radziwilowicz) forsakes story and decides his latest film will be entirely imagistic - crassly so, to the point of recreating the compositions of 19th century frescoes before the camera. Meanwhile, the director begins affairs with a local society woman and a proletariat factory worker (Isabelle Huppert). In Godard's Cartesian plane of metaphors-within-metaphors, the artistic impulse is wedded to Marxist political commitment to produce a work about conflicting styles and conflicting ideologies. Despite that allegorical baggage, Passion is something of a return to Godard's New Wave roots. [16mm]

October 23 • 7:00 • 95m Détective

Jean-Luc Godard, 1985 • What do you get when Godard expands the punchline denouncement of La Chinoise into a full-length feature, clutters it with enough subplots to rival Grand Hotel, and dedicates the whole shebang to Edgar G. Ulmer, John Cassavetes, and Clint Eastwood? Well, you get Détective, which revolves around a retired detective, a disaffected couple, a boxing promoter, a Mafioso, and a wise girl in the Hotel Concorde. Godard made this film to raise money for Hail Mary, but Détective - especially its stereo soundtrack - is just as formally inventive. It features Jean-Pierre Léaud, rocker Johnny Hallyday, and a very young Julie Delpy. 16mm

October 30 • 7:00 • 85m

Prénom Carmen Jean-Luc Godard, 1983 • A burned-out filmmaker (Godard playing a more homely self) becomes an unwitting accomplice in his niece Carmen's hair-brained bank robbing and kidnapping scheme. Carmen uses his apartment as a hide-out, but soon falls in love with a security guard. The parallels with Bizet's Carmen only pile up from there. Prénom Carmen is more concerned with parallels and forms - both musical and physical - than with story. Unscrupulous distributors have promoted this one as a "Revolutionary Fable of Erotic Destiny from the director of Breathless and Alphaville." There is ample full-fron-

November 6 • 7:00 • 99m Hail Mary

tal nudity here, but so much more, too. 35mm

Jean-Luc Godard & Anne-Marie Miéville, 1985 • Godard's most controversial film is a modern dress update of the Immaculate Conception. He casts Myriem Roussel as a suburban Virgin Mary. The daughter of a gas station manager, she plays basketball and dates a taxi driver named Joseph. They swear off sex, but she becomes pregnant anyway; Godard evokes her beguilement with images of the Swiss countryside at sunset, some of his most stunning pictorial work. But the rapturous poetry of Hail Mary coexists with a clinical matter-of-factness - including nudity - that prompted Pope John Paul II to

November 13 • 7:00 • 84m Hélas pour moi

denounce the film as blasphemous. 35mm

Jean-Luc Godard, 1993 • Perhaps Godard's most difficult film, Hélas pour moi continues the director's predilection for dissecting contemporary life through history, myth, and (recently) mysticism. Gérard Depardieu stars as Simon, a filmmaker and a modern Amphitryon. A rasping Zeus assumes Simon's body to sleep with his wife Rachel. A journalist tracks down the couple and begins the painful task of separating human frailty from divine indifference. In the words of the Washington Post, "Only a genius or a madman – or some divinely ordained combination of the two - could have dreamed up a movie experience as revelatory, perplexing and masterly." 35mm

November 20 • 7:00 • 84m Nouvelle vague

Jean-Luc Godard, 1990 • In a 1998 interview, Jacques Rivette said of Nouvelle vague: "Definitely Jean-Luc's most beautiful film of the last fifteen years, and that raises the bar pretty high." And yet Nouvelle vague had no American distributor and played only in a handful of stateside festivals. More than any other late Godard film, this one eludes concise description. That said, it features Alain Delon as a man confronting his past in the most abstract and deliberate manner imaginable. Every line of dialogue is a literary quotation, but the whole enterprise is more sensuous than its skeletal plot suggests. This $35\mathrm{mm}$

November 27 • 7:00 • 59m & 62m JLG/JLG: Self Portrait in December Germany Year 90 Nine Zero

print comes straight from France. 35mm

Jean-Luc Godard, 1995 & 1991 • These two shorter late works are perhaps the most introspective work of the medium's most introspective artist. The first is an intimate portrait of Godard in his Swiss home. He ruminates on literature, cinema, and his childhood and spanks his spunky assistant. The second was made shortly after the fall of the Berlin Wall. Eddie Constantine reprises his role from Godard's Alphaville; this time spy Lemmy Caution emerges from West Berlin and contemplates the end of history and the

TUESDAY

American Horror in the 1970's

Ten films we hope will scare, inspire and make clear that golden age of horror, that decade worth of fear!

