

GENE SISKEL
**FILM
CENTER**

Chicago's Premier Movie Theater

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of Chicago

OCT 2015

GAZETTE ■ Vol. 43, No. 10



2015

UCLA

Festival of

Preservation



WHITE ZOMBIE,
Oct. 30, 31

Friday
matinees
at 2pm!

PLUS: WIM WENDERS

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

THE AMAZING NINA SIMONE



CHICAGO PREMIERE!

2015, Jeff Lieberman, USA, 108 min.

Nina Simone was unique. She defied labels—musical, sexual, political. Extensively researched and drawing the inside story from over 50 interviews with family, friends, band members, and lovers, this in-depth documentary follows the journey of her life and music, including childhood in a segregated small town, youth as a classical piano prodigy, redefinition as a bar singer, rise to stardom in the late 1950s ("I Loves You, Porgy"), emergence as a fiery activist ("Mississippi Goddam"), complicated bisexual love-life, struggle with bipolar disorder, self-exile to Liberia and France, and late-life comeback. DCP digital. (MR)

TWO-WEEK RUN!

October 23—29

Fri. at 2:00 pm, 6:00 pm, and 8:15 pm;
Sat. at 3:15 pm and 8:00 pm;
Sun. at 5:15 pm;
Mon. and Tue. at 7:30 pm;
Wed. at 6:00 pm and 8:15 pm;
Thu. at 6:00 pm and 8:30 pm

October 30—November 5

Fri. and Mon. at 7:45 pm;
Sun. at 4:45 pm;
Thu. at 8:15 pm

CHICAGO PREMIERE!



2015, Jafar Panahi, Iran, 82 min.

The resourceful Panahi (OFFSIDE), still laboring under a 20-year ban on filmmaking, creates this biting new serio-comic work with surveillance cams mounted on the dashboard of a taxi in which he is the bemused driver. Slyly blurring the line between fiction and documentary, Panahi picks up an array of Tehran characters, including his lively young niece, an obsequious video bootlegger, and an accident victim desperate to record his last will and testament. In Persian with English subtitles. DCP digital. (BS)

TWO WEEK RUN!

October 30—November 5

Fri. at 2:00 pm and 6:00 pm;
Sat. at 7:15 pm;
Sun. at 3:00 pm;
Mon. at 6:00 pm;
Tue. at 7:30 pm;
Wed. at 8:30 pm;
Thu. at 6:15 pm

November 6—12

Fri. at 2:00 pm and 6:00 pm;
Sat. at 7:45 pm;
Sun. at 2:45 pm;
Mon. and Wed. at 8:15 pm;
Thu. at 6:00 pm and 7:45 pm

"A+ Thoroughly exciting, entertaining and ingenious."
—Kevin B. Lee, *Indiewire*

OCT 2015

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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.

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.

Monday, October 5, 6:00 pm
WELCOME TO LEITH
(See description on p. 4)
Facilitator TBD.



HALLOWEEN MARATHON!

On Saturday, October 31, we present four fittingly fright-filled films:

3:00 pm: The vintage horror double feature **WHITE ZOMBIE** and **THE CRIME OF DR. CRESPI**.

5:45 pm and 9:00 pm: The new animated Poe omnibus **EXTRAORDINARY TALES**.

8:00 pm: **BRAM STOKER'S DRACULA**, by Francis Coppola, in a new 4K digital restoration.

Buy a ticket to one of these programs at our regular prices, and get a ticket to any of the others 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 and third programs only. Discount available in person at the box office only.)

Check our website for additional Halloween treats!

