

GENE SISKEL
**FILM
CENTER**

Chicago's Premier Movie Theater

a public program of the



School of the Art Institute
of Chicago

JAN2016

GAZETTE ■ Vol. 44, No. 1



Seijun Suzuki:

Branded to Thrill

PISTOL OPERA, Jan. 30

ALSO: Stranger Than Fiction

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

Friday
matinees
at 2pm!

MY FRIEND

**FIRST
CHICAGO
RUN!**

VICTORIA

(MON AMIE VICTORIA)

2014, Jean-Paul Civeyrac, France, 95 min.

With Guslagie Malanga, Nadia Moussa

**"Poignant and so beautiful...
mixes poetic grace with detachment."**

—Jonathan Romney, *Film Comment*

The Doris Lessing story "Victoria and the Staveney's" is relocated from London to Paris, where the life of Victoria (Malanga), a young African French woman, is altered by a brief childhood encounter with an affluent white family. The fairytale dreams of the dazzled working-class orphan become the obsession of the beautiful but adrift adult Victoria, whose ambitions are seemingly fulfilled by bearing a child who will bond her to the family forever. In French with English subtitles. DCP digital widescreen. (BS)

January 8—14

Fri. at 2:00 pm and 8:00 pm;

Sat. at 3:00 pm;

Sun. at 5:15 pm;

Mon. and Thu. at 6:00 pm;

Tue. at 8:15 pm;

Wed. at 8:00 pm

THE BENEFACTOR

CHICAGO PREMIERE!

(aka FRANNY)

2015, Andrew Renzi, USA, 90 min.

With Richard Gere, Dakota Fanning, Theo James

Gere pulls out all the stops in a role tailor-made for his larger-than-life charisma. Five years following a car accident that killed his best friends, mega-rich Philadelphia philanthropist Franny (Gere) reconnects with their daughter (Fanning), pregnant and newly married. Guilt and jealousy masquerade as manic godfatherly affection when the mercurial millionaire showers increasingly lavish gifts on the couple and co-opts the husband's career in a mysterious dance of seduction. DCP digital widescreen. (BS)

January 15—21

Fri. at 2:00 pm and 8:00 pm;

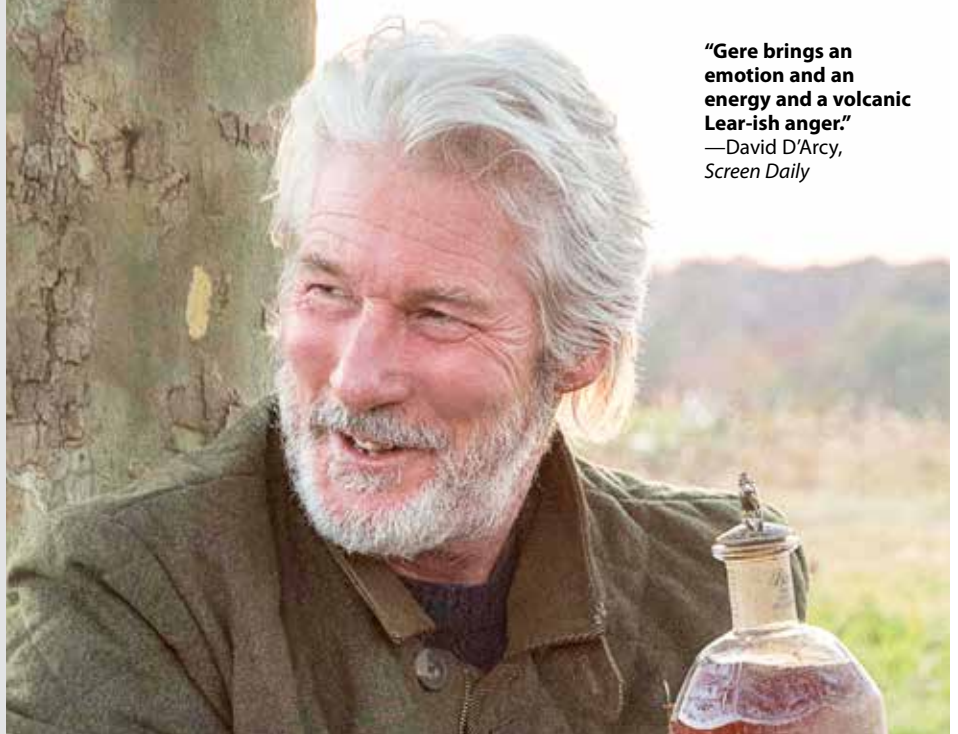
Sat. at 3:00 pm;

Sun. at 5:15 pm;

Mon. at 7:45 pm;

Tue. and Thu. at 6:00 pm;

Wed. at 8:00 pm



**"Gere brings an
emotion and an
energy and a volcanic
Lear-ish anger."**

—David D'Arcy,
Screen Daily

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Gene Siskel Film Center MOVIE CLUB

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

Join us for the Gene Siskel Film Center Movie Club, which will include a post-screening conversation and a complimentary cocktail at Virgin Hotels Chicago, 203 N. Wabash. Movie ticket required for entry.

Wednesday, January 6, 6:00 pm

ROSENWALD

(See description on p. 7)

Facilitated by Peter Ascoli,
biographer of Julius Rosenwald.



FRIDAY 1

Closed

**MATINEES EVERY FRIDAY
AT 2:00 PM!**

**DISCOUNT PRICES:
\$8 GENERAL,
\$5 MEMBERS/STUDENTS**

SATURDAY 2

2:00 **A BALLERINA'S TALE** (Run), p. 7
2:00 **ROSENWALD** (Run), p. 7
3:45 **BRANDED TO KILL** (Suzuki), p. 15
4:00 **A BALLERINA'S TALE** (Run), p. 7
5:45 **YOUTH OF THE BEAST** (Suzuki), p. 15
5:45 **SUFFRAGETTE** (Run), p. 9
7:45 **ORION: THE MAN WHO WOULD BE KING**
(Stranger), p. 11
7:45 **SUFFRAGETTE** (Run), p. 9

