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**free
movies**

IRON RAIL

BOOKSTORE & LIBRARY

MOVIE CALENDAR

FEB - JUNE 2009

**MOVIES Tuesdays 8:00PM
511 Marigny St. (corner Decatur**

IRON RAIL FILM NIGHTS 2009

ALL FILMS TUESDAYS 8:00PM

511 Marigny St. (corner Decatur) (504) 944-0366

Feb. 3: *F For Fake* (1974)

Orson Welles' brilliant, multi-layered, free-form cinematic essay on fakery focuses on the notorious art forger Elmyr de Hory and his biographer, Clifford Irving, who also wrote the celebrated fraudulent Howard Hughes autobiography, then touches on the reclusive Hughes and Welles' own career (which started with a faked resume and a phony Martian invasion). More than simply about fakery, Welles uses this theme as a means to discuss authorship, authenticity and the nature of expertise. "If a faker can fool an expert" Welles' magician narrator asks, "who is the expert, and who is the faker?" On the way, Welles plays a few tricks of his own on the audience.



Feb. 10: *Ran* (1985)

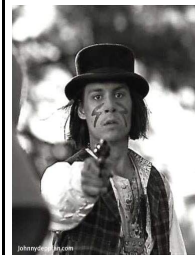


Akira Kurosawa's extravagant retelling of King Lear is set in 16th century Japan and tells the story of the Great Lord Hidetora Ichimonji, who at the age of seventy, after years of consolidating his empire and ruthlessly exterminating all opposition, decides to abdicate and divide his domain amongst his three sons. The youngest defies the pledge of obedience and is banished. He warns his father: "You have spilled an ocean of blood. You showed no mercy, no pity. We too are children of this age, weaned on strife and chaos..." When inter-filial squabbling erupts, the tragic engine of this film starts firing on all cylinders as Hidetora is dropped into a nightmarish hell of civil war and madness as his comeuppance for a lifetime of inflicting misery comes due, along the way receiving an earful of choice dialogue from his former court jester. One of the most stirring tragedies ever put to film.

Feb. 17: *Glengarry Glen Ross* (1992)

Times are tough in a Chicago real-estate office; the down and out salesmen are given a strong incentive by an overbearing, vicious boss to succeed in a sales contest. The prizes? First prize is a Cadillac Eldorado. Second prize is a set of steak knives. Third prize? "Third prize is you're fired!" There is no room for losers in this dramatically masculine world; only "closers" will get the good sales leads. The pressure to succeed results in a robbery which has unforeseen consequences for all involved. Written by playwright David Mamet.

March Films: Wanderings



March 3: *Dead Man* (1995)

Only Jim Jarmusch could direct an adventure Western like this: a poetry-loving Native American mistakes accountant William Blake for the English poet and mystic of the same name, while bounty hunters take Blake for a murderer. Jarmusch packs the film with an unlikely collection of castmates, including Iggy Pop, Johnny Depp, Gabriel Byrne, John Hurt and Robert Mitchum in one of his last roles.

March 10: *Sans Soleil* (1983)

"He wrote me" A woman narrates the thoughts of a world traveler, expressed in words and images from places as far-flung as Japan, Guinea-Bissau, Iceland, and San Francisco in Chris Markers dreamlike collection of meditations on time and memory.



March 17: *Solyaris* (1972) / *Hedgehog in the Fog* (1975) (short)

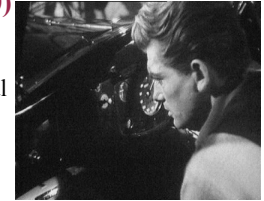
Director Andrei Tarkovsky's science fiction cult classic presents an uncompromisingly unique and poetic meditation on space travel and its physical and



existential ramifications. Scientist Kris Kelvin travels to the mysterious planet Solaris to investigate the failure of an earlier mission. When his long-dead wife appears on the space station, he realizes that the planet has the power to perceive human desires and make them a reality. Leave your ADHD at home for this one.

March 24: *Orphée* (1950)

Jean Cocteau's 1950 film is a retelling of the Greek myth of Orpheus and Eurydice; the film updates the action to post-war Paris, with Orpheus as a famous but dissatisfied poet. Cocteau turns the everyday world into a magical realm: mirrors turn to pools which are portals to other worlds, and car radios pick up coded messages from the underworld. *Orpheus* is nominally about a fascination with death, but Cocteau finds room to examine the role of artists in modern society and how they function as observers, social critics and trailblazers in an increasingly fractured world.



