

GENE SISKEL
**FILM
CENTER**

Chicago's Premier Movie Theater

a public program of the



School of the Art Institute
of Chicago

JAN2015

GAZETTE ■ Vol. 43, No. 1

GODARD

THE FIRST WAVE

CONTEMPT,
Jan. 17, 20

CHICAGO PREMIERE!
Godard's
**GOODBYE TO
LANGUAGE 3D**
January 16—February 5



Complete
schedule
on page 3

PLUS: Stranger Than Fiction, Dial 3 for 3D!!!

www.siskelfilmcenter.org

164 N State Street     (312) 846-2600

TICKETS AVAILABLE AT OUR BOX OFFICE OR WEBSITE:

\$11 General • \$7 Students • \$6 Members

FREE SCHEDULE ■ NOT FOR SALE

IN 35mm!

INTERSTELLAR

2014, Christopher Nolan, USA, 169 min.

With Matthew McConaughey, Anne Hathaway, Jessica Chastain, Michael Caine

"Terrifically entertaining."—A.O. Scott, *The New York Times*

"What a beautiful and epic film is INTERSTELLAR."

—Richard Roeper, *Chicago Sun-Times*

Christopher Nolan's intricate, emotionally charged visionary blockbuster invites multiple viewings, and now you can see it (or see it again) the way that celebrated celluloid advocate Nolan wants you to see it: on film. As the earth suffocates in the grip of a latter-day Dust Bowl, astronaut-turned-farmer Cooper (McConaughey) leaves his beloved daughter behind to pilot a last-ditch expedition in search of a habitable planet on the other side of the universe. 35mm widescreen. (MR)

January 2—8

Fri. at 7:00 pm;

Sat. at 7:30 pm;

Sun. at 3:00 pm;

Mon.-Thu. at 6:30 pm

CHICAGO PREMIERE!

2014, Stephen Belber, USA, 90 min.

With Patrick Stewart, Carla Gugino, Matthew Lillard

"This is Stewart's show, and it's a dynamite role."—Gabe Toro, *The Playlist*

Adapted by director Belber from his Broadway hit, *MATCH* provides Patrick Stewart with a showcase role. As aging danseur, choreographer, and Juilliard instructor Tobi Powell, Stewart puts motor-mouthed flamboyance and pan-sexual sparkle into high gear to impress a young couple who request an interview. Emotions run high when it emerges that this pair have a vested interest in exploring a long-buried secret in the dancer's reckless past. DCP digital. (BS)

January 23—29

Fri. and Tue. at 8:00 pm;

Sat. at 7:45 pm;

Sun. at 3:00 pm;

Mon. at 6:00 pm and 7:45 pm;

Wed. at 6:00 pm;

Thu. at 8:15 pm

MATCH

JAN 2015

2

164 North State Street. Tickets: Go to our website for on-line ticket purchasing information. For more information, visit us online at: www.siskelfilmcenter.org or call 312-846-2800.

Gene Siskel Film Center MOVIE CLUB

Everyone likes to talk about movies,
so let's keep the conversation going!

The Gene Siskel Film Center will get everyone talking with monthly
film conversations. Every month, audiences will be invited to
informal conversations led by—but not monopolized by—a
carefully selected facilitator.

Wednesday, January 21, 6:00 pm

GOODBYE TO LANGUAGE 3D

(see description on page 4).

Facilitated by Michael Phillips, film critic
for the *Chicago Tribune*.



GOODBYE TO
LANGUAGE 3D,
Jan. 16-Feb. 5



THURSDAY 1

Theaters closed –
New Year's Day

FRIDAY 2

6:00 **A GIRL WALKS HOME ALONE AT NIGHT** (Run),
p. 16
7:00 **INTERSTELLAR** (Run), p. 2
8:00 **VIVA LA LIBERTÀ** (Run), p. 8

SATURDAY 3

3:00 **BREATHLESS + short** (Godard), p. 5
3:15 **VIVA LA LIBERTÀ** (Run), p. 8
5:15 **LE PETIT SOLDAT** (Godard), p. 5
5:15 **A GIRL WALKS HOME ALONE AT NIGHT**
(Run), p. 16
7:30 **INTERSTELLAR** (Run), p. 2
7:45 **A GIRL WALKS HOME ALONE AT NIGHT**
(Run), p. 16