SUNDAY 3	MONDAY 4	TUESDAY 5	WEDNESDAY 6	THURSDAY 7	FRIDAY 8	9
3:00 ARCHIE'S BETTY (Stranger), p. 11 3:00 SUFFRAGETTE (Run), p. 9 4:30 ROSENWALD (Run), p. 7 5:15 A BALLERINA'S TALE (Run), p. 7	6:00 ROSENWALD (Run), p. 7 6:00 YOUTH OF THE BEAST (Suzuki), p. 15 8:00 A BALLERINA'S TALE (Run), p. 7 8:00 SUFFRAGETTE (Run), p. 9	6:00 A BALLERINA'S TALE (Run), p. 7 6:00 SUFFRAGETTE (Run), p. 9 7:45 ROSENWALD (Run), p. 7 8:00 ORION: THE MAN WHO WOULD BE KING (Stranger), p. 11	6:00 ROSENWALD (Run), p. 7★ Movie Club 6:00 A BALLERINA'S TALE (Run), p. 7 7:45 SUFFRAGETTE (Run), p. 9 8:00 BRANDED TO KILL (Suzuki), p. 15	6:00 ARCHIE'S BETTY (Stranger), p. 11 6:00 SUFFRAGETTE (Run), p. 9 7:30 ROSENWALD (Run), p. 7 8:00 A BALLERINA'S TALE (Run), p. 7	2:00 MY FRIEND VICTORIA (Run), p. 2 2:00 EVERY THING WILL BE FINE (Run), p. 20 6:00 WESTERN (Stranger), p. 12 6:00 HORSE MONEY (Run), p. 4 8:00 MY FRIEND VICTORIA (Run), p. 2 8:00 EVERY THING WILL BE FINE (Run), p. 20	
10	11	12	13	14	15	16
3:00 THE MASK + short (Special), p. 14★ 3:00 EVERY THING WILL BE FINE (Run), p. 20 5:15 MY FRIEND VICTORIA (Run), p. 2 5:15 HORSE MONEY (Run), p. 4	6:00 STORY OF A PROSTITUTE (Suzuki), p. 16 6:00 MY FRIEND VICTORIA (Run), p. 2 8:00 EVERY THING WILL BE FINE (Run), p. 20 8:00 HORSE MONEY (Run), p. 4	6:00 THE MASK + short (Special), p. 14★ 6:00 EVERY THING WILL BE FINE (Run), p. 20 8:15 MY FRIEND VICTORIA (Run), p. 2 8:15 HORSE MONEY (Run), p. 4	6:00 EVERY THING WILL BE FINE (Run), p. 20 6:00 HORSE MONEY (Run), p. 4 8:00 MY FRIEND VICTORIA (Run), p. 2 8:15 GATE OF FLESH (Suzuki), p. 16	6:00 THE EMPEROR'S NEW CLOTHES (Stranger), p. 12 6:00 MY FRIEND VICTORIA (Run), p. 2 8:00 WESTERN (Stranger), p. 12 8:00 EVERY THING WILL BE FINE (Run), p. 20	2:00 THE BENEFACITOR (Run), p. 2 2:00 BAND OF ROBBERS (Run), p. 4 6:00 LE COMBAT DANS L'ÎLE (Special), p. 14★ 6:00 LAMB (Run), p. 5 8:00 THE BENEFACITOR (Run), p. 2 8:30 SEMBENE! (Stranger), p. 12 Oscar® Nominations Panel Thu., Jan. 14, 4:30 pm Free!	3:00 TOKYO DRIFTER (Suzuki), p. 16 3:00 THE BENEFACITOR (Run), p. 2 4:45 FIGHTING ELEGY (Suzuki), p. 16 4:45 BAND OF ROBBERS (Run), p. 4 7:45 THE BABUSHKAS OF CHERNOBYL (Stranger), p. 12★ 7:45 LAMB (Run), p. 5
17	18	19	20	21	22	23
3:00 MOANA WITH SOUND (Special), p. 14 3:00 BAND OF ROBBERS (Run), p. 4 5:00 THE BABUSHKAS OF CHERNOBYL (Stranger), p. 12★ 5:15 THE BENEFACITOR (Run), p. 2	6:00 FIGHTING ELEGY (Suzuki), p. 16 6:00 BAND OF ROBBERS (Run), p. 4 7:45 THE BENEFACITOR (Run), p. 2 8:00 LAMB (Run), p. 5	6:00 MOANA WITH SOUND (Special), p. 14 6:00 THE BENEFACITOR (Run), p. 2 8:00 BAND OF ROBBERS (Run), p. 4 8:00 LAMB (Run), p. 5	6:00 TOKYO DRIFTER (Suzuki), p. 16 6:00 LAMB (Run), p. 5 7:45 BAND OF ROBBERS (Run), p. 4 8:00 THE BENEFACITOR (Run), p. 2	6:00 THE BENEFACITOR (Run), p. 2 6:00 BAND OF ROBBERS (Run), p. 4 7:45 SEMBENE! (Stranger), p. 12 8:00 BAND OF ROBBERS (Run), p. 4	2:00 CENSORED VOICES (Run), p. 5 2:00 A PERFECT DAY (Run), p. 6 6:00 CENSORED VOICES (Run), p. 5 6:15 HEART OF A DOG (Run), p. 9 7:45 HEART OF A DOG (Run), p. 9 7:45 A PERFECT DAY (Run), p. 6	3:00 CARMEN FROM KAWACHI (Suzuki), p. 17 3:00 HEART OF A DOG (Run), p. 9 4:30 A PERFECT DAY (Run), p. 6 4:45 SMASHING THE O-LINE (Suzuki), p. 17 6:30 HEART OF A DOG (Run), p. 9 7:45 OLD-FASHIONED (Stranger), p. 13★ 8:00 CENSORED VOICES (Run), p. 5
24	25	26	27	28	29	30
3:00 ALL THINGS MUST PASS (Stranger), p. 13 3:00 CENSORED VOICES (Run), p. 5 4:45 A PERFECT DAY (Run), p. 6 5:00 HEART OF A DOG (Run), p. 9	6:00 SMASHING THE O-LINE (Suzuki), p. 17 6:00 CENSORED VOICES (Run), p. 5 7:45 HEART OF A DOG (Run), p. 9 7:45 A PERFECT DAY (Run), p. 6	6:00 ALL THINGS MUST PASS (Stranger), p. 13 6:00 A PERFECT DAY (Run), p. 6 8:00 HEART OF A DOG (Run), p. 9 8:00 CENSORED VOICES (Run), p. 5	6:00 HEART OF A DOG (Run), p. 9 6:00 CENSORED VOICES (Run), p. 5 7:45 CARMEN FROM KAWACHI (Suzuki), p. 17 7:45 A PERFECT DAY (Run), p. 6	6:00 OLD-FASHIONED (Stranger), p. 13★ 6:00 A PERFECT DAY (Run), p. 6 8:00 HEART OF A DOG (Run), p. 9 8:00 CENSORED VOICES (Run), p. 5	2:00 70 ACRES IN CHICAGO + short (Special), p. 10 2:00 CEMETERY OF SPLENDOR (Run), p. 8 6:00 CEMETERY OF SPLENDOR (Run), p. 8 6:15 TROUBLEMAKERS (Stranger), p. 13 8:15 70 ACRES IN CHICAGO + short (Special), p. 10★ 8:15 ANESTHESIA (Run), p. 6	3:00 CEMETERY OF SPLENDOR (Run), p. 8 3:00 PISTOL OPERA (Suzuki), p. 17 5:15 KANTO WANDERER (Suzuki), p. 17 5:30 70 ACRES IN CHICAGO + short (Special), p. 10★ 7:00 MEKONG HOTEL (Special), p. 8 7:45 THE BARKLEY MARATHONS (Stranger), p. 13★ 8:15 CEMETERY OF SPLENDOR (Run), p. 8
31	FEBRUARY 1	2	3	4	<div>JAN</div> <p>★ indicates special guest appearance Visit www.siskelfilmcenter.org • 164 North State Street.</p> <p>Check for updates or sign up for our email list at www.siskelfilmcenter.org or call 312-846-2800</p>	
3:00 70 ACRES IN CHICAGO + short (Special), p. 10★ 3:00 ANESTHESIA (Run), p. 6 4:45 CEMETERY OF SPLENDOR (Run), p. 8 5:15 THE BARKLEY MARATHONS (Stranger), p. 13★	6:00 KANTO WANDERER (Suzuki), p. 17 6:30 CEMETERY OF SPLENDOR (Run), p. 8★ 8:00 ANESTHESIA (Run), p. 6	6:00 THE KID + short (Child), p. 10★ 6:00 ANESTHESIA (Run), p. 6 7:45 CEMETERY OF SPLENDOR (Run), p. 8	6:15 TROUBLEMAKERS (Stranger), p. 13 6:15 MEKONG HOTEL (Special), p. 8 7:30 ANESTHESIA (Run), p. 6 7:30 CEMETERY OF SPLENDOR (Run), p. 8	6:00 Machine Vision (Special), p. 9★ 6:00 CEMETERY OF SPLENDOR (Run), p. 8 8:15 ANESTHESIA (Run), p. 6 8:15 MEKONG HOTEL (Special), p. 8		

