

1212 East 59<sup>th</sup> Street  
Chicago, IL 60637  
773 702 8574  
docfilms.org



Media Contact:  
Evan Harold  
615 829 2422  
publicity@docfilms.org

*For immediate release*

## DOC FILMS ANNOUNCES Winter 2012 CALENDAR

HYDE PARK, CHICAGO, IL. (December 19, 2011) – Doc Films, the distinguished student-run film society at the University of Chicago, announced its Winter 2012 calendar today. Each night—from Sunday through Friday—features a film series with a unifying theme, be it a director, actor, time, place, studio, or concept. Saturdays showcase a sampling of hits you might have missed, and murmurs under the hype radar. Our programmers have designed the Eight Series to provide the community and world with nightly oases of cinematic reverence:

**MONDAYS** from January 9<sup>th</sup> to March 5<sup>th</sup> outline the filmmaking and acting careers of **Mikio Naruse and Hideko Takamine**, respectively. These films are devastatingly dense with beauty.

**TUESDAYS** from January 3<sup>rd</sup> to March 6<sup>th</sup> are devoted to the films of one **Humphrey Bogart**. This series was born with one before it fell through—lamentation and celebration. Of course we're including *THE MALTESE FALCON* (1/3) and *CASABLANCA* (1/10), but there are 8 others to read about in the full list. We take pride in exhibiting these classic films in the truly classiest of formats.

**WEDNESDAYS** from January 4<sup>th</sup> to March 7<sup>th</sup> are time for **Sergio Leone**. We up and bought a print of *YOJIMBO* (1/4) just because. We're invested in these spaghetti westerns literally and spiritually.

**THURSDAY** nights at 7:00 from January 5<sup>th</sup> to March 8<sup>th</sup> are the cradles to our **Heist!** series of... heist films of course. From *BANDE A PART* (1/12) to *NATIONAL TREASURE* (1/26), if something was stolen and filmed amazingly, we're showing it. Exempli gratia, Nic Cage steals Declaration, has rad moustache.

*Thursday Night Double-Feature tickets are available for \$7, while individual tickets are \$5.*

**THURSDAY** nights at 9:00pm (or thereabouts) from January 5<sup>th</sup> to March 8<sup>th</sup> finish up with a **Roxploitation** series presented by the University of Chicago's very own **WHPK 88.5 FM**. The folks and WHPK are near to us, dear to us, and fill our ears with stuff we couldn't live without. Films like *THE TRIP* (1/19), *ROCK N' ROLL HIGH SCHOOL* (2/2), and *VALLEY GIRL* (2/16) are guaranteed to have your feet stomping and your hoots hollering during this scorching escape from the frigid Midwestern tundra.

**FRIDAYS** from January 6<sup>th</sup> to March 9<sup>th</sup> will showcase the best of Paul Thomas Anderson and Wes Anderson. Collaborations? No, just two of a generation's best filmmakers with coincidentally the same surname. There will be royal boogie nights, with Steve Zissou.

**SATURDAYS** from January 7<sup>th</sup> to March 10<sup>th</sup> include some of 2011's biggest films that you may have missed or would like to see again. Among the year's popular date movies like *MELANCHOLIA* (3/3), *DRIVE* (3/10), and *INTO THE ABYSS* (2/18), we've chosen some shamefully neglected movies like *13 ASSASSINS* (1/7) and *BEATS, RHYMES, & LIFE* (1/21). Attendance is mandatory. Matinées on Sunday.

**SUNDAYS** from January 8<sup>th</sup> to March 4<sup>th</sup> feature the second part of our **British New Wave** series. In this reprise, the films are those immediately following the movement, and include but are never limited to Michael Powell's *AGE OF CONSENT* (1/29), Bill Douglas's *MY WAY HOME* (2/26), and John Schlesinger's *SUNDAY BLOODY SUNDAY* (2/12).