SUNDAY 4	MONDAY 5	TUESDAY 6	WEDNESDAY 7	8	9	10
3:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16 3:00 INTERSTELLAR (Run), p. 2 5:00 VIVA LA LIBERTÀ (Run), p. 8	6:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16 6:30 INTERSTELLAR (Run), p. 2 8:00 VIVA LA LIBERTÀ (Run), p. 8	6:00 LE PETIT SOLDAT (Godard), p. 5 6:30 INTERSTELLAR (Run), p. 2 7:45 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16	6:00 VIVA LA LIBERTÀ (Run), p. 8 6:30 INTERSTELLAR (Run), p. 2 8:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16	6:00 BREATHLESS + short (Godard), p. 5 6:30 INTERSTELLAR (Run), p. 2 8:15 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16	6:00 LE JOUR SE LÈVE (Run), p. 7 6:00 DEAR WHITE PEOPLE (Run), p. 8 8:00 COMPASS CABARET 55 (Stranger), p. 9★ 8:15 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16	3:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16 3:15 A WOMAN IS A WOMAN (Godard), p. 6 5:00 BREATHLESS + short (Godard), p. 5 5:00 LE JOUR SE LÈVE (Run), p. 7 6:45 THE IMMORTALISTS (Stranger), p. 10 7:45 ALMOST THERE (Stranger), p. 10★ 8:30 DEAR WHITE PEOPLE (Run), p. 8
11	12	13	14	15	16	17
3:00 ALMOST THERE (Stranger), p. 10★ 3:00 LE JOUR SE LÈVE (Run), p. 7 5:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16 5:30 DEAR WHITE PEOPLE (Run), p. 8	6:00 LE JOUR SE LÈVE (Run), p. 7 6:00 THE IMMORTALISTS (Stranger), p. 10 7:45 DEAR WHITE PEOPLE (Run), p. 8 8:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16	6:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16 6:00 LE JOUR SE LÈVE (Run), p. 7 7:45 DEAR WHITE PEOPLE (Run), p. 8 8:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16	6:00 LE JOUR SE LÈVE (Run), p. 7 6:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16 8:00 COMPASS CABARET 55 (Stranger), p. 9★ 8:00 DEAR WHITE PEOPLE (Run), p. 8	4:30 Oscar® Nominations Panel (Special), p. 13 6:00 DEAR WHITE PEOPLE (Run), p. 8 6:00 A WOMAN IS A WOMAN (Godard), p. 6 7:45 LE JOUR SE LÈVE (Run), p. 7 8:00 A GIRL WALKS HOME ALONE AT NIGHT (Run), p. 16	6:00 GOODBYE TO LANGUAGE 3D (Run), p. 4 6:00 FORCE MAJEURE (Run), p. 8 7:45 GOODBYE TO LANGUAGE 3D (Run), p. 4 8:15 FORCE MAJEURE (Run), p. 8	3:00 GOODBYE TO LANGUAGE 3D (Run), p. 4 3:00 VIVRE SA VIE (Godard), p. 6 4:45 HOUSE OF WAX (3-D), p. 12 4:45 CONTEMPT (Godard), p. 6 6:45 GOODBYE TO LANGUAGE 3D (Run), p. 4 6:45 A FULLER LIFE (Stranger), p. 10 8:30 GOODBYE TO LANGUAGE 3D (Run), p. 4 8:30 FORCE MAJEURE (Run), p. 8
18	19	20	21	22	23	24
3:00 GOODBYE TO LANGUAGE 3D (Run), p. 4 3:00 THE DECENT ONE (Stranger), p. 10 4:45 GOODBYE TO LANGUAGE 3D (Run), p. 4 5:00 FORCE MAJEURE (Run), p. 8	6:00 GOODBYE TO LANGUAGE 3D (Run), p. 4 6:00 A FULLER LIFE (Stranger), p. 10 7:45 GOODBYE TO LANGUAGE 3D (Run), p. 4 7:45 FORCE MAJEURE (Run), p. 8	6:00 HOUSE OF WAX (3-D), p. 12 6:00 CONTEMPT (Godard), p. 6 8:00 GOODBYE TO LANGUAGE 3D (Run), p. 4 8:00 FORCE MAJEURE (Run), p. 8	6:00 GOODBYE TO LANGUAGE 3D (Run), p. 4★ MOVIE CLUB 6:00 FORCE MAJEURE (Run), p. 8 8:15 GOODBYE TO LANGUAGE 3D (Run), p. 4 8:15 THE DECENT ONE (Stranger), p. 10	6:00 GOODBYE TO LANGUAGE 3D (Run), p. 4 6:00 VIVRE SA VIE (Godard), p. 6 7:45 GOODBYE TO LANGUAGE 3D (Run), p. 4★ 7:45 FORCE MAJEURE (Run), p. 8	6:00 DIAL M FOR MURDER (3-D), p. 12 6:00 SANS SOLEIL (Histories), p. 14 8:00 MATCH (Run), p. 2 8:15 GOODBYE TO LANGUAGE 3D (Run), p. 4	3:00 GOODBYE TO LANGUAGE 3D (Run), p. 4 3:00 PIERROT LE FOU (Godard), p. 6 4:45 CAVE OF FORGOTTEN DREAMS (3-D), p. 13 5:15 BAND OF OUTSIDERS (Godard), p. 6 6:45 GOODBYE TO LANGUAGE 3D (Run), p. 4 7:45 MATCH (Run), p. 2 8:30 GOODBYE TO LANGUAGE 3D (Run), p. 4
25	26	27	28	29	30	31
3:00 DIAL M FOR MURDER (3-D), p. 12 3:00 MATCH (Run), p. 2 4:45 THIS MAY BE THE LAST TIME (Stranger), p. 11 5:15 GOODBYE TO LANGUAGE 3D (Run), p. 4	6:00 GOODBYE TO LANGUAGE 3D (Run), p. 4 6:00 MATCH (Run), p. 2 7:45 CAVE OF FORGOTTEN DREAMS (3-D), p. 13 7:45 MATCH (Run), p. 2	6:00 SANS SOLEIL (Histories), p. 14★ 6:00 BAND OF OUTSIDERS (Godard), p. 6 8:00 MATCH (Run), p. 2	6:00 GOODBYE TO LANGUAGE 3D (Run), p. 4 6:00 MATCH (Run), p. 2 7:45 Onion City Opening Night (Special), p. 15 7:45 THIS MAY BE THE LAST TIME (Stranger), p. 11★	6:00 DIAL M FOR MURDER (3-D), p. 12 6:00 PIERROT LE FOU (Godard), p. 6 8:15 GOODBYE TO LANGUAGE 3D (Run), p. 4 8:15 MATCH (Run), p. 2	6:00 THE BUBBLE (3-D), p. 13 6:00 EMPTYING THE SKIES (Stranger), p. 11 7:45 STILL LIFE (Run), p. 11 8:00 GOODBYE TO LANGUAGE 3D (Run), p. 4	3:00 CREATURE FROM THE BLACK LAGOON (3-D), p. 13 3:00 MASCLINE FEMININE (Godard), p. 7 4:45 GOODBYE TO LANGUAGE 3D (Run), p. 4 5:00 LES CARABINIERS + short (Godard), p. 7 6:30 THE BUBBLE (3-D), p. 13 7:45 STILL LIFE (Run), p. 11 8:30 GOODBYE TO LANGUAGE 3D (Run), p. 4

FEBRUARY 1	2	3	4	5
3:00 PINA (Histories/3-D), p. 14 3:00 STILL LIFE (Run), p. 11 5:00 GUISEPPE MAKES A MOVIE (Stranger), p. 11★ 5:15 GOODBYE TO LANGUAGE 3D (Run), p. 4	6:00 CREATURE FROM THE BLACK LAGOON (3-D), p. 12 6:00 STILL LIFE (Run), p. 11 7:45 GOODBYE TO LANGUAGE 3D (Run), p. 4 8:00 GUISEPPE MAKES A MOVIE (Stranger), p. 11★	6:00 PINA (Histories/3-D), p. 14★ 6:00 LES CARABINIERS + short (Godard), p. 7 8:00 STILL LIFE (Run), p. 11	6:00 GOODBYE TO LANGUAGE 3D (Run), p. 14 6:00 STILL LIFE (Run), p. 11 7:45 PINA (Histories/3-D), p. 14 8:00 EMPTYING THE SKIES (Stranger), p. 11	6:00 THE BUBBLE (3-D), p. 13 6:00 MASCLINE FEMININE (Godard), p. 7 8:00 GOODBYE TO LANGUAGE 3D (Run), p. 4 8:00 STILL LIFE (Run), p. 11

JAN

★ indicates special guest appearance
Visit www.siskelfilmcenter.org • 164 North State Street.

For more information, visit us online at:
www.siskelfilmcenter.org or call 312-846-2800.

JAN 2015

3

To receive weekly updates and special offers, join our email list at www.siskelfilmcenter.org

CHICAGO PREMIERE!

GOODBYE TO LANGUAGE 3D

A FILM BY JEAN-LUC GODARD

(ADIEU AU LANGAGE) 2014, Jean-Luc Godard, France, 70 min. With Héloïse Godfret, Kamel Abdeli

SPECIAL ADMISSION PRICES

Because of the expense of temporarily installing a Dolby 3-D system, admission prices for GOODBYE TO LANGUAGE 3D are:
General Admission \$15; Members and Students \$10; SAIC Students and Personnel \$5

TRY-ANOTHER-GODARD DISCOUNT!