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FIRST CHICAGO RUN

(CAVALO DINHEIRO)
2014, Pedro Costa, Portugal, 104 min.
With Ventura, Vitalina Varela

"The puzzle-box narrative only grows more hypnotic with repeat viewings."—Ben Kenigsberg, *The New York Times*

Ventura, the grizzled Cape Verdean immigrant who has served as director Costa's muse and central character in films including *COLOSSAL YOUTH*, returns in an even more commanding role. Mysteriously at death's door, Ventura takes an eerie journey through dark episodes in his own life as they coalesce with Portugal's troubling colonial past. In Cape Verdean, Creole, and Portuguese with English subtitles. DCP digital. (BS)

January 8—13

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

CHICAGO PREMIERE!

BAND OF ROBBERS

"A wonderfully absurd crime comedy with a wicked streak."
—Charlie Schmidlin, *The Playlist*



2015, Aaron Nee
and Adam Nee,
USA, 95 min.
With Adam Nee,
Kyle Gallner

A potentially strained concept is brought off with easygoing élan in this clever and affectionate transposing of Mark Twain's timeless characters to a modern-day setting. Boys turned young men, Huck Finn is now a world-weary ex-convict and Tom Sawyer an unlikely policeman. Still an inveterate schemer, Tom concocts a dubious plan to locate the legendary Murrell's Treasure. Also on the trail is their old nemesis Injun Joe, played with Chigurh-like menace by Stephen Lang (*AVATAR*). DCP digital widescreen. (MR)

January 15—21

Fri. at 2:00 pm;
Sat. at 4:45 pm; Sun. at 3:00 pm;
Mon. at 6:00 pm; Tue. at 8:00 pm;
Wed. at 7:45 pm;
Thu. at 6:00 pm and 8:00 pm

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CHICAGO PREMIERE!

2015, Ross Partridge, USA, 96 min.
With Ross Partridge, Oona Laurence

"Navigates risky material with assurance, delicacy and a deepening sense of intimacy...superbly shot and movingly acted."

—Justin Chang, *Variety*

In this daringly provocative film adapted from the novel by Bonnie Nadzam, David Lamb (actor-director Partridge), a businessman whose personal life is hitting the skids, forms a strangely obsessive friendship with a precocious but neglected eleven-year-old girl (Laurence, in a brilliant performance), coaxing the girl into his fantasy world with slippery logic and a virtual abduction to a mountain cabin. DCP digital widescreen. (BS)

January 15—20

Fri. and Wed. at 6:00 pm;

Sat. at 7:45 pm;

Mon. and Tue. at 8:00 pm;

CHICAGO PREMIERE!

Censored Voices

2015, Mor Loushy, Israel/Germany, 87 min.

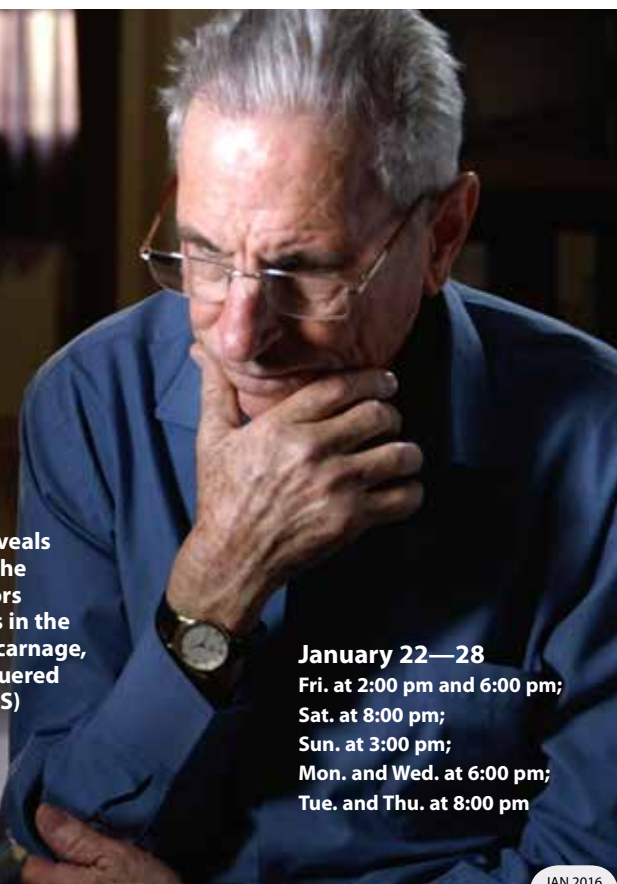
"★★★★ An essential documentary."

—Alan Zilberman, *Washington Post*

"Spectacularly compelling."

—Glenn Kenny, *RogerEbert.com*

A powerful critique of celebratory war myth, **CENSORED VOICES** reveals the long-buried testimony of young Israeli soldiers in the wake of the 1967 Six-Day War. Intimate interviews conducted in 1967 by authors Amos Oz and Avraham Shapira are played back to the interviewees in the present, as they react emotionally to the secret guilt they bear for carnage, persecution of Palestinian refugees, and savage treatment of conquered foes. In Hebrew and English with English subtitles. DCP digital. (BS)



January 22—28

Fri. at 2:00 pm and 6:00 pm;

Sat. at 8:00 pm;

Sun. at 3:00 pm;

Mon. and Wed. at 6:00 pm;

Tue. and Thu. at 8:00 pm

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

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FIRST CHICAGO RUN!

A PERFECT DAY

2015, Fernando León de Aranoa, Spain, 106 min.
With Benicio del Toro, Tim Robbins, Olga Kurylenko

Director Aranoa (MONDAYS IN THE SUN) keeps the story ricocheting between anguish and absurdity in this dark tragicomedy in the irreverent spirit of MASH. A band of foreign aid workers—jaded Mambrú (Del Toro), cynical smartass B (Robbins), French newbie Sophie (Melanie Thierry), and tough administrator Katya (Kurylenko)—navigate a hazardous 24-hour day in the Bosnian boondocks in the wake of the Balkan conflict. In English, Serbo-Croatian, Spanish, and French. DCP digital widescreen. (BS)

January 22—28

Fri. at 2:00 pm and 7:45 pm;
Sat. at 4:30 pm;
Sun. at 4:45 pm;
Mon. and Wed. at 7:45 pm;
Tue. and Thu. at 6:00 pm

"Spot on...the director's habitual concern for social issues, the unsung and the underdog, comes through."

—Donald Levitt, *Reel Talk*

CHICAGO PREMIERE!

ANESTHESIA

"Admirable performances across the board."