Come on midnight Halloween:

Wear a costume to our screen! September 26 • 7:00 • 88m

The Killing Kind Chris Harrington, 1973 • "Terry loved soft, furry, little animals. He loved his mother. He loved pretty girls... ALL DEAD!" A youngster, Harrington apprenticed in K. Anger's home: he shot *Puce Moment*, played Cesare in the Pleasure Dome. / Obsessed by ghouls and ghosts, as an adult he tries to scare / his audience in toto with experimental fare. / The great John Savage goes to jail, the fall-guy for a rape. / He gets out, moves back in with mom, his eyes at girls agape. / Now Terry finds he can't get violence and sex untwined. / he has emerged from prison now the purest killing kind. 35mm

October 3 • 7:00 • 95m

friend Ben. Ben will do anything for Willard... / and those who pushed Willard around are going to feel his reign. 35mm

October 10 • 7:00 • 132m

October 17 • 7:00 • 78m

Last House on Dead End Street Roger Watkins, 1977 • Watkins plays a petty crook who's just got out of jail. / He films the deaths of many girls in very great detail. / Nick Ray and Preminger were friends who helped him get this made. / What once was nearly three full hours survives as just a shade. / Producers cut his film to bits and Watkins had no say, / and yet there's far more horror than in any film today. 35mm

October 17 • 9:00 Co-sponsored by Doc Films and the Committee on Cinema and Media Studies

October 24 • 7:00 • 91m

Shivers that this is Body Horror at its best! 35mm

John Carpenter, 1978 • "The trick is to stay alive!" Shrink Donald Pleasance tracks a psycho, whom he's known for years. / The killer $kid\,who's\,now\,returned\,to\,murder\,volunteers$ to stab to death the teens nearby who fornicate and play: / he'll slay his prey and spray their blood before they get away. / But Jamie Curtis is no fool. She might even survive. / (We know that Michael Myers will, in sequels more than five.) 35mm

A midnight screening will be held; the costumed get in free.

November 7 • 7:00 • 80m

Death Bed plight, all to the bed's delight. 35mm

Last House on the Left they see one. But these two can see / somegone? O! Horrors, she / is dead! Her friend

calm. / (Some have said this story is a tale of Vietnam.) 35mm

Phantasm head. / lil' Mikey knows this evil cannot be allowed to spread. 35mm

Antiheroes: Icons of the New **Hollywood Era**

In the 60s and 70s, the greatest American films featured a darker, harsher style of masculinity.

Hud September 27 • 9:30

Willard Daniel Mann, 1973 • "This is Willard and his Anything!" Young Willard is a push-over with twenty-seven years. / His mother's Elsa Lanchester (who once had hair severe / and spurned the mighty Karloff, for she would not be the bride / his monster sought). His boss is Ernest Borgnine, rude and snide. / He had no friends and everyone thought him a weak-willed fool, / but he has a new ally who's straight out of a cesspool. / Now Ben the rat and all his kind are 'bout to bring the pain,

William Friedkin, 1973 • "Something beyond comprehension is happening to a little girl on this street, in this house, A man has been called for as a last resort to try and save her. That man is The Exorcist." A phantom friend named Howdy and a statue from Iraq: / Can medicine explain why Regan seems to vomit stock? / A revamped version with new scenes... it's guaranteed to shock! 35mm

Sony Pictures Classics Screening

David Cronenburg, 1975 • "T-E-R-R-O-R beyond the power of priest or science to exorcise D. Cronenberg's first feature was derided on release: / a parasite that looks like shit threatens to break the peace. / Under it's thrall, folks turn nymphomaniacal and mad, and soon the whole apartment building seems to have gone bad. / They kill and screw and chase each other screaming down each hall. / If they get out, can any force on Earth save Montreal? / For Robin Wood, repulsive were the politics expressed, / but we can see

October 31 • 7:00, 11:59 • 91m

Halloween

After the show, we'll be the judge: a contest filled with glee!

George Barry, 1977 • "The bed that eats!" A demon once became a man because he found true love, / a girl he killed by accident, as fragile as a dove. / Possessed by grief, the demon wept: a bloody torrent fell / upon their bed, bewitched now by a strange, carniv'rous spell. / Who ere would try to linger there would surely be surprised. / The bed would eat them, bones and all, its appetite disguised / as merely sheets and mattress, all inanimate to sight... / A night of fright will be their

November 14 • 7:00 • 85m

Wes Craven, 1972 • "To avoid fainting, keep repeating 'It's only a movie...It's only a movie..." Two girls set out to see a concert, but they are attacked: / a drug dealer they visit and his friends force a sex act. / They rape and murder, dump the bodies, and then run and hide / inside an older couple's house they think too countrified / to tell a monster when thing's amiss, and where's their daughter is dead! And here her killers sleep in peace? / Will they take vengeance in their hands, or simply call police? 35mm

November 21 • 7:00 • 96m

The Driller Killer Abel Ferrara, 1979 • "The Blood Runs In Rivers... And The Drill Keeps Tearing Through Flesh And Bone" Ferarra's second film after his pornographic first, / The Driller Killer stars him as an artist with a thirst / for superstardom and success: he will do anything. / His agent, though, seems not to care, his neighbors loudly sing / and drum and strum as they punk rock all day and night rehearse. / His mental health begins to sink, it's growing worse and worse. / The whirring of his 'lectric drill, though, brings him peace and

November 28 • 7:00 • 88m

Don Coscarelli, 1979 • "If this one doesn't scare you, you're already dead!" The Tall Man comes from a dimension horrible to bear. / He works on Earth as a mortician: those who die, beware! / He steals the bodies of the dead, reanimates as slaves. / Now half their ordinary height, they help him rob more graves. / Precocious Mikey sees him after a friend's funeral / and follows him to his dwelling place, supernatural. / Now chased by flying silver balls, with spikes that seek his