Buy a ticket at the above prices for any screening of GOODBYE TO LANGUAGE 3D, and get a ticket for any single film in the *Godard: The First Wave* series at the discounted rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the selected *Godard: The First Wave* film only.)

The legendary Jean-Luc Godard continues to astonish with this gorgeous, baffling, rewarding foray into 3-D, putting the medium through paces that no one else has ever tried. Godard leads the chase through the world of ideas, and the sense of experimentation is extravagant. Concepts like democracy, terrorism, unemployment, economy, and war collide with the loose narrative of a man, a woman, a friendly dog, and an argument. There are brain-scrambling superimpositions, texts, clips from old films, solarized images, and even a costume-drama sequence depicting Mary Shelley and Lord Byron. It's the cinema experience of the decade. In French and English with English subtitles. DCP digital 3-D. (BS)

The Wednesday, January 21, 6:00 pm screening is a Movie Club event. Facilitated by Michael Phillips, film critic for the Chicago Tribune. (See p. 3.)



Professor Daniel Morgan of the University of Chicago, author of *Late Godard and the Possibilities of Cinema*, will discuss the film following the 7:45 pm screening on Thursday, January 22.

THREE-WEEK RUN!

January 16—22

Fri., Mon. and Thu.
at 6:00 pm and 7:45 pm;
Sat. at 3:00 pm, 6:45 pm, and
8:30 pm;
Sun. at 3:00 pm and 4:45 pm;
Tue. at 8:00 pm;
Wed. at 6:00 pm and 8:15 pm

January 23—29

Fri. at 8:15 pm;
Sat. at 3:00 pm, 6:45 pm,
and 8:30 pm;
Sun. at 5:15 pm;
Mon. and Wed. at 6:00 pm;
Thu. at 8:15 pm

January 30—February 5

Fri. and Thu. at 8:00 pm;
Sat. at 4:45 pm and 8:30 pm;
Sun. at 5:15 pm;
Mon. at 7:45 pm;
Wed. at 6:00 pm

"A thrilling cinematic experience...deeply, excitingly challenging."—Manohla Dargis, *The New York Times*

"Joyously chaotic...a bracing riddle...buoyant in spirit."—Michael Phillips, *Chicago Tribune*

"Packed with dazzling images, the film makes 3D feel like something brand-new to the medium."

—Joe McGovern, *Entertainment Weekly*

"For all its provocatively cerebral ideas, the prevailing truth is that GOODBYE TO LANGUAGE is actually a great deal of fun."

—David Ehrlich, *The Dissolve*

JAN 2015

4

164 North State Street. Tickets: Go to our website for on-line ticket purchasing information. For more information, visit us online at: www.siskelfilmcenter.org or call 312-846-2800.

GODARD

THE FIRST WAVE



From January 3 through March 4, the Gene Siskel Film Center presents *Godard: The First Wave*, a series of seventeen features and three shorts concentrating on the still vigorous 84-year-old auteur's early career.

From his groundbreaking first feature *BREATHLESS* to his recent Cannes sensation *GOODBYE TO LANGUAGE 3D* (playing at the Film Center, Jan. 16-Feb. 5), Jean-Luc Godard has been the seminal figure of modernist cinema. He holds a position in film history roughly equivalent to that of James Joyce in literature, Paul Cézanne in painting, and Charlie Parker in jazz. As the early Godard champion and chronicler Richard Roud wrote, "There is the cinema before Godard and the cinema after Godard."

Bringing his film critic's background to a series of exuberant cine-centric early works, Godard continued evolving in a series of masterpieces that delved deeper and wider into political, social, and philosophical concerns, until the apocalyptic scorn of *WEEKEND* and the self-confessed paralysis of his *FAR FROM VIETNAM* episode brought him to a crisis point of collapse and reinvention. We conclude the series with two of the later films, *EVERY MAN FOR HIMSELF* and *HAIL MARY*, that show Godard reconnecting with his earlier concerns, but in a radically redefined way.

Supported by the Cultural Service at the Consulate General of France and the Institut français. Special thanks to Amélie Garin-Davet, Denis Quenelle, and Laurence Geannopoulos of the Cultural Service at the Consulate General of France.

—Martin Rubin



INSTITUT
FRANÇAIS

SATURDAY DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first *Godard: The First Wave* film on any Saturday in January, and get a ticket for the second *Godard: The First Wave* film that day at the discounted rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second feature only.)



BREATHLESS, Jan. 3, 8, 10

BREATHLESS

(À BOUT DE SOUFFLE)
1959, Jean-Luc Godard, France, 89 min.
With Jean-Paul Belmondo, Jean Seberg

Saturday, January 3, 3:00 pm

Thursday, January 8, 6:00 pm

Saturday, January 10, 5:00 pm

Godard's revolutionary first feature boasts legendary performances by Jean-Paul Belmondo as a smalltime hood living on the edge and Jean Seberg as the American girl who joins him in his life of crime... for a while. Preceded by *LE GRAND ESCROC* (1963, 25 min.), Godard's episode from *THE WORLD'S GREATEST SWINDLES*, starring Jean Seberg. Both in French with English subtitles; 35mm. (MR)

LE PETIT SOLDAT

(THE LITTLE SOLDIER)
1960, Jean-Luc Godard, France, 88 min.
With Michel Subor, Anna Karina

Saturday, January 3, 5:15 pm

Tuesday, January 6, 6:00 pm

Godard's second film, made right after *BREATHLESS* (but then banned for three years), was his first to star Anna Karina and his first to involve politics in a



LE PETIT SOLDAT, Jan. 3, 6

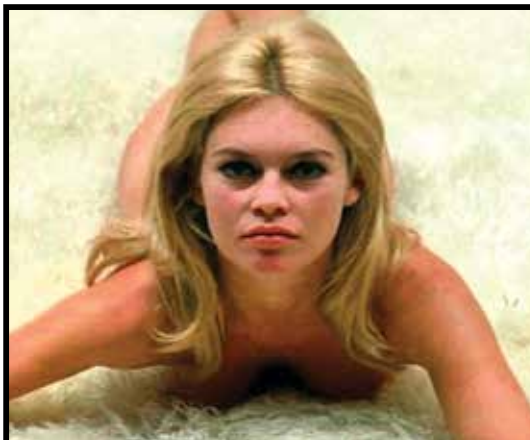
significant way. Set in Geneva during the Algerian War, it centers on a right-wing journalist/spy (Subor) who falls for a young woman (Karina) who might be working for the other side. In French with English subtitles. 35mm. (MR)