—Rodrigo Perez, *The Playlist*

2015, Tim Blake Nelson, USA, 90 min.
With Sam Waterston, Kristen Stewart, Glenn Close

One violent act cuts through a Gordian knot of a plot, revealing the interconnectedness of several small dramas that play out in an upscale Manhattan neighborhood. Director Nelson (THE GREY ZONE) weaves an intricate web, balanced between serious drama and satire, as a man agonizes over his wife's cancer scare, their precocious teens get high on the roof, a neighbor cheats on his alcoholic wife, a depressed grad-student resorts to a dangerous remedy, and addiction threatens a man of feisty intellect. DCP digital. (BS)

**January 29—
February 4**

Fri. at 8:15 pm;
Sun. at 3:00 pm;
Mon. at 8:00 pm;
Tue. at 6:00 pm;
Wed. at 7:30 pm;
Thu. at 8:15 pm

JAN 2016

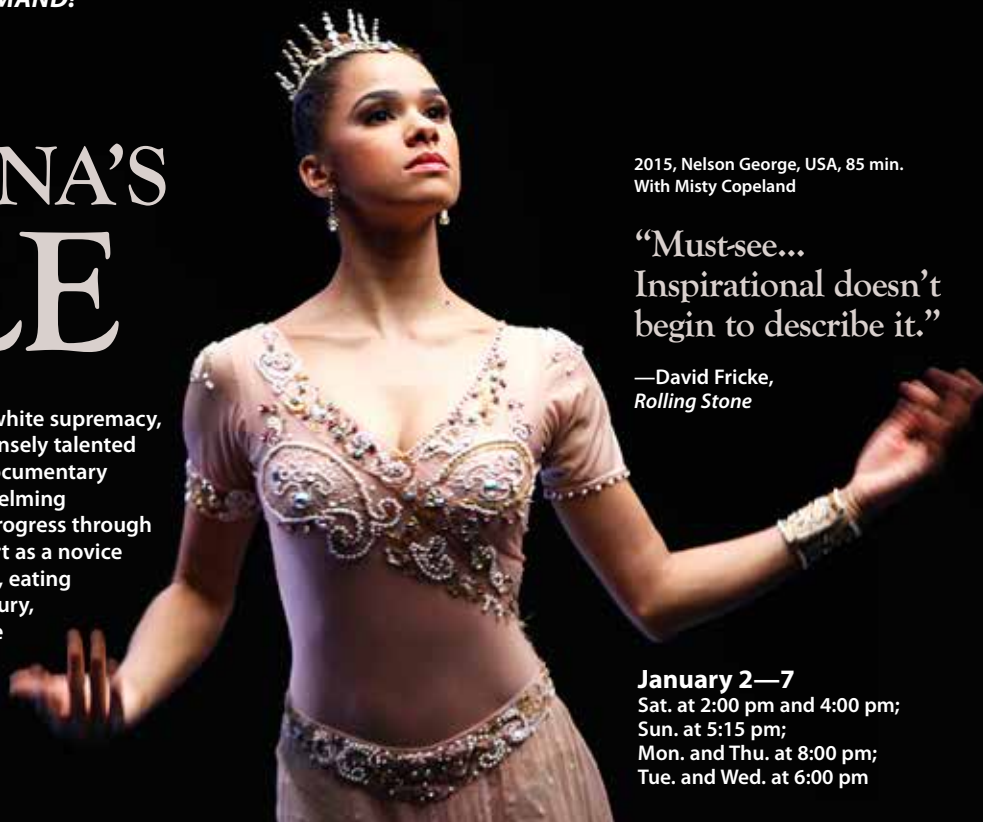
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BACK BY POPULAR DEMAND!

A BALLERINA'S TALE

Ballet is one of the last bastions of white supremacy, and its Jackie Robinson is the immensely talented Misty Copeland. This engrossing documentary traces the history of ballet's overwhelming whiteness while following Misty's progress through underprivileged childhood, late start as a novice dancer, and struggles with isolation, eating disorder, and career-threatening injury, as she rises through the ranks of the American Ballet Theatre in a bid to become its first African American principal dancer. DCP digital. (MR)



2015, Nelson George, USA, 85 min.
With Misty Copeland

"Must-see...
Inspirational doesn't
begin to describe it."

—David Fricke,
Rolling Stone

January 2—7
Sat. at 2:00 pm and 4:00 pm;
Sun. at 5:15 pm;
Mon. and Thu. at 8:00 pm;
Tue. and Wed. at 6:00 pm

ROSENWALD



PETER ASCOLI IN PERSON!

2015, Aviva Kempner, USA, 96 min.

"Rich and fascinating biography."
—Daniel M. Gold, *The New York Times*

Before the appearance of this acclaimed documentary, Jewish philanthropist Julius Rosenwald had been largely forgotten—except within the African American community. A Russian peddler's son who made a fortune running Sears, Roebuck & Co., his ingeniously financed Rosenwald Schools provided unprecedented learning opportunities for black children in rural communities, and his Rosenwald Fund nurtured the careers of a veritable who's who of "talented tenth" eminences. DCP digital. (MR)

The 6:00 pm screening on Wednesday, January 6, is a Movie Club event (see p. 3).

HBO 

January 2—7
Sat. at 2:00 pm;
Sun. at 4:30 pm;
Mon. and Wed. at 6:00 pm;
Tue. at 7:45 pm;
Thu. at 7:30 pm

CHICAGO PREMIERE!

**APICHATPONG WEERASETHAKUL
IN PERSON!**

(RAK TI KHON KAEN)

2015, Apichatpong Weerasethakul, Thailand, 122 min.

Cannes Palme d'Or winner (UNCLE BOONMEE...) and SAIC grad Weerasethakul again proves masterful at exploring the intersection of the human and spirit worlds in a film of delicate, sumptuous beauty. Soldiers lie stricken by a mysterious sleeping sickness, as the subtle theme of healing assisted by otherworldly forces encompasses a hospital volunteer, a psychic, and an awakened soldier. In Thai with English subtitles. DCP digital. (BS)

Weerasethakul will be present for discussion on Monday, initiating "Radiant Visions: Media Art from SAIC, 1965-Now," a month-long series of films and artist appearances celebrating the 150th anniversary of the School of the Art Institute of Chicago. Presented in collaboration with SAIC's Department of Film, Video, New Media, and Animation.

Admission to the Monday screening is free to alumni, faculty, staff, and students with SAIC I.D. Free tickets available only at our box office 24 hours before the screening.