WEDNESDAY

September 27 • 7:00 • 112m

Martin Ritt, 1963 • The only question I ever ask any woman is, "What time is your husband coming home?" Paul Newman is at his studliest in the title role of this riveting western, adapted from a Larry McMurtry novel. Hud, who wants to sell off a herd of sickly cattle in spite of the grave public health threat it poses, is a thoroughly selfish bastard, but Newman is so irresistibly charming that you may find yourself rooting for him anyway. James Wong Howe's exquisite dustbowl photography won the Cinematography Oscar. 35mm

October 4 • 7:00 • 113m

JAS Chicago Special Anime Screening

Midnight Cowboy John Schlesinger, 1963 • The original gay cowboy movie. A naïve Texan (Jon Voight) who fancies himself a cowboy relocates to New York, where he dreams of making it big by hustling rich women. Meeting with failure and humiliation at every turn, he is reduced to sharing the squalid apartment of the ineffably scuzzy con man Ratso Rizzo (Dustin Hoffman). These two men, the ultimate outcasts, form a gradually deepening bond that turns the film into an unlikely love story. The only X-rated movie to win the Oscar for best picture, Cowboy features a vivid rendering of the seamier side of 60s-era New York and a

October 11 • 7:00 • 104m

William Friedkin, 1971 • Based on a true story, this gritty thriller features Gene Hackman as Popeye Doyle, a ruthless cop determined to bust a drug smuggling ring. With its authentic NYC locations and flavor, its fastpaced plot, and its gripping, brilliantly edited action sequences (including a celebrated car chase), it's one of the best action movies ever made, and widely imitated. Doyle is sadistic and racist, but extremely effective; his steely determination ensures he will not rest until he gets his man. Daringly, Hackman does not attempt to make the character sympathetic; he said he tried to find the human elements

of the man, but they just weren't there. 35mm October 18 • 7:00 • 100m

Gordon Parks, 1971 • The ultimate blaxploitation flick. Helmed by Gordon Parks, who was among the first African-Americans to direct for a major studio, the film concerns detective John Shaft's search for the kidnapped daughter of a black gangster. The plot is routine, but the film boasts many standout elements, including authentic Harlem locales, hilariously dated hair, clothes, and slang, and the swagger Richard Roundtree brings to the title role. Though sympathetically portrayed, Shaft shares many of the traits of the antihero private eye: he's a loner who plays by his own rules, and is not above going above the

October 25 • 7:00 • 175m

law. Can you dig it? Ya damn right! 35mm

The Godfather Francis Coppola, 1972 • Perhaps Sarah Vowell said it best: "The Godfather is not only a perfect movie; it has become one of America's sacred texts; it should be running on a loop at the National Archives between the Declaration of Independence and a first edition of Leaves of Grass." By popular consensus the greatest American movie since 1950, Coppola's magisterial film tells the story of a mafia dynasty in postwar New York. Portrayed with a rare level of candor and emotional depth, the Corleones - Marlon Brando's courtly don and Al Pacino's sensitive, complicated Michael - somehow retain our sympathy, in

November 1 • 7:00 • 200m

spite of the terrible things they do. 35mm

The Godfather, Part II Francis Coppola, 1974 • America never seems to have gotten its fill of the Corleones. One of the first manifestations of enduring Godfather-mania was this sequel, which many critics feel outdid even its illustrious predecessor. The film tells two separate stories, as the rise to power of the young Vito Corleone (Robert DeNiro) is contrasted with his son Michael's expansion and consolidation of the Corleone empire. This film, darker than the first one, deepens and enriches the themes of the original: the immigrant experience, the American dream, the implicit parallels be-

talism. The film won six Oscars. 35mm

tween organized crime and American capi-

November 8 • 7:00 • 82m Bananas Woody Allen, 1971 • Through a series of highly unlikely events, Fielding Mellish (Allen), a nebbishy New Yorker who works as a product tester, becomes president of the fictional South American country of San Marcos. Allen's second film and probably his funniest, Bananas established the Woody persona, the schlemiel-as-hero, the little guy who fights with his wit rather than his fists and triumphs. The wisecracking, slap-sticky, wildand-woolly feel here is not unlike the films of Woody's heroes, the Marx Bothers, and there are tossed-off references and parodies of everything from *Modern Times* to *Potemkin*

Look for young Sly Stallone as a mugger. 35mm

November 15 • 7:00 • 131m Chinatowr Roman Polanski, 1974 • Investigating a routine adultery case, a private eye (Jack Nicholson) stumbles upon a conspiracy involving real estate, water rights, and tragic family secrets. Set in 1930s Los Angeles, this dazzling neo-noir masterpiece is notable for Polanski's brilliant direction, Robert Towne's superb screenplay, and stunning performances by Faye Dunaway as a mysterious femme fatale and director John Huston as a sinister tycoon. But Nicholson's indelible characterization of Jake Gittes stands out. Gittes is jaded, arrogant, and uncouth. But he's also

bleak film its humanity, and its heart. 35mm November 22 • 7:00 • 129m

a genuine romantic, and he's what gives this

Serpico Sidney Lumet, 1973 • Al Pacino stars as reallife NYC cop Frank Serpico, who blew the whistle on police corruption, only to have his fellow officers turn on him. Pacino's intense, warts-and-all portrayal does not soften the character's deep ecccentricities or his driven, obsessive nature. In his relentless pursuit of justice, Serpico becomes more admirable, but also less likable; his relationships fall apart as he makes everyone around him miserable. Aside from Pacino's tour-de-force performance, this disturbing film is notable for its witty, sardonic dialogue, its graphic, documentary-style urban realism, and its