THURSDAY 1	FRIDAY 2	SATURDAY 3
<p>6:00 Wayne Boyer and Larry Janiak (CATE) ★</p> <p>6:15 A MARRIED WOMAN (Run)</p> <p>8:15 A MARRIED WOMAN (Run)</p> <p>8:15 THE BLACK PANTHERS: VANGUARD OF THE REVOLUTION (See website for descriptions).</p>	<p>2:00 THE CUT (Run), p. 4</p> <p>2:00 WELCOME TO LEITH (Run), p. 4</p> <p>6:00 ALICE IN THE CITIES (Wenders), p. 5</p> <p>6:00 THE CUT (Run), p. 4</p> <p>8:15 CARTEL LAND (Run), p. 14</p> <p>8:30 WELCOME TO LEITH (Run), p. 4</p>	<p>3:00 ALICE IN THE CITIES (Wenders), p. 5</p> <p>3:15 WELCOME TO LEITH (Run), p. 4</p> <p>5:00 ARTISTS AND MODELS (Cities), p. 8</p> <p>5:15 THE GOALIE'S ANXIETY AT THE PENALTY KICK (Wenders), p. 5</p> <p>7:30 THE CUT (Run), p. 4</p> <p>7:45 CARTEL LAND (Run), p. 14</p>
<p>MATINEES EVERY FRIDAY AT 2:00 PM! DISCOUNT PRICES: \$8 GENERAL, \$5 MEMBERS/STUDENTS</p>		