Godard: The First Wave continues on next page

GODARD CONTINUED



A WOMAN IS A WOMAN, Jan. 10, 15



CONTEMPT, Jan. 17, 20



VIVRE SA VIE, Jan. 17, 22



PIERROT LE FOU, Jan. 24, 29

**Saturday, January 24,
3:00 pm
Thursday, January 29,
6:00 pm**

A film noir drenched in summer sunlight, *PIERROT LE FOU* follows a restless Parisian ad man (Belmondo) who runs off with his babysitter (Karina) to play gangsters and gunrunners on the Riviera. *PIERROT* is many cinephiles' favorite Godard—for its dazzling use of widescreen and color, its lyrical seascapes, its musical numbers, and much more. In French with English subtitles. 35mm widescreen. (MR)



**BAND OF
OUTSIDERS, Jan. 24,
27**

A WOMAN IS A WOMAN

(UNE FEMME EST UNE FEMME)
1961, Jean-Luc Godard, France,
84 min.
With Anna Karina, Jean-Paul
Belmondo

**Saturday, January 10,
3:15 pm
Thursday, January 15,
6:00 pm**

Godard's breeziest film, this "neorealist musical" is a valentine to his wife Anna Karina, the French New Wave, and the Hollywood movies he loved but declined to follow. Karina plays a softhearted stripper who fervently wants a baby; when her husband (Jean-Claude Brialy) gets cold

feet, she turns to his best friend (Belmondo). In French with English subtitles. 35mm widescreen. (MR)

VIVRE SA VIE

(aka MY LIFE TO LIVE)
1962, Jean-Luc Godard, France,
85 min.
With Anna Karina, Sady Rebott

**Saturday, January 17,
3:00 pm
Thursday, January 22,
6:00 pm**

An episodic account of the short life of a young prostitute, this is the first of Godard's mature masterpieces, and, like much of his best work, it is both supremely analytical

and supremely sensuous. Filmed with a luminous black-and-white purity that evokes Lumière and Dreyer, *VIVRE SA VIE* is one of the most rigorous, beautiful, and moving of Godard's films. In French with English subtitles. 35mm. (MR)

CONTEMPT

(LE MÉPRIS)
1963, Jean-Luc Godard, France,
103 min.
With Brigitte Bardot, Michel Piccoli

**Saturday, January 17,
4:45 pm
Tuesday, January 20,
6:00 pm**

This deeply personal reflection on marriage,

movies, and modernism depicts the deteriorating relationship between a screenwriter (Piccoli) and his wife (Bardot) during the seaside shooting of a film version of Homer's *Odyssey*, directed by Fritz Lang (playing himself) and produced by a crass American mogul (Jack Palance). In French, English, German, and Italian with English subtitles. DCP digital widescreen. (MR)

PIERROT LE FOU

1965, Jean-Luc Godard, France,
110 min.
With Jean-Paul Belmondo, Anna
Karina

BAND OF OUTSIDERS

(BANDE À PART)
1964, Jean-Luc Godard, France,
97 min.
With Anna Karina, Sami Frey

**Saturday, January 24,
5:15 pm
Tuesday, January 27,
6:00 pm**

In this resonant mix of wintry melancholy and high-spirited digressions (including the Louvre dash and the famous "Madison" dance), two guys (Sami Frey, Claude Brasseur) compete for a girl (Karina) in their English class and concoct a movie-fed scheme to burgle her aunt's villa. In French with English subtitles. 35mm. (MR)



MASCULINE FÉMININE, Jan. 31, Feb. 5

MASCULINE FÉMININE

(*MASULIN FÉMININ*)
1966, Jean-Luc Godard, France, 103 min.
With Jean-Pierre Léaud, Chantal Goya

Saturday, January 31, 3:00 pm
Thursday, February 5, 6:00 pm

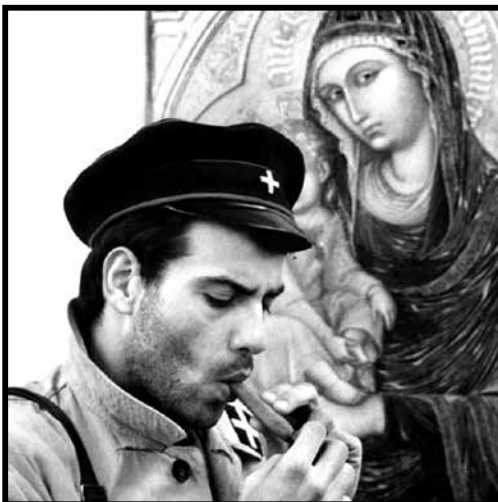
Tagged "the children of Marx and Coca-Cola" by its director, *MASCULINE FÉMININE* centers on the mainly one-sided romance between a volubly ineffective young radical (Léaud) and a

vapid pop singer (Goya) as it explores adolescence, sexuality, consumerism, and Paris in the winter of 1965. In French with English subtitles. 35mm. (MR)

LES CARABINIERS

(*THE RIFLEMEN*)
1963, Jean-Luc Godard, France, 80 min.
With Patrice Moullet, Marino Masé

Saturday, January 31, 5:00 pm
Tuesday, February 3, 6:00 pm



LES CARABINIERS, Jan. 31, Feb. 3

In this effectively stupid and ugly parable about the stupidity and ugliness of war, two gullible clodhoppers set out from their muddy farm to fight for their King in exchange for "all the treasures of the world." Preceded by *OPÉRATION BÉTON* (OPERATION CONCRETE, 1955, 20 min.), Godard's first film. Both in French with English subtitles. Archival 35mm prints courtesy of the Institut français. (MR)

**Upcoming
in Godard:
The First Wave:**

February 7 and 9
MADE IN U.S.A. (1966)

February 7 and 11
ALPHAVILLE (1965)
+ **SLOTH** (1962)

February 14 and 16
**TWO OR THREE
THINGS I KNOW
ABOUT HER** (1967)

February 14 and 18
TBA

February 21 and 23
**FAR FROM
VIETNAM** (1967)

February 21 and 25
WEEKEND (1967)

February 28 and March 2
HAIL MARY (1985)

February 28 and March 4
**EVERY MAN
FOR HIMSELF** (1980)



NEW RESTORATION!

1939, Marcel Carné, France, 93 min.
With Jean Gabin, Arletty

"A definitive example of sensuous, atmospheric moviemaking—you feel that you're breathing the air that Gabin breathes."—Pauline Kael

The story begins with a desperate killer (Gabin) besieged by the police. Flashbacks show how he came to the end of his rope: a grueling factory job, a nice girl, a not-so-nice one, and the caddish music-hall performer with a hold over both women. Created by the celebrated team of director Carné and writer Jacques Prévert (*CHILDREN OF PARADISE*), this quintessential classic of French "poetic realism" is a major forerunner of film noir. A dazzling new 4K digital restoration brings back long-unseen footage censored under the Vichy regime. In French with English subtitles. 4K DCP digital. (MR)

January 9—15
Fri., Mon., Tue., and Wed. at 6:00 pm;
Sat. at 5:00 pm;
Sun. at 3:00 pm;
Thu. at 7:45 pm

VIVA LA LIBERTÀ

(aka *LONG LIVE FREEDOM*)

2013, Roberto Andò, Italy, 94 min.