November 29 • 7:00 • 129m Raging Bull

dark – and still quite relevant – vision. 35mm

Martin Scorsese, 1980 • This searing biography of the troubled, rage-fueled boxer Jake LaMotta is perhaps Martin Scorsese's greatest work; a critics' poll named it the best film of the 1980's. The film follows LaMotta from his origins in the Bronx slums, through his rise to middleweight boxing champion, to his fall from grace: a prison stint and a post-boxing career as a pathetic stand-up comic. Shot in breathtaking black and white, Raging Bull contains some of the most beautifully stylized boxing scenes ever filmed. The superb cast includes Joe Pesci as LaMotta's brother, Cathy Moriarty as his wife, and, best of all, Robert DeNiro in the title role. 35mm

THURSDAY

Jazz Cinema

Most films cast music in a

supporting role. In these ten,

jazz plays the lead. Listen

to the powerful sounds of

September 28 • 9:15 • 7m, 78m

I'll Be Glad When You're Dead,

You Rascal You

Stormy Weather

Andrew L. Stone, 1943 • A "race" musical

made during World War II with an all-black

cast and targeted at black audiences, Stormy

Weather is a fascinating look at Hollywood

and its interaction with black culture in the

days of still unchallenged segregation. It's

also great fun, with terrific singing and danc

ing the whole way through, Bill Robinson's

insanely intricate tap dancing, and a hot 26

October 5 • 9:30 • 16m, 93m

St. Louis Blues

Dudley Murphy, 1929 • Bessie Smith! 16mm

St. Louis Blues

Alan Reisner, 1958 • Nobody on the planet

was cooler than Nat 'King' Cole at the height

of his career. Here he plays the turn-of-the

century blues musician and composer W.C.

Handy in a film that revisits the origins of

jazz in the often-conflicting idioms of blues

and gospel. The cast includes Ella Fitzger

ald, Cab Calloway, Eartha Kitt, and Mahalia

Jackson. Preceded by the 1929 short film of

the same title (and the same song), including

the only known footage of Bessie Smith. 35mm

October 12 • 9:15 • 4m, 96m

Boogie Doodle Norman McLaren, 1951 • Shapes dance

The Sweet Smell of Success

Alexander MacKendrick, 1957 • Jazz contrib

utes greatly to the dark mood of this Ameri-

can film noir, in which Burt Lancaster (in an

excellent, but uncharacteristically chilling

performance) plays a powerful newspape

columnist determined to destroy his sister's

relationship with a jazz guitarist. He employs

an eager, unscrupulous press agent (Tony

Curtis) to do his dirty work. Great location

shots of 1950s New York add to the fun. Fea-

October 19 • 9:00 • 5m, 89m

Short and Suite Norman McLaren, 1959 • More dancing lines.

this time to Eldon Rathburn's music. 16mm

Elevator to the Gallows

Louis Malle 1958 • Miles Davis was on top of

the world when he wrote and performed the

soundtrack to this elegant film noir. These

were the days when he still played "Stella by

Starlight," wore tailored Italian suits, and

was the toast of the Playboy mansion. Miles'

soundtrack - much of it short motifs - lends

a real slickness to the film that matches and

adds to its cool visual aesthetic. With sexy

October 26 • 8:45 • 8m, 87m

Begone Dull Care

Norman McLaren, 1949 • Canadian animator

Norman McLaren painted abstract images

Shadows

John Cassavetes, 1959 • John Cassavetes' first

film as a director looks primitive: he shot it

on a shoestring budget with no-name actors

in various dark corners of New York City. But

this quality suits well the hipsters and jazz

musicians Cassavetes follows, and his daring

look at interracial relationships. Jazz, and

especially improvisation in both music and

dialogue, dictate the flow, with help from a

fantastic Charles Mingus soundtrack. 16mm

directly onto celluloid for this short. 16mm

French blonde Jeanne Moreau! 35mm

turing the Chico Hamilton quintet. 35mm

around to music by Albert Ammons. 16mm

year-old Lena Horne. 35mm

Dave Fleischer, 1932 • Boop & Satchmo!

1-2 Punch: **Garfield & Ryan**

Hollywood's original practitioner of the Method, screen rebel **John Garfield**, and noir/Western veteran Robert

Miles, Satchmo, Mingus, Ryan, overlooked no longer. Ella, and plenty more greats. On Thursday, September 28th at 5:30, there will be a second meeting in the cinema for

anyone interested in volunteering at Doc, just in case you missed the one on Monday.