**January 29—
February 4**

Fri. at 2:00 pm and 6:00 pm;

Sat. at 3:00 pm and 8:15 pm;

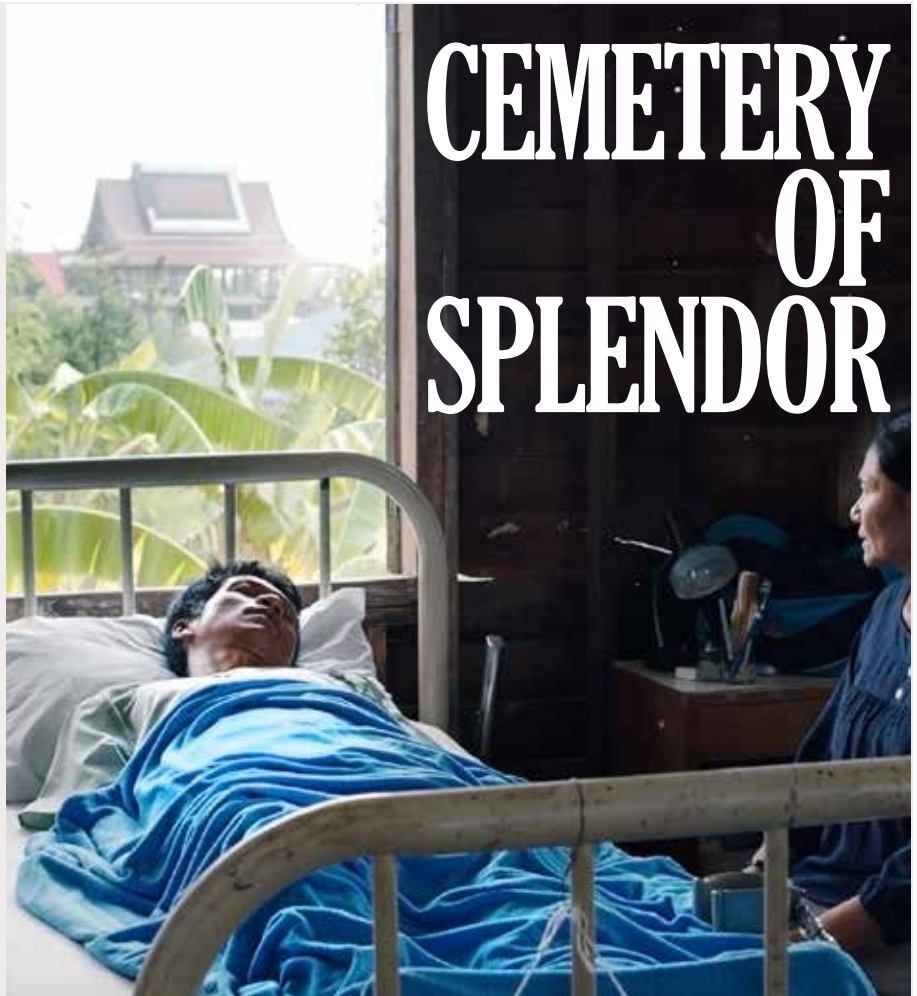
Sun. at 4:45 pm;

Mon. at 6:30 pm;

Tue. at 7:45 pm;

Wed. at 7:30 pm;

Thu. at 6:00 pm



CHICAGO PREMIERE!

**MEKONG
HOTEL**

2012, Apichatpong Weerasethakul, Thailand, 61 min.

Saturday, January 30, 7:00 pm

Wednesday, February 3, 6:15 pm

Thursday, February 4, 8:15 pm

In this short feature, Weerasethakul once again explores the interface between the spirit and human worlds. Ravishing imagery in a riverside setting gives a timeless quality to the story of a vampire mother and her vengeful ghost daughter. In Thai with English subtitles. DCP digital. (BS)



TWO-FILM DISCOUNT!

Buy a ticket at our regular prices for either CEMETERY OF SPLENDOR or MEKONG HOTEL, and get a ticket for any show of the other film at this discount rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second feature only. Discount available in person at the box office only.)

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ARTISTS IN PERSON!

MACHINE VISION

1972-2014, Various directors, USA, ca. 81 min

Thursday, February 4, 6:00 pm

Considering the technologies of moving images and their influence on contemporary life, this program includes films by Jane Veeder, Louis Hock, Deborah Stratman, Jenny Perlin, Jodie Mack, Nick Briz, Lyn Blumenthal, and Carole Ann Klonarides, plus a multimedia performance by Jon Satrom. Various formats. (Amy Beste)

Nick Briz and Jon Satrom will be present for audience discussion. This is the second program in the month-long series "Radiant Visions: Media Art from SAIC, 1965-Now."

Admission free to alumni, faculty, staff, and students with SAIC I.D. Free tickets available only at our box office 24 hours before the screening.

SUFFRAGETTE

2015, Sarah Gavron, UK, 106 min.

With Carey Mulligan, Helena Bonham Carter, Meryl Streep

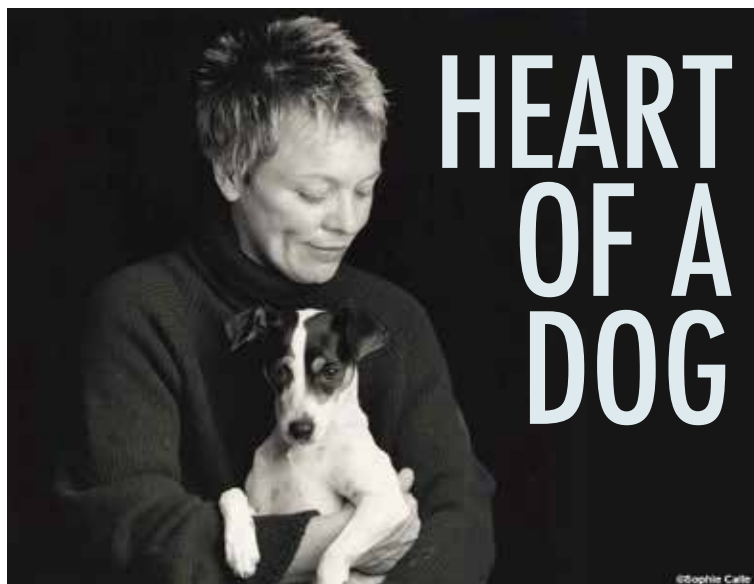
"The year's best superhero movie that doesn't star a bunch of guys."—Eric Kohn, *Indiewire*

The heroism that attended women's fight for the vote is brought home through the 1912-set story of a young London laundress (Mulligan)—uneducated, worked to the bone, and sexually harassed—who is drawn to the message of self-determination preached by fearless leaders including Emmeline Pankhurst (Streep). DCP digital widescreen. (BS)

January 2—7

Sat, at 5:45 pm and 7:45 pm; Sun. at 3:00 pm;

Mon. at 8:00 pm; Tue. and Thu. at 6:00 pm; Wed. at 7:45 pm



2015, Laurie Anderson, USA, 75 min.

★★★★ I loved it...sparkles with its creator's wisdom and droll philosophical insight."

—Michael Phillips, *Chicago Tribune*

Artist/musician/performer Anderson turns to the form of intimate memoir and associative collage, using her late beloved pooch Lolabelle as the jumping-off point for a wide-ranging, funny, moving, and Buddhistically serene contemplation of the way we live now, her own life, and the deaths that have recently haunted it (including her dog, her mother, and her husband, Lou Reed). Short-listed for the Oscar for Best Documentary Feature. DCP digital. (MR)

January 22—28

Fri. at 6:15 pm and 7:45 pm;

Sat. at 3:00 pm and 6:30 pm;

Sun. at 5:00 pm;

Mon. at 7:45 pm;

Tue. and Thu. at 8:00 pm;

Wed. at 6:00 pm

the child in cinema

Lecturer: Pamela Robertson Wojcik

From February 2 through May 10, we offer a series of fourteen programs entitled *The Child in Cinema*, with weekly Tuesday lectures by Pamela Robertson Wojcik, Director of Gender Studies at Notre Dame University and author of *The Apartment Plot* and an in-progress book on the urban child in cinema. The series is presented in cooperation with the School of the Art Institute of Chicago's Department of Art History, Theory, and Criticism. Additional screenings of the films on Friday or Saturday do not include Prof. Wojcik's lecture. Admission to all *The Child in Cinema* programs is \$5 for Film Center members; usual admission prices apply for non-members.