With Toni Servillo, Valeria Bruni Tedeschi

"Smart, refreshingly whimsical and witty."—Avi Offer, *NYC Movie Guru*

Italian star Servillo, named by the *Tribune's* Michael Phillips as "the coolest actor on the planet," has choice dual roles in this satire of Italian politics. When glum, unpopular party leader Enrico (Servillo) goes missing, his frantic aides use his bipolar, uninhibited twin brother Giovanni as a stand-in. The electorate is soon chanting his name, and the lady prime minister is dancing. In Italian with English subtitles. DCP digital. (BS)

January 2—7

Fri. and Mon. at 8:00 pm;

Sat. at 3:15 pm;

Sun. at 5:00 pm;

Wed. at 6:00 pm



DEAR WHITE PEOPLE

2014, Justin Simien, USA, 108 min. With Tyler James Williams, Tessa Thompson

"The best film about college life in a long time."—Michael Phillips, *Chicago Tribune*

A fictional Ivy League university is the setting for this provocative Sundance prizewinner that gives a daring comic poke to issues and stereotypes at all points on the racial/multicultural spectrum. Winchester U. is more imminent meltdown than melting pot when a sassy college radio deejay (Thompson) airs a unique challenge to her white listeners. Meanwhile, Lionel (Williams), black gay reporter for the school paper, is on a collision course with a campus blackface Halloween party. DCP digital. (BS)

January 9—15

Fri. and Thu. at 6:00 pm;

Sat. at 8:30 pm;

Sun. at 5:30 pm;

Mon. and Tue. at 7:45 pm;

Wed. at 8:00 pm

FORCE MAJEURE

(aka *TURIST*)

2014, Ruben Östlund, Sweden, 118 min.

With Johannes Bah Kuhnke, Lisa Loven Kongsli

"Terrific...one of the highlights of 2014."

—Michael Phillips, *Chicago Tribune*

January 16—22

Fri. at 6:00 and 8:15;

Sat. at 8:30 pm;

Sun. at 5:00 pm;

Mon. and Thu. at 7:45 pm;

Tue. at 8:00 pm;

Wed. at 6:00 pm

A psychological thriller with touches of comedy, pathos, spine-tingling threat, and even the supernatural, Oscar-buzzed *FORCE MAJEURE* wowed them at Cannes, winning the Jury Prize.

Appearances are deceptive as a seemingly happy family begins a vacation at a swanky French ski resort. One

cataclysmic event changes everything, opening a wide icy chasm in a picture-perfect marriage. In Swedish, English, and French with English subtitles. DCP digital. (BS)



JAN 2015

8

164 North State Street. Tickets: Go to our website for on-line ticket purchasing information. For more information, visit us online at: www.siskelfilmcenter.org or call 312-846-2800.

Stranger Than Fiction

DOCUMENTARY PREMIERES

From January 9 through February 4, the Gene Siskel Film Center presents *Stranger Than Fiction: Documentary Premieres*, our annual showcase for the new and unusual in the world of documentary filmmaking.

In view of the recent sad news of the death of Mike Nichols, it's fitting that we open the series with *COMPASS CABARET 55*, a chronicle of the founding of the Chicago cabaret troupe that launched the career of Nichols and many other legendary performers.

Legendary director Sam Fuller is the subject of a unique profile by daughter Samantha in *A FULLER LIFE*. The checkered career of Indiana outsider artist Peter Anton is the subject of *ALMOST THERE*, from Kartemquin Films. Trailer-park auteur Giuseppe Andrews gets his close-up in *GIUSEPPE MAKES A MOVIE*. Native American director Sterlin Harjo discovers the far-reaching roots of a cultural legacy in *THIS MAY BE THE LAST TIME*. In *EMPTYING THE SKIES*, novelist Jonathan Franzen follows a band of environmental activists fighting the slaughter of migrating songbirds. *THE IMMORTALISTS* takes a quirky look at two maverick genetic researchers who contend that death will soon be curable. *THE DECENT ONE* examines the Jekyll and Hyde life of death-dealing Nazi Heinrich Himmler through letters to his wife and child.

See film descriptions for personal appearance information, and check our web site at siskelfilmcenter.org for appearance updates throughout the series.

Stranger Than Fiction: Documentary Premieres is made possible in part by grants from the Reva & David Logan Foundation, and the National Endowment for the Arts.

—Barbara Scharres

REVA & DAVID LOGAN
FOUNDATION

ART WORKS.



COMPASS CABARET 55, Jan. 9, 14

Mark Siska in person!

COMPASS CABARET 55

2014, Mark Siska, USA, 94 min.

Friday, January 9, 8:00 pm

Wednesday, January 14, 8:00 pm

Director Mark Siska constructs a behind-the-scenes chronicle of Chicago's improv theater history, highlighting the pioneering role of

the Compass Players. This short-lived but essential cabaret troupe launched the careers of legends including Mike Nichols, Elaine May, Paul Sills, Del Close, Barbara Harris, and Byrne Piven, and became the model for Second City and SNL. Compass co-founder David Sheperd tells it like it was, and a wealth of interviews are punctuated by priceless sequences of beloved

Compass routines. A must-see for any theater or improv lover! DCP digital. (BS)

Director Mark Siska will be present for audience discussion at both screenings.

Stranger Than Fiction continues on next page

Stranger Than Fiction CONTINUED



THE IMMORTALISTS, Jan. 10, 12



A FULLER LIFE, Jan. 17, 19



ALMOST THERE, Jan. 10, 11



THE DECENT ONE, Jan. 18, 21

THE IMMORTALISTS

2014, David Alvarado and Jason Sussberg, UK/USA/India, 78 min.

Saturday, January 10, 6:45 pm
Monday, January 12, 6:00 pm

THE IMMORTALISTS is a most unusual look at two scientists whose career-long work is aimed at finding a cure for death. American Bill Andrews aims to beat the clock in his lifetime despite foreboding signs to the contrary. Deeply eccentric, shaggy-bearded Cambridge researcher Aubrey de Grey confidently taunts skeptical colleagues with his boasts of pending immortality. DCP digital. (BS)

Filmmakers in person!

ALMOST THERE

2014, Dan Rybicky and Aaron Wickenden, USA, 85 min.