**SPECIAL EVENTS** include

**The Films of Yilmaz Güney**

- 2/11 *Bride of the Earth* (Yilmaz Güney, 1968) • 1pm • 78m • 35mm
- 2/11 *The Hungry Wolves* (Yilmaz Güney, 1969) • 5pm • 85m • 35mm
- 2/16 *The Herd* (Zeki Ökten, 1979) • 7pm • 129m • 35mm
- 2/18 *Elegy* (Yilmaz Güney, 1972) • 1pm • 82m • 35mm
- 2/18 *The Friend* (Yilmaz Güney, 1974) • 3pm • 105m • 35mm
- 2/23 *Yol* (Yilmaz Güney, 1982) • 7pm • 111m • 35mm
- 2/25 *Hope* (Yilmaz Güney, Serif Gören) • 1pm • 100m • 35mm
- 2/25 *The Poor* (Yilmaz Güney, Atif Yilmaz, 1975) • 3pm • 72m • 35mm

**Second Saturdays with Facets Cinématèque**

- 1/14 *Rock It!* (Mike Marzuk, 2010) • 3pm • 99m • 35mm
- 2/11 *From Time to Time* (Julian Fellowes, 2009) • 3pm • 95m • DVD
- 3/10 *Time Trip: Curse of the Viking Witch* (Mogens Hagedom, 2009)  
3pm • 92m • DVD

**WHERE**

Max Palevsky Cinema in  
Ida Noyes Hall  
1212 East 59<sup>th</sup> Street  
Chicago, IL 60637  
Street parking is available

**PRICE OF ADMISSION**

Tickets	\$5
Winter Quarter Membership (unlimited access to all films):	\$30
Winter Quarter Membership Renewal (show Autumn pass):	\$28

**MEDIA CONTACT**

Evan Harold • 615.829.2422 • [publicity@docfilms.org](mailto:publicity@docfilms.org)  
Online: [docfilms.org](http://docfilms.org) • ([facebook.com](https://www.facebook.com/docfilmschicago))/([twitter.com](https://twitter.com/docfilmschicago))/[docfilmschicago](http://docfilmschicago)  
Doc Hotline: 773.702.8575                      Doc Office: 773.702.8574

## SERIES

Monday	<b>Naruse &amp; Takamine: Of an Auteur and Actress</b> January 9 <sup>th</sup> – March 5 <sup>th</sup>
Tuesday	<b>Humphrey Bogart: Here's Looking at You, Kid</b> January 3 <sup>rd</sup> – March 6 <sup>th</sup>
Wednesday	<b>Sergio Leone: A Fistful of Spaghetti Westerns</b> January 4 <sup>th</sup> – March 7 <sup>th</sup>
Thursday 1	<b>Heist! Nicolas Cage Steals Declaration, Has Rad Mustache</b> January 5 <sup>th</sup> – March 8 <sup>th</sup>
Thursday 2	<b>Roxploitation: Subculture on Film</b> January 5 <sup>th</sup> – March 9 <sup>th</sup>
Friday	<b>Anderson &amp; Anderson: Wes and P.T.</b> January 6 <sup>th</sup> – March 10 <sup>th</sup>
Saturday and Matinée	<b>A Tribe Called Doc</b> January 7 <sup>th</sup> – March 11 <sup>th</sup>
Sunday	<b>Always Crashing in the Same Car: The Best of British Cinema After the New Wave</b> January 8 <sup>th</sup> – March 4 <sup>th</sup>

## COMPLETE WINTER 2012 CALENDAR:

*Contact for extended descriptions*

### Week I

1/3	TU	<b>The Maltese Falcon</b> (John Huston, 1941) • 7pm • 100m • 35mm
1/4	W	<b>Yojimbo</b> (Akira Kurosawa, 1961) • 7, 9:30pm • 110m • 35mm
1/5	TH	<b>The Usual Suspects</b> (Bryan Singer, 1995) • 7pm • 106m • 35mm
1/5	TH	<b>A Hard Day's Night</b> (Richard Lester, 1964) • 9pm • 87m • 35mm
1/6	F	<b>Bottle Rocket</b> (Wes Anderson, 1996) • 7, 9, 11pm • 92m • 35mm
1/7	SA	<b>13 Assassins</b> (Takashi Miike, 2011) • 7, 9:45pm • 141m • 35mm
1/8	SU	<b>If...</b> (Lindsay Anderson, 1968) • 7pm • 111m • 35mm