—Martin Rubin

This series investigates the meaning of the image of the child in cinema. It is not about the genre of the children's film or children's media. Instead, it will consider the function children perform in film, the meanings ascribed to childhood, how ideas about childhood change historically, and what kids tell us about our ideas on gender, sexuality, race, and class. Films planned for inclusion include William Wyler's *DEAD END*, François Truffaut's *THE 400 BLOWS*, Shirley Clarke's *THE COOL WORLD*, Robert Mulligan's *THE OTHER*, Kim Nguyen's *WAR WITCH*, and Richard Linklater's *BOYHOOD*.

—Pamela Robertson Wojcik



THE KID

1921, Charles Chaplin, USA, 54 min.
With Charles Chaplin, Jackie Coogan

**Tuesday, February 2,
6:00 pm**

Chaplin's first feature-length film, *THE KID* also represents his first major attempt at blending comedy and pathos. The Little Tramp raises an abandoned boy (Coogan) but orphanage officials want to pull them apart. Silent film with synchronized music score. 35mm. Plus a short film TBA (ca. 20 min.). (MR)

The remainder of the *Child in Cinema* schedule will appear in the February Gazette.

Sponsored by



BACK BY POPULAR DEMAND! RONIT BEZALEL IN PERSON!



2015, Ronit Bezael, USA, 53 min.

Hailed as a public-housing triumph and demonized as an urban disaster, Cabrini Green was demolished, then repackaged as a "mixed income" development, where the former, largely black residents have been marginalized or driven away. Bezael celebrates the spirit of a unique community and mourns its destruction in this follow-up to her celebrated 1999 short *VOICES OF CABRINI* (33 min.), which is included in the program. DCP digital. (MR)

Director Ronit Bezael
(Friday 8:15, Sunday 3:00)
and a guest speaker
TBA (Sat. 5:30) will be present
for audience discussion.

January 29—31

Fri. at 2:00 pm and 8:15 pm;
Sat. at 5:30 pm;
Sun. at 3:00 pm

JAN 2016

IO

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Stranger Than Fiction

DOCUMENTARY PREMIERES



ORION: THE MAN WHO WOULD BE KING, Jan. 2, 5

From January 2 through February 4, the Gene Siskel Film Center welcomes you to *Stranger Than Fiction: Documentary Premieres*, our annual January showcase for the new and unusual in documentary filmmaking.

A film critic seeks the real-life models for the comic-book teens who were his childhood idols in *ARCHIE'S BETTY*, while the tragic tale of the lounge singer whose career was burdened by his vocal twinship with Elvis unreels in *ORION: THE MAN WHO WOULD BE KING*. The filmmaker who became known as "the father of African cinema" is profiled in *SEMBENE!*, and the maverick artists who created a movement are detailed in *TROUBLEMAKERS: THE STORY OF LAND ART*.

Chicagoan Holly De Ruyter appears with her delightfully nostalgic *OLD-FASHIONED: THE STORY OF THE WISCONSIN SUPPER CLUB*. Former Chicagoan Annika Iltis and co-director Tim Kane appear with *THE BARKLEY MARATHONS: THE RACE THAT EATS ITS YOUNG*, their chronicle of the world's most eccentric marathon. Another former Chicagoan, director Holly Morris, appears with *THE BABUSHKAS OF CHERNOBYL*, a moving account of the grandmothers who refuse to

evacuate the Ukraine's radiation-poisoned "Dead Zone."

British comic Russell Brand is seen as a firebrand crusader for income equality in Michael Winterbottom's *THE EMPEROR'S NEW CLOTHES*. *WESTERN* explores the threatened friendship of two bicultural towns separated by the Rio Grande. *ALL THINGS MUST PASS: THE RISE AND FALL OF TOWER RECORDS* is sure to resonate with anyone who fondly remembers the fabled music mecca.

Be sure to check our website for updates on personal appearances.

—Barbara Scharres

ORION: THE MAN WHO WOULD BE KING

2015, Jeanie Finlay, UK, 86 min.

Saturday, January 2, 7:45 pm
Tuesday, January 5, 8:00 pm

ORION traces the bizarre star-crossed history of Jimmy Ellis, a would-be lounge singer whose gift

and curse was to be an uncanny Elvis sound-alike. Success eluded Jimmy until a shady promoter repackaged him as Orion, performing Elvis-like, but in a glittering mask. Adulation and fame prove heavy burdens behind the mask. DCP digital. (BS)

ARCHIE'S BETTY

2015, Gerald Peary, USA, 70 min.

Sunday, January 3, 3:00 pm
Thursday, January 7, 6:00 pm

A youthful obsession with the *Archie* comic strip, originated by cartoonist Bob Montana, becomes an adult passion for Boston journalist and filmmaker Peary. He goes in search of the real people who may have been the prototypes for Montana's iconic teens, including red-headed Archie, alluring social butterflies Betty and Veronica, and goofball sidekick Jughead. DCP digital. (BS)

Stranger Than Fiction continues on next page

Stranger Than Fiction CONTINUED



WESTERN, Jan. 8, 14



THE EMPEROR'S NEW CLOTHES, Jan. 9, 14



SEMBENE!, Jan. 15, 21



THE BABUSHKAS OF CHERNOBYL, Jan. 16, 17

WESTERN

2015, Bill Ross IV and Turner Ross, Mexico/USA, 92 min.

Friday, January 8, 6:00 pm
Thursday, January 14, 8:00 pm

The Ross brothers (TCHOUPITOUHAS) explore the combined celebrations, traditions, and livelihoods of two towns, Eagle Pass, Texas, and Piedras Negras, Mexico, facing each other across the Rio Grande, as the shadow of violent change threatens their easygoing biculturalism. DCP digital. (BS)

THE EMPEROR'S NEW CLOTHES

2015, Michael Winterbottom, UK, 101 min.
With Russell Brand

Saturday, January 9, 7:45 pm
Thursday, January 14, 6:00 pm

British comedian Brand teams up with director Winterbottom (THE TRIP) for a stand-up activist's view of the financial crisis. True to form, the irreverent performer storms the bastions of the rich and powerful, brandishing a megaphone à la Michael Moore. DCP digital. (BS)

SEMBENE!

2015, Samba Gadjigo and Jason Silverman, USA/Senegal, 86 min.

Friday, January 15, 8:30 pm
Thursday, January 21, 7:45 pm

With only a fifth-grade education, Senegalese filmmaker Ousmane Sembene (1923-2007) became the father of African cinema. **SEMBENE!** brings a raw truthfulness to its portrait of a complex and driven man. In English, French, and Wolof with English subtitles. DCP digital. (BS)

Holly Morris in person!

THE BABUSHKAS OF CHERNOBYL

2015, Anne Bogart and Holly Morris, USA, 71 min.

Saturday, January 16, 7:45 pm
Sunday, January 17, 5:00 pm

The filmmakers venture into the treacherous area around post-meltdown Chernobyl, tracking a handful of rural grandmothers who have refused to evacuate their lifelong homes. In English and Ukrainian with English subtitles. DCP digital. (BS)

Co-director Holly Morris will be present for audience discussion at both screenings.

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OLD-FASHIONED, Jan. 23, 28



ALL THINGS MUST PASS, Jan. 24, 26



TROUBLEMAKERS, Jan. 29, Feb. 3



THE BARKLEY MARATHONS, Jan. 30, 31

Holly De Ruyter in person!