March 31: *Valerie a týden divu* (1970)

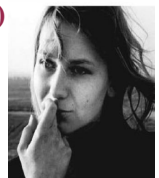
After a young girl receives a pair of bewitched earrings, her world is turned topsy-turvy. Soon, vampires and lascivious priests disrupt the girl's sleep, ravaging her innocence and awakening the woman within. From one of Czechoslovakia's top New Wave directors, *Valerie and Her Week of Wonders* blurs the line between fantasy and reality with a decidedly sexy emphasis.



April Films: The Terror of Technology & Your Utterly Crappy Future

April 7: *La Jetée* (1962) / *Brazil* (1985)

Chris Markers 1962 short film *La Jetée* takes place in a devastated Paris in the aftermath of WWII. The few surviving humans begin researching time travel, hoping to send someone back to the pre-war world for food, supplies and maybe a solution to their dire position. One man is haunted by a vague childhood memory that will prove fateful.



Terry Gilliam's *Brazil* has Sam Lowry as a harried technocrat in a futuristic society that is needlessly convoluted and inefficient. A world where futzing, barely operable, grotesque, baroque machinery inspects, prods and pokes everyone throughout their daily lives. He dreams of a life where he can fly away from technology and overpowering bureaucracy, and spend eternity with the woman of his dreams. While trying to rectify the wrongful arrest of one Harry Buttle, Lowry meets the woman he is always chasing in his dreams, Jill Layton. Meanwhile, the bureaucracy has fingered him responsible for a rash of terrorist bombings, and both Sam and Jill's lives are put in danger.

April 14: *Heavy Metal Parking Lot* (1986) / *Idiocracy* (2007)

To test its top secret Human Hibernation Project, the Pentagon picks the most average Americans it can find - an Army private and a prostitute - and sends them to the year 2505 after a series of freak events. But when they arrive, they find a civilization so dumbed-down and so relentlessly stupid that they're the smartest people around. Mike Judge and Etan Cohen reteamed for this futuristic, utterly hysterical farce (or documentary, depending on your point of view). Our short is 1986's *Heavy Metal Parking Lot*. Come count the Camaros!



April 21: *Unser täglich Brot* (Our Daily Bread) (2005)

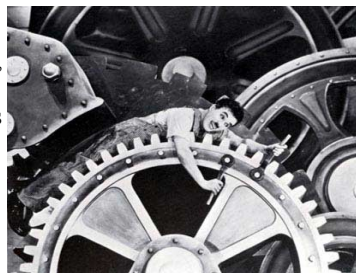
Bypassing the human factor, Nikolaus Geyrhalt's provocative



documentary offers an intensely clinical look at the machinery of industrial food production. Geyrhalter focuses his lens on high-tech aspects of agriculture, using a rich mix of film techniques to capture machines in action. Humans, animals and crops appear incidentally, with droning conveyor belts, automated crop dusters and other machinery in starring roles.

April 28: *Modern Times* (1936)

The idea of the film was apparently given to Chaplin by a young reporter, who told him about the production line system in Detroit, which was turning its workers into nervous wrecks. In the film, Charlie becomes literally trapped in the machine and, in one of his finest patches of comic invention, is battered and buffeted by an automatic feeding machine introduced by his bosses to save time and money. After his breakdown, he is arrested for 'communism' when he picks up a red flag that has fallen off the back of a truck, and runs down the street to return it, exactly the same time as a left-wing demonstration comes round the corner. He meets 'The Gamine' (Paulette Goddard) in the back of the police van, who has also been arrested for stealing bread. From then on the theme is about two tramps just trying to get along in modern times. "Smile, though your heart is breaking ..."



May Films: Class War, Resistance & Making Fun of Rich People!

May 5: *The Garden* (2008)

The 14 acre community garden in South Central Los Angeles was the largest of its kind in the United States. It was started as a form of healing after the devastating L.A. riots in 1992. Since that time, the South Central Farmers have created a miracle in one of the country's most blighted neighborhoods. Growing their own food. Feeding their families. Creating a community. But now bulldozers threaten their oasis. The Garden is an unflinching look at the struggle between these urban farmers and the City of Los Angeles and a powerful developer who want to evict them and build warehouses.

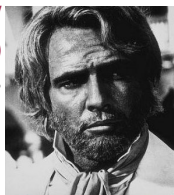
May 12: *El Ángel Exterminador* (1962) / *The Death of Stalin in Bohemia* (1990)



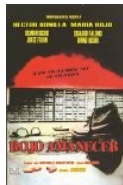
Following an elegant dinner party, the guests begin to realize that they can't leave the house in this absurdist satire written and directed by surrealist maestro Luis Buñuel. With no servants (who wisely have all left the house, sensing that something terrible was going to happen), the upper-crust group slowly loses its civility. As conditions worsen, they descend into savagery, experimenting with witchcraft, stuffing dead party guests into the closet, and cooking slaughtered sheep over fires of burning furniture. We open with a short film by Jan Svankmajer, *The Death of Stalin in Bohemia*.