September 28 • 7:00 • 90m

Four Daughters Michael Curtiz, 1938 • "I wouldn't win first prize if I were the only entry in the contest. Intended as a vehicle for bland leading man Jeffrey Lynn, instead it was the cynical, streettoughened John Garfield who emerged a star. In his film debut, world-weary Garfield blows smoke in the face of the suburban world populated by musician Claude Rains and his four singing daughters (the Lane Sisters and Gale Page). What could have been a routine drama is saved by the dynamic presence of Garfield who establishes the sympathetic rebel perso na that would become his trademark. For his work, Garfield was nominated for the Oscar

October 5 • 7:00 • 119m

for Best Supporting Actor. 16mm

Pride of the Marines Delmer Daves, 1945 • Unable to serve his country because of a bad heart, Garfield did his part by starting the Hollywood Canteen (with Bette Davis), entertaining the troops overseas, and starring in a series of patriotic war pictures. In the best of these films, Pride of the Marines, Garfield plays real WWII hero Al Schmid who loses his sight in the Battle of Guadalcanal and must cope with his handicap when he returns home. Ahead of its time in its frightening and realistic portrayal of war, the film remains a powerful evocation of the plight of the returning soldier. Eleanor Parker and Dane Clark offer fine support as

October 12 • 7:00 • 104m

the hero's fiancée and best friend. 16mm

Robert Rossen, 1947 • "What are you gonna do? Kill me? Everybody dies." Garfield is electric as golden boy Charlie Davis, a poor boy from the streets who becomes a champion boxer and then becomes entangled in the sport's corruption. Along with The Set Up and Champion, this is one of the seminal boxing pictures and is a prime influence on Martin Scorsese's Raging Bull. Famed d.p. James Wong Howe shot the climactic fight sequence on roller skates to achieve more fluid movement. The film won the Oscar for Best Editing and nominated for Best Actor (Garfield) and Best Screenplay (Abraham

Polonsky). Archival print. 35mm

October 19 • 7:00 • 78m Force of Evil Abraham Polonsky, 1948 • "John Garfield puts his body and soul into..." Garfield and Polonsky teamed again to craft this lean, mean noir that is as much a capitalist critique as it is an entertaining yarn. Garfield is Joe Morse, a mob lawyer who cannot convince his honest brother to take part in a mob-orchestrated numbers scheme. Per haps the quintessential Garfield film, it is regarded as one of the prime films noir and its themes still resonate. Director and star would soon be blacklisted: Polonsky would not direct another film for twenty-one years. Garfield would be dead before he reached

forty. Archival print. 35mm

October 26 • 7:00 • 72m The Set-Up Robert Wise, 1949 • "I want a man...not a human punching bag!" In this real-time noir classic, Robert Ryan is washed up boxer Stoker Thompson, who does not know that his own manager has arranged for him to 'take the fall" and taken money from a gambler. To their chagrin, Stoker proves he's got one more fight left in him. Noir favorite Audrey Totter is a welcome presence as the fighter's long-suffering wife. In his college days at Dartmouth, Ryan was a champion boxer...this would be the only time he es-

November 2 • 7:00 • 88m

sayed the role onscreen. 16mm

Caught Max Ophuls, 1949 • "All I care about is breaking you." Department store model Barbara Del Geddes can't seem to free herself from her wealthy and highly possessive husband Robert Ryan even as she falls for poor doctor James Mason. Ryan is at his chilling best as Smith Ohlrig (said to be inspired by Howard Hughes), a reclusive, bitter man who takes great pleasure in tormenting his wife. The film (photographed by the estimable Lee Garmes) features several brilliant set pieces highlighted by Ophuls' fluid and expressive

camera movements. Archival print. 35mm

November 2 • 9:00 • 130m

Round Midnight Bertrand Tavernier, 1986 • In this adoring but sincere portrait of a fictional jazz musician's life and music, the great tenor saxophonist Dexter Gordon stars as a fading American giant playing gigs around Paris and struggling with alcoholism. A passionate French fan takes him in and tries to clean him up. But can he succeed once he comes back to New York? Gordon surprised everyone by actually being able to act, and he acts exceptionally well. Director Bertrand Tavernier brilliantly captures the atmosphere of smoky clubs, rainy nights, and jazz in late-1950s Paris, yet never descends into nostalgia. Soundtrack by

Herbie Hancock, with many guests, 16mm November 9 • 7:00 • Special Event University of Chicago Presidential Fellows in the Arts Series:

Screening and discussion with Atom Egoyan Egoyan - Cairo-born, Canadian-bred and of Armenian descent - creates films that are uniquely personal, often exploring issues of grief, intimacy, displacement and the impact of technology and media on modern life. His films, including The Sweet Hereafter, Exotica and Where the Truth Lies, have earned both critical acclaim and commercial success around the world. Egoyan is known for pushing boundaries and using film to tell complicated stories from a variety of non $linear\ perspectives.\ Unafraid\ of\ controversy,\ Egoyan\ has\ been\ noted\ and\ lauded\ by\ critics\ for\ his$ comfort making both big, commercially successful films such as 1997's Oscar-nominated The Sweet Hereafter, and smaller, personally gratifying films such as 2002's Ararat, a story that confronts the Armenian genocide by the Ottoman Empire. *The New York Times* called Egoyan one of the most distinctive members of the film industry, and said he has left an indelible imprint on audiences everywhere with his haunting, beautifully wrought work. Creator of more than a

dozen films, Egoyan is one of Canada's most prominent filmmakers.