### Week II

1/9	M	<b>Lightning</b> (Mikio Naruse, 1952) • 7pm • 87m • 35mm
1/9	M	<b>L'argent de Poche</b> (François Truffaut, 1976) • 9pm • 104m • 35mm
1/10	TU	<b>Casablanca</b> (Michael Curtiz, 1942) • 7pm • 102m • 35mm
1/11	W	<b>A Fistful of Dollars</b> (Sergio Leone, 1964) • 7, 9pm • 100m • 35mm
1/12	TH	<b>Bande à Part</b> (Jean-Luc Godard, 1964) • 7pm • 97m • 35mm
1/12	TH	<b>The Horror of Party Beach</b> (Del Tenney, 1964) • 9pm • 78m • 35mm
1/13	F	<b>Boogie Nights</b> (P.T. Anderson, 1997) • 7, 9:45pm • 155m • 35mm
1/14	SA	<b>The Skin I Live In</b> (Pedro Almodóvar, 2011) • 7, 9:30pm • 117m • 35mm
1/15	SU	<b>Kes</b> (Ken Loach, 1969) • 7pm • 110m • 35mm

### Week III

1/16	M	<b>Floating Clouds</b> (Mikio Naruse, 1955) • 7pm • 123m • 35mm
1/17	TU	<b>To Have and Have Not</b> (Howard Hawks, 1944) • 7pm • 100m • 16mm
1/18	W	<b>For a Few Dollars More</b> (Sergio Leone, 1966) • 7, 9:30pm • 132m • 35mm
1/19	TH	<b>The Killing</b> (Stanley Kubrick, 1956) • 7pm • 83m • 35mm
1/19	TH	<b>The Trip</b> (Roger Corman, 1967) • 9pm • 85m • 35mm
1/20	F	<b>Rushmore</b> (Wes Anderson, 1998) • 7, 9, 11pm • 93m • 35mm

- 1/21 SA **Beats, Rhymes, and Life: The Travels of a Tribe Called Quest** (Michael Rappaport, 2011) • 7, 9pm • 97m • 35mm
- 1/22 SU **Deep End** (Jerry Skolimowski, 1971) • 7pm • 90m • 35mm

Week IV

- 1/23 M **A Wife's Heart** (Mikio Naruse, 1956) • 7pm • 101m • 35mm
- 1/24 TU **The Big Sleep** (Howard Hawks, 1946) • 7pm • 116m • 16mm
- 1/25 W **The Good, the Bad, and the Ugly** (Sergio Leone, 1966) • 7pm • 177m • 35mm
- 1/26 TH **National Treasure** (John Turteltaub, 2002) • 7pm • 131m • 35mm
- 1/26 TH **The Harder They Come** (Perry Henzel, 1972) • 9:30pm • 120m • 35mm
- 1/27 F **Hard Eight** (P.T. Anderson, 1996) • 7, 9, 11pm • 102m • 35mm
- 1/28 SA **Moneyball** (Bennett Miller, 2011) • 7, 9:45pm • 133m • 35mm
- 1/29 SU **Age of Consent** (Michael Powell, 1969) • 7pm • 103m • 35mm

Week V

- 1/30 M **Flowing** (Mikio Naruse, 1956) • 7pm • 117m • 35mm
- 1/31 TU **Dark Passage** (Delmer Daves, 1947) • 7pm • 106m • 16mm
- 2/1 W **Once Upon a Time in the West** (Sergio Leone, 1968) • 7pm • 145m • 35mm
- 2/2 TH **Lock, Stock, and Two Smoking Barrels** (Guy Ritchie, 1998) • 7pm • 107m • 35mm
- 2/2 TH **Rock N' Roll High School** (Allan Arkush, 1979) • 9:30pm • 93m • 35mm
- 2/3 F **The Royal Tenenbaums** (Wes Anderson, 2001) • 7, 9, 11pm • 109m • 35mm
- 2/4 SA **Take Shelter** (Jeff Nichols, 2011) • 7, 9:15pm • 121m • 35mm
- 2/5 SU **My Childhood & My Ain Folk** (Bill Douglas, 1972-73) • 7pm • 46, 55m • 35mm

Week VI

- 2/6 M **Untamed** (Mikio Naruse, 1957) • 7pm • 121m • 35mm
- 2/7 TU **The Treasure of the Sierra Madre** (John Huston, 1948) • 7pm • 126m • 16mm
- 2/8 W **Navajo Joe** (Sergio Corbucci, 1966) • 7, 9pm • 93m • 35mm
- 2/9 TH **The Taking of Pelham One-Two-Three** (Joseph Sargent, 1974) • 7pm • 104m • 35mm
- 2/9 TH **Foxes** (Adrian Lyne, 1980) • 9pm • 106m • 35mm
- 2/10 F **Magnolia** (P.T. Anderson, 1999) • 7pm • 188m • 35mm
- 2/11 SA **World on a Wire** (Rainer Werner Fassbinder, 1973) • 7, (Intermission), 9:15pm • 212m • 35mm
- 2/12 SU **Sunday Bloody Sunday** (John Schlesinger, 1971) • 7pm • 110m • 35mm