**OLD-FASHIONED:
THE STORY OF THE
WISCONSIN SUPPER
CLUB**

2015, Holly De Ruyter, USA, 51 min.

**Saturday, January 23, 7:45 pm
Thursday, January 28, 6:00 pm**

Revel in a nostalgic look at a Midwestern institution where maraschino-garnished drinks, plentiful comfort food, and family atmosphere reign supreme. Chicago filmmaker De Ruyter scours the hinterlands for an affectionate look at the still-thriving supper club. DCP digital. (BS)

Director Holly De Ruyter will be present for audience discussion at both screenings.

**ALL THINGS MUST PASS:
THE RISE AND FALL OF
TOWER RECORDS**

2015, Colin Hanks, USA, 100 min.

**Sunday, January 24, 3:00 pm
Tuesday, January 26, 6:00 pm**

Founder and raconteur extraordinaire Russ Solomon holds a prime spot in this highly entertaining chronicle of the rise and fall of music industry behemoth Tower Records, but director Hanks tells a larger story of a lost era and the evolution of the music industry. DCP digital. (BS)

Filmmakers in person!

**THE BARKLEY
MARATHONS:
THE RACE THAT EATS ITS
YOUNG**

2015, Annika Iltis and Tim Kane, USA, 90 min.

**Saturday, January 30, 7:45 pm
Sunday, January 31, 5:15 pm**

This festival crowd-pleaser, winner of a host of prizes, explores the world's most eccentric marathon race, modeled on a failed prison escape in mountainous deep-woods Tennessee. Only ten runners have ever finished in the 25-year history of the cult-like event. DCP digital. (BS)

Co-directors Iltis and Kane will be present for audience discussion at both screenings.

**TROUBLEMAKERS:
THE STORY OF LAND
ART**

2015, James Crump, USA, 72 min.

**Friday, January 29, 6:15 pm
Wednesday, February 3, 6:15 pm**

Filmmaker, author, and curator Crump allows the vision of maverick artists including Robert Smithson, Walter De Maria, and Michael Heizer to speak for itself in this chronicle of the rule-shattering art movement that takes the landscape itself as form and material. DCP digital. (BS)



**IN 3-D! NEWLY RESTORED!
BOB FURMANEK IN PERSON!**

THE MASK

1961, Julian Roffman, Canada, 83 min.
With Paul Stevens, Claudette Nevins

Sunday, January 10, 3:00 pm
Tuesday, January 12, 6:00 pm

This bizarre tale of a psychiatrist who comes into possession of an ancient South American mask is known for its mind-blowing 3-D hallucination scenes, created by Hollywood montage maestro Slavko Vorkapich. DCP digital; anaglyphic 3-D process.

Also: The 1922 3-D short KELLEY'S PLASTICON PICTURES (8 min., 35mm). (MR)

Both screenings will be hosted by Bob Furmanek, founder of the 3-D Film Archive.

PIERRE LHOMME IN PERSON!

LE COMBAT DANS L'ÎLE

1962, Alain Cavalier, France, 104 min.
With Jean-Louis Trintignant, Romy Schneider

Friday, January 15, 6:00 pm

Stunning cinematography and political edge highlight this Nouvelle Vague gem about a wealthy right-wing terrorist (Trintignant) who plots an assassination attempt on a liberal politician and then flees with his wife (Schneider) to the country home of a pacifist friend. In French with English subtitles. 35mm. (MR)

Distinguished cinematographer Pierre Lhomme (LE JOLI MAI, THE MOTHER AND THE WHORE, etc.) will be present for audience discussion.



NEWLY RESTORED!

MOANA WITH SOUND

1926, Robert Flaherty, USA, 98 min.

Sunday, January 17, 3:00 pm
Tuesday, January 19, 6:00 pm

"A film of incomparable calm and beauty."

—Alan Scherstuhl, *Village Voice*

Flaherty's follow-up to NANOOK OF THE NORTH is an idealized vision of South Seas life centered loosely on the coming-of-age of the young man Moana. Originally silent, MOANA has been beautifully restored with the addition of sounds recorded on the original Samoan locations by Flaherty's daughter Monica and Richard Leacock. DCP digital. (MR)



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SEIJUN SUZUKI

Branded to Thrill

From January 2 through February 3, the Gene Siskel Film Center presents *Seijun Suzuki: Branded to Thrill*, a ten-film retrospective of the cult Japanese director whose colorful and iconoclastic style brought him both popularity and notoriety.

Suzuki (1923-) worked almost exclusively in the yakuza (gangster) genre throughout his early career at Nikkatsu Studio. His progressively idiosyncratic approach to genre conventions resulted in his public dismissal in 1968—a decision that angered his youthful fans and triggered demonstrations in his support.

Suzuki's films are profoundly modern in their alienation, kineticism, and spirit of rebellion. Taking the subliminal messages of pop culture seriously, he guides his fiction many steps beyond reality, fomenting moral chaos expressed through deliriously sublime visual excess.

Visually, Suzuki's work is extraordinary by any standard. He is one of the great masters of the widescreen format, and he has devised his own multi-dimensional layering of the film frame, both laterally and through complex manipulation of depth of field.

A first viewing of a Suzuki film may leave the viewer reaching for familiar comparisons: the narrative drive of Sam Fuller, the audacious genre stylization of Quentin Tarantino, the kineticism of John Woo. Make no mistake, Suzuki is an original—a man hired to do the job of a studio hack who transformed his material into personal, transcendent works of art.

The traveling Suzuki retrospective is programmed by Tom Vick, Curator of Film, Freer and Sackler Galleries, Smithsonian Institution, and co-organized with the Japan Foundation. Additional thanks to: Brian Belovarac, Janus Films; Mami Furukawa, Nikkatsu; Azusa Taki, Shochiku; and Kanako Shirasaki, Japan Foundation, New York.

—Barbara Scharres



YOUTH OF THE BEAST, Jan. 2, 4

BRANDED TO KILL

(KOROSHI NO RAKUIN)
1967, Seijun Suzuki, Japan, 91 min.
With Jo Shishido, Kôji Nanbara

Saturday, January 2, 3:45 pm
Wednesday, January 6, 8:00 pm

This brilliantly cold and absurdist gangster saga got Suzuki fired from Nikkatsu Studio. Energetic imagery ties sexuality to violence at every turn, as Goro (Shishido), Number Three Killer in the Tokyo underworld, is callously used by a gang boss who cuckolds him. Facing down Number One as punishment for flubbing a hit, Goro is himself marked for death. In Japanese with English subtitles. DCP digital widescreen. (BS)

YOUTH OF THE BEAST

(YAJÛ NO SEISHUN)
1963, Seijun Suzuki, Japan, 91 min.
With Jo Shishido, Misako Watanabe

Saturday, January 2, 5:45 pm
Monday, January 4, 6:00 pm

This is widely considered Suzuki's breakthrough film, the first one in which he torpedoes genre conventions with baroque bursts of subversive stylization. Oddball tough guy Shishido plays a revenge-bent mystery man who insinuates himself, YOJIMBO-style, between two rival Yakuza gangs and leverages them into an orgy of mutual destruction. In Japanese with English subtitles. 35mm widescreen. (MR)

Seijun Suzuki continues on next page

SUZUKI DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first Suzuki film on any Saturday in January, and get a ticket for the second Suzuki film that day at this discount rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second feature only. Discount available in person at the box office only.)