November 16 • 7:00 • 82m Nicholas Ray, 1952 • "Why do you make me do it?" City cop Wilson (Ryan) has seen it all and it's killing him inside. Filled with rage and bitterness, he's become brutal. After beating up on one too many suspects, he gets sent upstate to investigate a murder, and soon becomes involved with Mary (Ida Lupino), a blind woman whose love will help Ryan regain his humanity. Regarded by director Ray as a failure at the time, it has emerged as a powerful psychological drama helped immensely by the contributions of Ray, co-scenarist A.I. Bezzerides, d.p.

George E. Diskant, and composer Bernard

Herrmann. 16mm

November 16 • 9:00 • 82m

Let's Get Lost Bruce Weber, 1989 • Jazz musicians are notorious for leading short, tumultuous, often tragic existences; the trumpet player Chet Baker was no exception. Photographer Bruce Weber looks back at the musician's life and career through archival footage, still photographs and interviews with friends, fans, and associates. There's plenty of time spent on Baker's glory years as the baby faced wunderkind of West Coast jazz who played with Charlie Parker and Gerry Mulligan, but we also see the brutal truth of his descent into heroin addiction and oblivion. And of course we're treated to plenty of his

Happy Thanksgiving!

(We'll be eating too...)

On this festive day, a few thanks of our own are in order: to the Museum of Modern Art Circulating Film and Video Catalog, Mariel Bonnel of Cultural Services of the French Ministry, Mike Mashon of the Library of Congress, Todd Wiener of the UCLA Film and Television Archive, and Maxine Ducey of the Wisconsin Center for Film and Theater Research.

November 30 • 7:00 • 102m Men in War

Anthony Mann, 1957 • "One more step and I'll fill your guts with lead!" Most well known for his taut films noir of the 1940s and dark Westerns of the 1950s, Mann's stellar Men in War has been unjustly neglected over the years. Platoon leaders Robert Ryan and Aldo Ray clash in Korea behind enemy lines, yet they must unite if they are to lead their squad to the haven of Hill 465. The script by the blacklisted Ben Maddow (fronted by Philip Yordan) ably interweaves the very real psychological and physical tolls of war into its archetypal storyline. 16mm

November 30 • 9:15 • 8m, 7m, 7m, 60m

Minnie The Moocher

The Old Man of the Mountains

Snow White

Dave Fleischer, 1931-3 • More Betty Boop and

Cab Calloway. 16mm A Great Day in Harlem Jean Bach, 1994 • The photographer Art Kane managed to gather almost every jazz musician operating around Harlem in his famous group portrait that first appeared in Esquire Magazine in 1958. Thirty-five years later, filmmaker Jean Bach tracks down anyone he can find who appeared in it. DVD

WEEKEND

I'm Your Doc

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

September 29 • 6:45, 9:00, 11:15 • 100m

Nacho Libre Jared Hess, 2006 • The eagerly anticipated sophomore effort by the writer and director of Napoleon Dynamite stars Jack Black as an orphaned misfit cook in a Mexican monastery. Before long, Black dons the fabulous costume of a Luchadore wrestler, and competes for prize money in a local tournament, money with which he hopes to buy the monastery's children better food, hence the eponymous nom de guerre. While Black steers us towards his particular comedic style, the weird dry humor of Dynamite remains the film's driving force. That and the absurdly tight clothes and ample flab Black wears effortlessly. 35mm

October 6 • 6:30, 9:00, 11:30 • 110m

Brick Rian Johnson, 2005 • Drawing equally from The Big Lebowski and Lynchian neo-noir, Brick received significant festival attention for "originality of vision." This high school detective story follows teenage, loner-bychoice Brendan - whose fast talking vocabulary is straight out of a Dashiell Hammett novel - on his investigation into the disappearance of an ex-girlfriend. Working with a handful of cryptic words embedded in a desperate telephone conversation and drawing on the geek powers of the quasi-sidekick Brain, Brendan penetrates complex high school social circles, which are somehow still

operating under 30's noir morality. 35mm October 13 • 6:45, 9:00, 11:15 • 102m

Terry Zwigoff, 2006 • When Jerome Platz (Max Mingella) matriculates at the Stathmore Institute (a thinly disguised stand-in for Pratt), he has high hopes for college: a successful career, scoring with the model from his figure-drawing class, finding the elusive girl from the school's admissions brochure. If only! His ambitions are frustrated by pompous alumni, weirdo art school chicks, cruel art dealers, often indifferent teachers, and a once-great shut-in (Jim Broadbent). Throw in a sub-plot involving a serial killer on campus, and you get an enjoyably clever, if un-

Clowes' Eightball series. 35mm October 20 • 7:00, 9:00, 11:00 • 94m

balanced realization of a piece from Daniel

Tsotsi Gavin Hood, 2005 • Winner of the Academy Award for Best Foreign Language film, Tsotsi follows a laconic small-time gangster around the Soweto township outside of Johannesburg. Tsotsi (Presley Chweneyagae) accidentally kidnaps a baby along with a rich woman's car and is subsequently forced to onfront his troubled past and the violent life he has led. Hood's understated style complements Chweneyagae's moving performance And the film's depiction of township life and the troubled histories of the township's people is both compelling and honest. 35mm

October 27 • 5:30, 8:30, 11:30 • 150m Pirates of the Carribean:

Dead Man's Chest Gore Verbinski, 2006 • In 2003, what many thought would be a ho-hum adaptation of Disney's "Pirates of the Caribbean" ride became a surprising smash-hit, due largely to the Johnny Depp's flamboyant performance as swishy swashbuckler Captain Jack Sparrow. 2006's sequel. *Dead Man's Chest*, brings back most of the cast, along with several additions, most notably Bill Nighy, projecting surprising emotion from beneath mountains of CGI, as the tentacle-bearded Davy Jones. Make no mistake, though, this is ultimately

Depp's show. And he doesn't disappoint. 35mm November 3 • 5:30, 8:30, 11:30 • 154m The Death of Mr. Lazerescu

Cristi Puiu, 2005 • No other film released this year (apart from *Snakes on a Plane*) features such a non-descript, spoiler-ridden title. But unlike *Snakes on a Plane*, the title is the least compelling thing about this masterful film. Based loosely on a real-life parade of Romanian misery from 1997, Puiu's film follows the slovenly drunk Dante Lazarescu (Ion Fiscuteanu) as he's carted from one Bucharest hospital to another; in each one, the doctors ignore his cerebral blood clot and try to pawn him off on someone else until the old man dies on a street corner. A harrowing film, but

November 10 • 7:00, 9:00, 11:00 • 92m

also deeply funny, in the pitch-black Eastern

European absurdist comedy tradition. 35mm

Who Killed the Electric Car? Chris Paine, 2006 • Soaring gasoline prices, troubling environmental predictions, and seemingly endless conflict with oil producing powers cause nearly everyone dismay when visiting the gas pumps - a strange phenomenon considering that in the mid nineties electric zero-emission cars saw a triumphant entry into the automobile market. Unfortunately, instead of embracing the electric car, the United States automobile industry and its consumers went gas-guzzling SUV crazy and electric car production was essentially scrapped. Paine's documentary investigates how this happened; he indicts industry, gov-

ernment, and even consumers. 35mm

November 17 • 7:00, 9:00, 11:00 • 94m An Inconvenient Iruth Davis Guggenheim, 2006 • Inconvenient is by former Vice President Al Gore in this new global warming exposé. Simultaneously rousing and depressing, An Inconvenient Truth mixes Gore's candid reminiscences with an elaborate cinematic lecture on the consequences of global warming adapted from the PowerPoint warhorse that Gore has delivered to stunned politicos and regular folks. If a 94-minute slide-show sounds boring, think twice, then come see the film. 35mm Following the Sunday matinée screening, there will be a discussion led by Professor Raymond Pierrehumbert of

November 24 • 6:45, 9:00, 11:15 • 105m Leonard Cohen: I'm Your Man Lian Lunson, 2005 • Nobody who sings in

the Department of Geophysical Sciences at the U. of C.

this marvelous concert film - not Rufus Wainwright, not Linda Thompson, not Kate McGarrigle, not Beth Orton – can come close to doing justice to Leonard Cohen's marvelously imperfect growl of a voice. But instead of trying to get Cohen right, each performer just "slips into the masterpiece" of Cohen's work; the result is a concert as ineffably brilliant as Cohen himself. Lian Lunson takes the same approach to the documentary side of the film, and enjoys similarly fine results. And to top it all off, U2's Bono sings backup (backup!) to Cohen in some of the best versions of these songs ever recorded. 35mm

December 1 • 6:45, 9:00, 11:15 • 105m Snakes on a Plane

David R. Ellis, 2006 • The title of Snakes says

it all. Samuel L. Jackson stars as FBI Agent Neville Flynn, who is escorting a witness set to testify against a notorious mob boss on a flight from Hawaii to Los Angeles. The mobster, apparently creative as well as homicidal, stows hundreds of poisonous snakes in the cargo hold to prevent the witness from reaching L.A. alive. Mayhem and hilarity ensue as the snakes go after every last passenger, every last gadget, every last private part. While Snakes will not earn its place in the great film canon, no film this summer provided as much fun and entertainment at the theater. Come experience the insanity! 35mm

(Sunday matinees listed beneath Saturday blurbs.) September 30 • 6:15, 9:00, 11:45 • 132m V for Vendetta James McTeigue, 2005 • "Remember, re-

member the 5th of November, the gunpowder treason and plot..." The Wachowski Broth-

ers' (The Matrix) adaptation strays consid

erably from Alan Moore's graphic novel but does justice to the story of the terrorist

codenamed "V" set in a not-so-distant dysto

pian future. Masked as Guy Fawkes, V darts around London blowing up landmarks, reeducating Natalie Portman, and inciting a revolution against the Bush-Blair inspired fascist government - all the while, of cours showing off acute alliterative abilities. 35mm October 1 • 2:00 • 132m V for Vendetta October 7 • 7:00, 9:00, 11:00 • 92m