Saturday, January 10, 7:45 pm
Sunday, January 11, 3:00 pm

This chronicle of East Chicago, Indiana, outsider artist Peter Anton boasts as many layers as one of his profusely illustrated scrapbook journals. Discovering the vast body of his work in a trash-filled home, the filmmakers become friends and virtual care-givers. When an acclaimed retrospective at Intuit brings the aged artist into the limelight, a precipitous revelation about his past threatens his new-found celebrity. DCP digital. (BS)

Artist Peter Anton and filmmakers Dan Rybicky and Aaron Wickenden will be present for audience discussion at both screenings.

A FULLER LIFE

2013, Samantha Fuller, USA, 80 min.

Saturday, January 17, 6:45 pm
Monday, January 19, 6:00 pm

The garrulous, cigar-chomping maverick director Sam Fuller (PICKUP ON SOUTH STREET) honed a larger-than-life persona in a career that ranged from newsboy and crime reporter to G.I., author, adventurer, and kickass filmmaker. Daughter Samantha assembles a swashbuckling profile, based on his own words as channeled by admirers including William Friedkin, Wim Wenders, Jennifer Beals, Mark Hamill, Bill Duke, Tim Roth, and James Franco. DCP digital. (BS)

THE DECENT ONE

(DER ANSTÄNDIGE)

2014, Vanessa Lapa, Austria/Israel, 94 min.

Sunday, January 18, 3:00 pm
Wednesday, January 21, 8:15 pm

In 1941, SS commander Heinrich Himmler wrote to his young daughter the ironic words, "In life, one must always be decent, courageous, and kind-hearted." Director Lapa, granddaughter of Holocaust survivors, uses narrated excerpts from Himmler's private letters and diaries to fashion a sometimes uncomfortably intimate portrait of a man who chillingly regarded himself as a doting father, heroic citizen, and devout Catholic. In English and German with English subtitles. DCP digital. (BS)

JAN 2015

10

164 North State Street. Tickets: Go to our website for on-line ticket purchasing information. For more information, visit us online at: www.siskelfilmcenter.org or call 312-846-2800.



Sterlin Harjo via Skype!

THIS MAY BE THE LAST TIME

2014, Sterlin Harjo, USA, 90 min.

Sunday, January 25, 4:45 pm
Wednesday, January 28, 7:45 pm

Native American director Harjo (*FOUR SHEETS TO THE WIND, BARKING WATER*), takes the unsolved mystery of his uncle's 1962 disappearance as the jumping-off point for a personal and soulful exploration of the roots of tribal spiritual songs as performed in the small Seminole churches throughout Oklahoma. DCP digital. (BS)

Director Sterlin Harjo will be present via Skype for audience discussion on Wednesday.



EMPTYING THE SKIES

2013, Douglas Kass and Roger Kass, USA/Italy, 78 min.

Friday, January 30, 6:00 pm
Wednesday, February 4, 8:00 pm

The filmmakers follow novelist and birdwatcher Jonathan Franzen (*The Corrections*) to Cyprus, Italy, and points beyond, as a band of vigilante activists work to halt the wholesale slaughter of migrating European songbirds, prized as gourmet treats worth a fortune on the black market. In English, Italian, French, and German with English subtitles. Special advance screening courtesy of Music Box Films. DCP digital. (BS)



Adam Rifkin in person!

GIUSEPPE MAKES A MOVIE

2014, Adam Rifkin, USA, 82 min.

Sunday, February 1, 5:00 pm
Monday, February 2, 8:00 pm

Outsider art goes wild and wacky, not to mention down and dirty, when erstwhile-teen-actor-turned-filmmaker Giuseppe Andrews embarks on another no-budget opus featuring his trailer-park stock company of real-life drug addicts, alcoholics, and homeless senior citizens. Rifkin, who directed him in *DETROIT ROCK CITY*, follows the chaotic production of Andrews's *GARBANZO GAS*. DCP digital. (BS)

Director Adam Rifkin, a former Chicago native, will be present for audience discussion at both screenings.

CHICAGO PREMIERE!

Dark, droll British humor with a poignant edge marks this offbeat comedy-drama in which death proves to be a life-changer for one tightly buttoned middle-aged bachelor. Finicky John May (Marsan), a low-ranking office drone, handles the final arrangements for London's unclaimed deceased with eccentric care that betrays his own lack of family. With a lay-off imminent, he vows to give his one last job a proper send-off. If only he could track down the dead man's mysteriously missing daughter (Froggatt—Anna of *Downton Abbey*)... DCP digital. (BS)

January 30—Feb. 5
 Fri. and Sat. at 7:45 pm;
 Sun. at 3:00 pm;
 Mon. and Wed. at 6:00 pm;
 Tue. and Thu. at 8:00 pm



STILL LIFE

2013, Uberto Pasolini, UK/Italy, 92 min.
 With Eddie Marsan, Joanne Froggatt

**“Engaging and
 entertainingly oddball...
 highly watchable.”**

—Mark Adams, *Screen Daily*

Dial 3 for 3-D!!!

From January 17 through February 5, the Gene Siskel Film Center presents *Dial 3 for 3D!!!*, a series of five films sampling the sporadic history of stereoscopic systems in the cinema.

The first significant commercial use of 3-D occurred in the early 1950s, when it was one of the technological enhancements introduced by the film industry in an attempt to win back its dwindling audience. Using two strips of film, the 3-D systems of the 1950s were cumbersome in comparison to later systems. Technical difficulties and competition from the widescreen Cinemascope process led to the flame-out of 3-D by 1955. Improved systems spurred periodic revivals of 3-D, with a pronounced boomlet in the early 1980s. However, 3-D was not able to entrench itself until the advent of digital systems in the 2000s, with the mega-blockbuster success of AVATAR in 2009-10 sealing the deal.

Almost from the start, 3-D (much like sound and widescreen) has been used intelligently and expressively by skilled directors, from Alfred Hitchcock and Jack Arnold in 1950s to James Cameron and Martin Scorsese in more recent times. As part of our 3-D festivities this month, don't miss our three-week run of Jean-Luc Godard's *GOODBYE TO LANGUAGE 3D* (see p. 4) and our screenings of Wim Wenders's *PINA* in the *Instant Histories* series (see p. 14).

Special thanks to James Bond of Full Aperture Systems.