SEIJUN SUZUKI

CONTINUED



GATE OF FLESH, Jan. 9, 13



STORY OF A PROSTITUTE, Jan. 9, 11



TOKYO DRIFTER, Jan. 16, 20



FIGHTING ELEGY, Jan. 16, 18

GATE OF FLESH

(NIKUTAI NO MON)

1964, Seijun Suzuki, Japan, 90 min.
With Ikuko Kasai, Yumiko Nogawa

Saturday, January 9, 3:00 pm
Wednesday, January 13, 8:15 pm

The sordid life of Maya, a woman forced into prostitution by the circumstances of war, unleashes the color and violence of Suzuki's vision. Mixing hyperrealism with garish fantasy, he propels an already dark and chaotic story to a hellish crisis. In Japanese with English subtitles. 35mm widescreen. (BS)

STORY OF A PROSTITUTE

(SHUMPUN DEN)

1965, Seijun Suzuki, Japan, 96 min.
With Yumiko Nogawa

Saturday, January 9, 4:45 pm
Monday, January 11, 6:00 pm

Suzuki's disillusionment with the twin forces of militarism and nationalism informs this dark tale of a young hooker sent to service the army in Manchuria. She and a soldier fall madly in love, but his desertion to be with her leads to misfortune. In Japanese with English subtitles. 35mm widescreen. (BS)

TOKYO DRIFTER

(TÔKYÔ NAGAREMONO)

1966, Seijun Suzuki, Japan, 83 min.
With Tetsuya Watari

Saturday, January 16, 3:00 pm
Wednesday, January 20, 6:00 pm

This dazzling adventure in genre deconstruction is embellished with borrowings from MGM musicals and manga comic books, as a yakuza gunman trying to go straight gets caught up in a gang war that forces him to flee Tokyo. In Japanese with English subtitles. DCP digital widescreen. (MR)

FIGHTING ELEGY

(KENKA EREJI)

1966, Seijun Suzuki, Japan, 86 min.
With Hideki Takahashi

Saturday, January 16, 4:45 pm
Monday, January 18, 6:00 pm

In the most overtly personal project of Suzuki's Nikkatsu period, rambunctious adolescent Kiroku's raging lust for a pure Christian girl finds an outlet in gang violence and sweeps him into the rising tide of Japanese militarism in the 1930s. In Japanese with English subtitles. 35mm widescreen. (MR)

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CARMEN FROM KAWACHI, Jan. 23, 27



SMASHING THE O-LINE, Jan. 23, 25



PISTOL OPERA, Jan. 30



KANTO WANDERER, Jan. 30, Feb. 1

CARMEN FROM KAWACHI

(KAWACHI KARUMEN)
1966, Seijun Suzuki, Japan, 89 min.
With Yumiko Nogawa, Kôji Wada

Saturday, January 23, 3:00 pm
Wednesday, January 27, 7:45 pm

The heroine of this raucous romp has little in common with her operatic namesake. Suzuki's Carmen is a scrappy rustic girl who sets out for the big city, where she perseveres resiliently through a series of comic-erotic misadventures. In Japanese with English subtitles. 35mm widescreen. (MR)

SMASHING THE O-LINE

(TOGE O WATARU WAKAI KAZE)
1961, Seijun Suzuki, Japan, 83 min.
With Kôji Wada, Shin Morikawa

Saturday, January 23, 4:45 pm
Monday, January 25, 6:00 pm

Suzuki enlivens this hardboiled crime saga with sleazy energy and subversive morality, as two newsmen—one conscientious, but not as effective as his unscrupulous rival—vie to expose a drugs-cum-immigrant-smuggling racket. In Japanese with English subtitles. 35mm widescreen. (MR)

PISTOL OPERA

(PISUTORU OPERA)
2001, Seijun Suzuki, Japan, 112 min.
With Makiko Esumi

Saturday, January 30, 3:00 pm

Suzuki's semi-remake of *BRANDED TO KILL* is his most extravagant exercise in sheer style—a non-stop barrage of aestheticized violence, perverse sexuality, and ravishing set pieces, as a black-clad hit woman, ranked #3 in her field, pursues the elusive #1. In Japanese with English subtitles. 35mm. (MR)

KANTO WANDERER

(KANTÔ MUSHUKU)
1963, Seijun Suzuki, Japan, 92 min.
With Akira Kobayashi

Saturday, January 30, 5:15 pm
Monday, February 1, 6:00 pm

Classical style increasingly gives way to startling Kabuki flourishes of lighting and color in this key middle-period Suzuki, in which an honorable yakuza is drawn to a mature female card sharp whose ties to a rival gang compromise his loyalty. In Japanese with English subtitles. 35mm widescreen. (MR)

CHICAGO EUROPEAN UNION FILM FESTIVAL★

March 4-31, 2016

The largest festival in the nation showcasing films of the European Union nations, the festival annually presents Chicago premieres of more than 60 new feature films from the 28 EU nations. With The Netherlands in the presidency of the EU, our festival will open with a very special Dutch film to be announced soon.

Highlights of the festival confirmed to date include *SUNSET SONG* (UK) by Terence Davies, and *WONDROUS BOCCACCIO* (Italy) by the Taviani brothers, as well as *THE GIRL KING* (Finland) by Mika Kaurismäki, and the feature animation *PHANTOM BOY* (France), new from the directors of the popular *A CAT IN PARIS*.

THE HIGH SUN (Croatia/Slovenia), a Cannes

prizewinner, tops our growing roster of official Academy Awards submissions including *MODRIS* (Latvia) and *KOZA* (Slovenia). *GLASSLAND* (Ireland) was awarded a Special Jury Prize at Sundance, and *FREE ENTRY* (Hungary) won the SXSW festival Gamechanger Award. Unique independent film selections include the bittersweet comedy *FAMILY MEMBER* (Cyprus) and the maverick

documentary *HEARTS KNOW * THE RUNAWAY BRIDES* (Netherlands). A special celebration will accompany the U.S. premiere of 1916: *THE IRISH REBELLION* (Ireland), produced by Notre Dame University.

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**HEARTS KNOW * THE
RUNAWAY BRIDES (Netherlands)**

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- 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.
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- 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.siskefilmcenter.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.



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Tickets:

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

CHICAGO PREMIERE!

EVERY THING WILL BE FINE

2015, Wim Wenders, Germany/Canada/
France, 118 min.

With James Franco, Rachel McAdams,
Charlotte Gainsbourg

**"Shot with heart-stopping,
edge-of-seat precision...
blending the cosmic with
thriller themes."**

—Deborah Young,
Hollywood Reporter

Wenders (*WINGS OF DESIRE*, *PINA*) makes an atypical foray into a tightly wound drama of guilt and self-recrimination. Tomas (Franco), a novelist with writer's block in a waning relationship, causes a fatal accident that will haunt his life for a decade. Subsequent success provides no balm for the writer, who finds acceptance briefly in the company of the victim's artist mother (Gainsbourg), only to become the target of retribution by another party to the tragedy. DCP digital widescreen. (BS)

January 8—14

Fri. at 2:00 pm and 8:00 pm;

Sat. at 5:00 pm;

Sun. at 3:00 pm;

Mon. and Thu. at 8:00 pm;

Tue. and Wed. at 6:00 pm