May 19: *Queimada* (Burn!) (1969) / *Police* (1916)

In Gillo Pontecorvo's epic drama, secret agent and scoundrel Sir William Walker stirs up a revolution in a Caribbean colony. On a mission to help Britain gain control of a Portuguese sugar cane island, Walker incites the locals to rise up against colonist rule. But a decade after the revolt, political problems continue to plague the nation, and Walker must return to the island to help the Crown protect its economic interests. Our short is Chaplin's 1916 *Police*.



May 26: *Rojo amanecer* (1989)



October 2, 1968 in Mexico City: there's only ten days for the Olympic Games and a small student's revolt has turned into a major political turmoil. A meeting will be carry out that day in Tlatelolco (the largest housing complex in the city) and the situation is extremely tense. A typical middle-class mexican family (living in Tlatelolco) will be tragically involved in the events, when the meeting is brutally interrupted by the army and hundreds of people are killed in the square in front of their apartment building.

June Films: Portraits Tragic and Otherwise

June 2: *Francis Bacon* (1988) / *Mingus: Charlie Mingus 1968* (1968)



Francis Bacon himself was perhaps even more fascinating than his paintings...or at very least he was an amazing presence and a great raconteur. He gets progressively more drunk as the principal interview proceeds; a man who was already brutally honest reaches inspired levels of candor befitting the very finest of Irish alcoholics. This is interpolated with many deftly executed segments of a more purely art critical nature. Highly recommended to anyone wanting more of Bacon and his art.



Tom Reichman's 1968 portrait of bass virtuoso and jazz composer Charles Mingus, which ends in Mingus' arrest by NYC cops, interweaves footage from various club gigs punctuated by Mingus reading his own poetry, discussing his views on life, America and music and playing with his 4 year old daughter during the final moments before they are evicted from the dilapidated Manhattan studio where



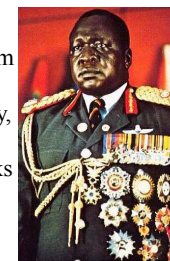
Mingus had hoped to build a music school. Yes, Charles is upset, he is drinking, and has a gun.

June 9: *In the Realms of the Unreal* (2004)

By day, Henry Darger was a reclusive janitor who had few -- if any -- friends. But at night, he became a literary artist with a unique vision. Darger's 15,000-page novel is a wonderland of imagination as it details the exploits of seven angelic sisters who lead a rebellion against child-enslaving men. Featuring the voices of Dakota Fanning and Larry Pine and the work of talented animators, this film tells the story of Darger's hidden world.

June 16: *Général Idi Amin Dada: Autoportrait* (1974)

Uganda's infamous dictator accepts a foreign crews' request to interview and film him in Barbet Shroeder's 1974 documentary. He candidly talks to the camera about his outreach to Arab nations, his goal of eradicating Israel, his views on economic policy, his admiration for crocodiles, and his views of Nixon, Kissinger, and other world leaders. We also see him dressing down his ministers at a cabinet meeting (two weeks after this meeting, the foreign minister, whom Amin criticizes here, is murdered), supervising a war-game simulation of an invasion of Israel, visiting a village, and addressing a conclave of Ugandan physicians. Shroeder's camera for the most part stays out of Amin's way and does not judge nor flinch in this portrait of delusional, sociopathic madness.



June 23: *Manufactured Landscapes* (2006)



More than a simple portrait of an artist, this documentary about celebrated Canadian photographer Edward Burtynsky is also an examination of industrialization and globalization. Known for finding strange beauty in large industrial vistas, Burtynsky searches for great shots on trips to China and Bangladesh. In contrast to his seemingly impersonal aesthetic, the film focuses on individuals, revealing the dreariness and dangers of industrial work.

June 30: *Bad ma ra kkhahad bord* (*The Wind Will Carry Us*) (2000)

This film's abstract, symbolic plot follows a man named Behzad and two of his colleagues as they travel from Tehran, Iran, to the tiny village of Siah Dareh, located on a dry, barren mountainside. There they observe the harsh life and everyday activities of the villagers. Technology -- or the lack thereof -- figures prominently in this film, which is considered director Abbas Kiarostami's most socially critical work.