Week VII

- 2/13 M **When a Woman Ascends the Stairs** (Mikio Naruse, 1960) • 7pm • 111m • 35mm
- 2/14 TU **Knock on Any Door** (Nicholas Ray, 1949) • 7pm • 100m • 35mm
- 2/15 W **The Mercenary** (Sergio Corbucci, 1968) • 7, 9pm • 110m • 35mm
- 2/16 TH **The Herd** (Zeki Ökten, 1979) • 7pm • 129m • 35mm
- 2/16 TH **Valley Girl** (Martha Coolidge, 1983) • 9:30pm • 99m • 35mm
- 2/17 F **The Life Aquatic with Steve Zissou** (Wes Anderson, 2004) • 7, 9:15, 11:30pm • 119m 35mm
- 2/18 SA **Into the Abyss** (Werner Herzog, 2011) • 7, 9pm • 105m • 35mm
- 2/19 SU **The Go-Between** (Harold Pinter, 1971) • 7pm • 118m • 35mm

Week VIII

- 2/20 M **Daughters, Wives, and a Mother** (Mikio Naruse, 1960) • 7pm • 123m • 35mm  
2/21 TU **In a Lonely Place** (Nicholas Ray, 1950) • 7pm • 94m • 35mm  
2/22 W **Duck, You Sucker! & A Fistful of Dynamite** (Sergio Leone, 1971) • 7pm • 157m • 35mm  
2/23 TH **Yol** (Yilmaz Güney & Şerif Gören, 1982) • 7pm • 114m • 35mm  
2/23 TH **Suburbia** (Penelope Spheeris, 1983) • 9pm • 94m • Restored 35mm  
2/24 F **Punch-Drunk Love** (P.T. Anderson, 2002) • 7, 9, 11pm • 95m • 35mm  
2/25 SA **Passione** (John Turturro, 2011) • 7, 9pm • 90m • 35mm  
2/26 SU **My Way Home** (Bill Douglas, 1972) • 7pm • 71m • 35mm

Week IX

- 2/27 M **A Wanderer's Notebook** (Mikio Naruse, 1962) • 7pm • 124m • 35mm  
2/28 TU **Beat the Devil** (John Huston, 1953) • 7pm • 89m • 35mm  
2/29 W **Keoma** (Enzo G. Castellari, 1976) • 7, 9pm • 97m • 16mm scope  
3/1 TH **Charley Varrick** (Don Siegel, 1973) • 7pm • 111m • 35mm  
3/1 TH **The Return of the Living Dead** (Dan O'Bannon, 1985) • 9:15pm • 91m • 35mm  
3/2 F **The Darjeeling Limited** (Wes Anderson, 2007) • 7, 9, 11pm • 91m • 35mm  
3/3 SA **Melancholia** (Lars Von Trier, 2011) • 7, 9:45pm • 130m • 35mm  
3/4 SU **The Man Who Fell to Earth** (Nicholas Roeg, 1976) • 7pm • 138m • Restored 35mm

Week X

- 3/5 M **Yearning** (Mikio Naruse, 1964) • 7pm • 98m • 35mm  
3/6 TU **The Barefoot Contessa** (Joseph L. Mankiewicz, 1954) • 7pm • 128m • 35mm  
3/7 W **Unforgiven** (Clint Eastwood, 1992) • 7, 9:45pm • 131m • 35mm  
3/8 TH **Ocean's Eleven** (Steven Soderbergh, 2001) • 7pm • 117m • 35mm  
3/8 TH **Josie and the Pussycats** (Harry Elfont & Deborah Kaplan, 2001) • 9pm • 98m • 35mm  
3/9 F **There Will Be Blood** (P.T. Anderson, 2007) • 7, 9:45pm • 158m • 35mm  
3/10 SA **Drive** (Nicolas Winding Refn, 2011) • 7, 9pm • 100m • 35mm