Thank You for Smoking

Jason Reitman, 2005 • Reitman's scathing

satire of the powerful lobby industry for the MOD squad (Manufacturers of Death) fol-

lows lobbyist and reported "yuppie Mephis

topheles" Nick Naylor (Aaron Echkhart) as he argues for the death-inducing charm of

sional hearings, visiting talk shows, and dueling with an attractive but hostile reporter (Katie Holmes) Naylor struggles to presen

cigarette smoking. While attending c

a proud and fatherly "take your son to work" ethos to his inquisitive son without sacrificing the values he attempts to uphold. [35mm] October 8 • 2:00 • 110m Brick October 14 • 6:45, 9:00, 11:15 • 103m Michel Gondry, 2005 • If you come into thi

film expecting the non-stop humor and elab

orately crafted brilliance of Dave Chappelle's

TV show, you'll be disappointed. But if you're

willing to go along with Dave, some midd

aged Midwestern women, a full baton-twirl

ing marching band, a lovable off-the-wall

couple with the oddest ramshackle urban

house you've ever seen, and many of the mos respected and innovative hip-hop stars of the day, you'll be in for an unlikely, but complete ly uncanned and enjoyable treat of a concer film. Filmed live in Brooklyn, NY. 35mm

Dave Chappelle's Block Party

October 15 • 2:00 • 103m

October 21 • 5:30, 8:30, 11:30 • 154m Superman Returns Bryan Singer, 2006 • Brandon Routh steps into the costume formerly worn by the late, great Christopher Reeve. Superman returns from the remains of his home planet to find that the world has forgotten him. His long-time love, Lois Lane, has had a child, gotter married, and won a Pulitzer. You can see th rest for yourself. Director Bryan Singer (X Men, X2) brings Superman back to the big screen with wonderful special effects and

fun story. Kevin Spacey as the deliciously evil Lex Luthor, Eva Marie Saint as Martha Kent and Marlon Brando as Jor-el. 35mm

October 22 • 2:00 • 94m

Tsotsi October 28 • 6:30, 9:00, 11:30 • 124m Cars John Lasseter & Joe Ranft, 2006 • Pixar continues the longest winning streak in cinema

a stretch of the fabled Route 66. As usual, the characters are well written, the music is good, the story is heartwarming, and Pixar's visuals are unmatched. A very fun movie for

kids, students, and adults. 35mm

with its newest release. Cars tells the story

of a hot shot big city race car (voiced by Owen

Wilson) who unexpectedly finds himself in

sleepy Radiator Springs, a 50s era town on

October 29 • 2:00 • 124m

November 4 • 6:45, 9:00, 11:15 • 105m A Prairie Home Companion Robert Altman, 2006 • You will love this move ie if you enjoy the eponymous radio show, if you think it's the single most deplorable cultural asset of Minnesota, if you like folksy music, bad jokes, Powdermilk biscuits, Duct tape, and pratfalls. You will love this movie if you appreciate the idea of Meryl Stree playing a battle-tested veteran singer from Oshkosh, Wisconsin. You will love this movie if you are even remotely amused by the song

title "I'll give you my moonshine if you show you've got any dang soul at all. 35mm

November 5 • 2:00 • 105m A Prairie Home Companion

November 11 • 6:45, 9:00, 11:15 • 100m A Scanner Darkly Richard Linklater, 2006 • Richard Linklater the most eclectic and perhaps the finest of contemporary American directors, returns to the hopped-up rotoscoping style of Wak ing Life for this adaptation of Philip K. Dick's 1977 novel about drug addiction. Linklater follows several Substance D addicts (among them Woody Harrelson, Robert Downey, Jr. and Wionna Ryder) and an undercover na (Keanu Reeves) tripping, slacking off, and

> November 12 • 2:00 • 100m A Scanner Darkly

ses in a drug-addled Orange County "seven

November 18 • 6:45. 9:00. 11:15 • 101m Little Miss Sunshine

Ionathan Dayton and Valerie Faris, 2006 •

This upbeat, occasionally clichéd but con-

stantly entertaining comedy has something for everyone. For the stereotypical UChicago crowd, for example, there's an eminent, witty Proust scholar (40 Year Old Virgin's Steve Carrell) forced to step down from cutthroat academia into a less intellectual but more genial world of misfits. For lovers of slapstick there's plenty of horseplay involving pornography, a corpse, and a van with no brakes. Binding it all together is the unbearably cute bespectacled, 5-year-old heroine Olive. 35mm November 19 • 2:00 • 94m An Inconvenient Truth

November 25 • 6:45, 9:00, 11:15 • 100m

L'enfant

Jean-Pierre & Luc Dardenne, 2005 • With

L'enfant, their second Palme d'Or winner, the

Dardennes once again prove their creden

pable of blending minimalist class-conscious

dramas with Christian allegory and produc

ing captivating works of art. L'enfant fol-

lows two ne'er-do-well teenagers, Bruno and

Sonia, recently and accidentally graced with a child. When he runs out of money, Brun swaps little Jimmy for quick cash, much to the consternation of Sonia. Can this grown child redeem himself, or is it too late? 35mm

November 26 • 2:00 • 100m

L'enfant

December 2 • 7:00, 9:00, 11:00 • 94m

Wordplay Patrick Creadon, 2006 • Described by one critic (in slightly lewder terms) as a featurelength suck-up to New York Times crossword editor Will Shortz, the documentary Wordplay certainly revolves around the genial, mustached puzzlemaster. But Shortz's bouncy and even heartwarming obsession with crosswords more than justifies his leading role. And the hordes of crossword creators, solvers, and groupies - including Jon Stewart, Mike Mussina and the Indigo Girls are much easier to like than the Spellbound tykes, but no less eccentric. 35mm

> December 3 • 2:00 • 105m Snakes on a Plane