—Martin Rubin

HOUSE OF WAX

1953, Andre de Toth, USA, 88 min.
With Vincent Price, Phyllis Kirk

Saturday, January 17, 4:45 pm
Tuesday, January 20, 6:00 pm

HOUSE OF WAX was the first color 3-D movie from a major studio, and it remains one of the best films ever made in 3-D. The enormous success of the film started Vincent Price on his illustrious reign as a horror icon, here playing an unhinged wax sculptor whose Grand Guignol exhibits owe their uncanny realism to a sinister secret recipe. DCP digital 3-D. (MR)

DIAL M FOR MURDER

1954, Alfred Hitchcock, USA, 105 min.
With Grace Kelly, Ray Milland

Friday, January 23, 6:00 pm
Sunday, January 25, 3:00 pm
Thursday, January 29, 6:00 pm

The consensus choice for best 3-D film of the 1950s, DIAL M FOR MURDER was not actually released in 3-D until nearly 30 years after it was



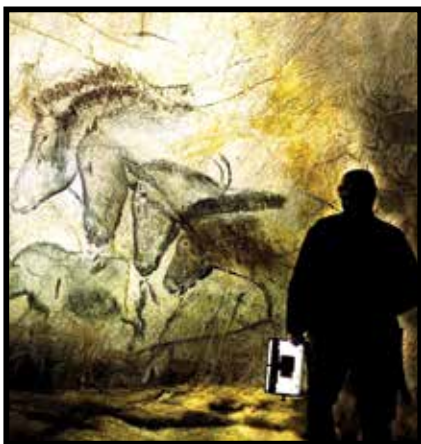
HOUSE OF WAX, Jan. 17, 20



DIAL M FOR MURDER, Jan. 23, 25, 29

made. Hitchcock's highly entertaining thriller makes superb use of the confined space of the main apartment in which a scheming husband

(Milland) seeks to set up the murder of his straying wife (Kelly). DCP digital 3-D. (MR)



CAVE OF FORGOTTEN DREAMS

2010, Werner Herzog, France, 90 min.

Saturday, January 24, 4:45 pm

Monday, January 26, 7:45 pm

Herzog brings his idiosyncratic eye to the restricted French cave where 30,000-year-old paintings were discovered in 1994. The paintings—dynamic, supple renderings of horses, lions, and other animals—are astonishing, and 3-D enables us to grasp the textures and contours of their natural setting. In English, French, and German with English subtitles. DCP digital 3-D. (MR)



THE BUBBLE

(aka FANTASTIC INVASION OF PLANET EARTH)

1966, Arch Oboler, USA, 91 min.

With Michael Cole, Deborah Walley

Friday, January 30, 6:00 pm

Saturday, January 31, 6:30 pm

Thursday, February 5, 6:00 pm

This recently restored sci-fi fantasy inaugurated a new single-strip 3-D process named Space-Vision, which enables objects to appear to float completely off the screen. A pregnant young woman and her husband find themselves in a strange town populated by zombie-like people, encased in an impenetrable glass dome, and ruled by a gigantic hand. DCP digital 3-D



widescreen. (MR)

CREATURE FROM THE BLACK LAGOON

1954, Jack Arnold, USA, 79 min.

With Richard Carlson, Julie Adams

Saturday, January 31, 3:00 pm

Monday, February 2, 6:00 pm

This superior creature-feature is second perhaps only to DIAL M in the pantheon of 1950s 3-D classics. In the primeval Amazon, the discovery of a humanoid reptile claw sparks a search for the whole creature. The film uses 3-D brilliantly to articulate the separation between the above-water world and the underwater world. DCP

GENE SISKEL FILM CENTER PRESENTS

HOLLYWOOD ON STATE

A RED CARPET CELEBRATION

SUNDAY, FEBRUARY 22, 2015 AT 6:00 P.M.

Glamour! Gourmet Food and Libations!
Watch the Academy Awards on the Big Screen!

For more information and to RSVP, call 312.846.2072 or visit
siskelfilmcenter.org/hollywoodonstate2015

87th Academy Awards®
HD Telecast begins
at 7:30 p.m.

\$100 General Admission
\$200 VIP
with Reserved Seating

Cocktail Attire
Valet Parking Available

**SAVE THE DATE FOR
THE EVENT KICK-OFF!**
Thursday, January 15, 4:30 p.m.

**OSCAR® NOMINATIONS
PANEL WITH**

J.R. Jones
Michael Phillips
Steve Prokopy
Tasha Robinson
Ignatiy Vishnevetsky

Moderated by Betsy Steinberg

FREE ADMISSION!

BMO  Harris Bank

The Richard and
Ellen Sandor
Family Foundation

PURE KITCHEN
CATERING

INSTANT HISTORIES:

NEW DOCUMENTARY FORMS IN THE DIGITAL AGE

Lecturer: Daniel Eisenberg

From January 23 through May 5, we offer a series of fourteen programs entitled *Instant Histories: Documentary in the Digital Age*, with weekly Tuesday lectures by Daniel Eisenberg, internationally renowned filmmaker and Professor of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago. The series is presented in cooperation with the SAIC's Department of Art History, Theory, and Criticism. Additional screenings of the films on Friday or Saturday do not include Prof. Eisenberg's lecture. Admission to all *Instant Histories* programs is \$5 for Film Center members; usual admission prices apply for non-members.

—Martin Rubin

As digital technology has transformed every aspect of daily life, our conception of time, space, event, and document has transformed as well. We no longer look to authorized sources for the verification of events, and the speed at which we expect to see evidence has become virtually instantaneous. The portability and ubiquity of cameras has made every moment and place subject to our gaze, and every event subject to new conventions of scrutiny and truth. This series examines the ways film and video-makers have changed the conventions of non-fiction filmmaking through signal works produced during the digital turn of the last decade.

—Daniel Eisenberg

The remainder of the *Instant Histories* schedule will appear in the February Gazette.



SANS SOLEIL, Jan. 23, 27

SANS SOLEIL

(SUNLESS)

1982, Chris Marker, France, 100 min.

Friday, January 23, 6:00 pm

Tuesday, January 27, 6:00 pm

Centering on the electronic/feudal fabric of Tokyo, Marker's magnum opus unleashes his kaleidoscopic eye in an onslaught of evocative associations: a woman's smile on the Cape Verde Islands, guerrilla warfare in Guinea Bissau, a volcanic eruption in Iceland, a *recherche* of VERTIGO on the original locations. Narrated in English. 35mm. (MR)



PINA, Feb. 1, 3, 4

In 3-D!

PINA

2011, Wim Wenders, Germany/France/UK, 103 min.

Sunday, February 1, 3:00 pm

Tuesday, February 3, 6:00 pm

Wednesday, February 4, 7:45 pm

This Oscar-nominated tribute to the late choreographer Pina Bausch is as haunting, unconventional, and moving as her own work. Wenders makes exhilarating use of 3-D to open space in every dimension, vivifying such works as "Café Müller" and "Vollmond." In German, French, and other languages with English subtitles. DCP digital 3-D. (BS)



@purekitchen
312.224.8277
www.purekitchencatering.com



Share the gift of movies

The Gene Siskel Film Center now has gift cards, good for movie tickets, concessions or memberships

JAN 2015

14

164 North State Street. Tickets: Go to our website for on-line ticket purchasing information. For more information, visit us online at: www.siskelfilmcenter.org or call 312-846-2800.

Onion City Festival Opening Night Program

Various years, directors and nations, ca. 90 min. total

Wednesday, January 28, 7:45 pm

The Opening Night Program of the 26th Onion City Experimental Film and Video Festival, a production of Chicago Filmmakers, will feature an exciting and eclectic line-up of some of the best recent and retrospective work. Films showing are TBA and will be listed on the Film Center website. For the entire Onion City schedule, visit chicagofilmmakers.org. Various formats. (Patrick Friel)

MAJOR SPONSORS

The Richard and Ellen Sandor
Family Foundation

SAGE FOUNDATION

BMO  Harris Bank

Moneris
SOLUTIONS


ART WORKS.
arts.gov

 **Allstate.** | CHICAGO'S OWN
GOOD HANDS

 **abc 7**
CHICAGO

 **5**
CHICAGO

 **PURE KITCHEN**
CATERING

 **MACLEAN-FOGG**

Averill & Bernard Leviton

Marlene Iglitzen / Gene Siskel
Charitable Fund

 **THE RICHARD H. DRIEHAUS**
FOUNDATION

CHICAGO DEPARTMENT OF
DCASE | 
CULTURAL AFFAIRS & SPECIAL EVENTS

THE
REVA & DAVID LOGAN
FOUNDATION

The MacArthur Fund
for Arts and Culture at Prince

HBO

SPLASH
A WRAP-UP Publication

WBEZ91.5

 **THE RITZ-CARLTON**
CHICAGO
A FOUR SEASONS HOTEL

WHOLE
FOODS
MARKET

BECOME A MEMBER!

Members pay only \$6 per movie!

Individual Membership (\$50)

- \$6 admission to movies at the Gene Siskel Film Center
- Free subscription to the *Gazette*, the Gene Siskel Film Center's monthly schedule
- \$5 admission to the spring and fall lecture series
- \$10 discount on an Art Institute of Chicago membership
- Four free popcorns
- Sneak preview passes to major motion pictures and other offers

Dual Membership (\$80)

- Same benefits as above—for two

Four easy ways to join:

- 1) Purchase online at www.siskefilmcenter.org (click on "Membership")
- 2) Visit the box office during theater hours, 5:00-8:30 pm, Monday-Friday; 2:00-8:30 pm, Saturday; 2:00-5:30 pm, Sunday.
- 3) Visit our main office 9:00 am-5:00 pm, Monday-Friday.
- 4) Call 312-846-2600 during business hours, 9:00 am-5:00 pm, Monday-Friday.

All memberships last for one year from date of purchase. A Senior Citizen (65 years or older) or Art Institute of Chicago member discount of \$5. Double discounts do not apply. Proof of discount status required.

JOIN OUR EMAIL LIST!

**Stay connected and
receive email alerts!**

- Weekly schedule •
- Invitations to special events •
- Email-only offers

Three easy ways to join our email list:

- 1) Email Jason Hyde at jhyde@saic.edu.
- 2) Call Jason at 312-846-2078 and request to be added to the email list.
- 3) Sign up through our Web site, www.siskelfilmcenter.org.

Please note: The Gene Siskel Film Center does not sell or share its email list with other organizations; its sole purpose is to inform Film Center patrons.

FILM CENTER ADVISORY BOARD

Ellen Sandor, Chair; Kristin Anderson, Camille Cook, Michelle Cucchiaro, Eda Davidman, Susan Downey, Charles R. Droege, David P. Earle III, Eliot Ephraim, Patricia Erens, Melissa Sage Fadim, Marsha Goldstein, Terry Hesser, David Hundley, Marlene Iglitzen, John Iltis, Ellen Kollar, Jamie Koval, Rosanne Levin, Averill Leviton, Anita Liskey, Kelly L. Loeffler, Margaret MacLean, Bill Marcus, Rafael Marques, David E. Martin, Maya Polsky, Courtney A. Thompson, Chaga Walton, Roopa P. Weber, James B. Zage

GENE SISKEL FILM CENTER STAFF

Jean de St. Aubin, Executive Director; Barbara Scharres, Director of Programming; Martin Rubin, Associate Director of Programming; Karen Cross Durham, Associate Director of Public Relations and Marketing; Dionne Nicole Smith, Associate Director of Development; Pamela Smith, Accounting Coordinator; Rebecca Hall, Operations and Digital Communications Manager; Marjorie Bailey, House Manager; Marshall Shord, Assistant House Manager; Jason Hyde, Office Assistant; Lori Hile, Outreach and Media Coordinator; Brandon Doherty, Technical Manager; Kent Bridgeman, Assistant Technical Manager; Cameron Worden, Projectionist and Programming Assistant; Julian Antos, Lyra Hill, Rebecca Lyon, Projectionists; Zach Huber, House Staff.

THE GENE SISKEL FILM CENTER IS AVAILABLE FOR RENTAL!

Dynamic location for presentations, meetings, trainings, and luncheons. Theaters and gallery/café available during daytime hours. Call 312-846-2076 for more details.

SAIC**School of the Art Institute
of Chicago**c/o 37 S. Wabash Avenue
Chicago, IL 60603The Gene Siskel Film Center is a public program of the School of the Art Institute of Chicago
and is located at 164 N. State St., 312-846-2600NON-PROFIT ORG.
U.S. POSTAGE**PAID**CHICAGO, ILLINOIS
PAID
PERMIT NO. 2930

RETURN SERVICE REQUESTED

164 North State Street. **Tickets:** Go to our website for on-line ticket purchasing information. For more information, visit us online at: www.siskelfilmcenter.org or call 312-846-2800.**Discount Parking for Film Center Patrons!**

Park at the InterPark Self-Park at 20 E. Randolph St. and pay only \$18 with a rebate ticket obtained from the Film Center box office.

Take the CTA!

The Gene Siskel Film Center is located one-half block south of the State/Lake L (brown, green, orange, pink, and purple lines), and just outside of the Lake red line subway stop. DivvyBikes station at NE corner of State & Randolph. For more information and bus lines, call the CTA at 312-836-7000.

Tickets:

\$11 General Admission; \$7 Students; \$6 Members. Go to our website for on-line ticket purchasing information.

**CHICAGO PREMIERE!****A GIRL WALKS
HOME ALONE
AT NIGHT**2014, Ana Lily Amirpour, USA, 99 min.
With Sheila Vand, Arash Marandi*"The biggest honest-to-God discovery of 2014."—Andrew O'Hehir, Salon.com**"Dear lord, is this movie gorgeous."—Bilge Ebiri, New York Magazine*

Iranian American director Amirpour emerges as a full-blown auteur in this spookily sumptuous vampire tale set in a dusty ghost town crawling with low-life losers who just happen to speak Persian. James Dean-styled hunk Arash (Marandi) has a cat for a sidekick and the hottest wheels in town until the drug dealer takes the keys. The Girl (Vand), a nocturnal specter in a long black chador, considers her options. Love bites. In Persian with English subtitles. DCP digital. (BS)