SUNDAY 4	MONDAY 5	TUESDAY 6	WEDNESDAY 7	8	9	10
<p>3:00 THE CUT (Run), p. 4</p> <p>3:30 THE LONG VOYAGE HOME (UCLA), p. 11</p> <p>5:30 SOFT VENGEANCE (Special), p. 13★</p> <p>5:30 THE FIRST LEGION (UCLA), p. 11</p>	<p>6:00 WELCOME TO LEITH (Run), p. 4 ★ Movie Club</p> <p>6:00 THE FIRST LEGION (UCLA), p. 11</p> <p>7:45 THE CUT (Run), p. 4</p> <p>7:45 CARTEL LAND (Run), p. 14</p>	<p>6:00 ARTISTS AND MODELS (Cities), p. 8★</p> <p>6:00 WELCOME TO LEITH (Run), p. 4</p> <p>7:45 THE CUT (Run), p. 4</p>	<p>6:00 THE LONG VOYAGE HOME (UCLA), p. 11</p> <p>6:00 THE CUT (Run), p. 4</p> <p>8:00 THE GOALIE'S ANXIETY AT THE PENALTY KICK (Wenders), p. 5</p> <p>8:30 WELCOME TO LEITH (Run), p. 4</p>	<p>6:00 Louis Henderson (CATE), p. 10★</p> <p>6:00 THE CUT (Run), p. 4</p> <p>8:15 CARTEL LAND (Run), p. 14</p> <p>8:30 WELCOME TO LEITH (Run), p. 4</p>	<p>2:00 PAUL TAYLOR CREATIVE DOMAIN (Run), p. 4★</p> <p>2:00 THE FOOL (Run), p. 9</p> <p>6:00 MEN IN WAR (UCLA), p. 12</p> <p>6:00 THE FOOL (Run), p. 9</p> <p>8:00 PAUL TAYLOR CREATIVE DOMAIN (Run), p. 4★</p> <p>8:15 YAKUZA APOCALYPSE (Run), p. 9</p>	<p>3:00 KINGS OF THE ROAD (Wenders), p. 6</p> <p>3:00 THE FOOL (Run), p. 9</p> <p>5:15 PAUL TAYLOR CREATIVE DOMAIN (Run), p. 4</p> <p>6:15 LOS OLVIDADOS (Cities), p. 8</p> <p>7:45 THE FOOL (Run), p. 9</p> <p>8:00 YAKUZA APOCALYPSE (Run), p. 9</p>
11	12	13	14	15	16	17
<p>3:00 PAUL TAYLOR CREATIVE DOMAIN (Run), p. 4</p> <p>3:00 MEN IN WAR (UCLA), p. 12</p> <p>4:45 THE FOOL (Run), p. 9</p> <p>5:00 SPRING NIGHT, SUMMER NIGHT (UCLA), p. 12</p>	<p>6:00 PAUL TAYLOR CREATIVE DOMAIN (Run), p. 4</p> <p>6:00 SPRING NIGHT, SUMMER NIGHT (UCLA), p. 12</p> <p>7:45 YAKUZA APOCALYPSE (Run), p. 9</p> <p>7:45 THE FOOL (Run), p. 9</p>	<p>6:00 LOS OLVIDADOS + short (Cities), p. 8★</p> <p>6:00 THE FOOL (Run), p. 9</p> <p>8:15 PAUL TAYLOR CREATIVE DOMAIN (Run), p. 4</p>	<p>6:00 PAUL TAYLOR CREATIVE DOMAIN (Run), p. 4</p> <p>6:30 KINGS OF THE ROAD (Wenders), p. 6</p> <p>7:45 THE FOOL (Run), p. 9</p>	<p>6:00 The Animated Films of Susan Pitt (CATE), p. 10★</p> <p>6:00 THE FOOL (Run), p. 9</p> <p>8:15 YAKUZA APOCALYPSE (Run), p. 9</p> <p>8:15 PAUL TAYLOR CREATIVE DOMAIN (Run), p. 4</p>	<p>2:00 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p> <p>2:00 PHOENIX (Run), p. 14</p> <p>6:00 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p> <p>6:00 BUENA VISTA SOCIAL CLUB (Wenders), p. 6</p> <p>8:00 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p> <p>8:00 PHOENIX (Run), p. 14</p>	<p>3:00 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p> <p>3:00 BUENA VISTA SOCIAL CLUB (Wenders), p. 6</p> <p>5:00 EUROPE '51 (Cities), p. 8</p> <p>5:00 Early Short Films (Wenders), p. 6</p> <p>7:45 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p> <p>7:45 PHOENIX (Run), p. 14</p>
18	19	20	21	22	23	24
<p>3:00 PHOENIX (Run), p. 14</p> <p>3:00 HER SISTER'S SECRET (UCLA), p. 12</p> <p>4:45 THE BIG BROADCAST + short (UCLA), p. 12</p> <p>5:00 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p>	<p>6:00 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p> <p>6:00 THE BIG BROADCAST + short (UCLA), p. 12</p> <p>7:45 Early Short Films (Wenders), p. 6</p> <p>8:00 PHOENIX (Run), p. 14</p>	<p>6:00 EUROPE '51 (Cities), p. 8★</p> <p>6:00 PHOENIX (Run), p. 14</p> <p>8:00 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p>	<p>6:00 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p> <p>6:15 HER SISTER'S SECRET (UCLA), p. 12</p> <p>8:00 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p> <p>8:00 PHOENIX (Run), p. 14</p>	<p>6:00 WAYS OF SOMETHING, Eps. 1 & 2 (CATE), p. 10★</p> <p>6:00 PHOENIX (Run), p. 14</p> <p>7:45 WAYS OF SOMETHING, Eps. 3 & 4 (CATE), p. 10★</p> <p>8:00 THE ANIMATION SHOW OF SHOWS (Run), p. 7</p>	<p>2:00 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>2:00 EXTRAORDINARY TALES (Run), p. 16</p> <p>6:00 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>6:00 THE AMERICAN FRIEND (Wenders), p. 6</p> <p>8:15 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>8:30 EXTRAORDINARY TALES (Run), p. 16</p>	<p>3:00 THE AMERICAN FRIEND (Wenders), p. 6</p> <p>3:15 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>5:30 L'ARGENT (Cities), p. 8</p> <p>5:30 THE STATE OF THINGS (Wenders), p. 6</p> <p>8:00 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>8:15 EXTRAORDINARY TALES (Run), p. 16</p>
25	26	27	28	29	30	31
<p>3:00 MY BEST GIRL + shorts (UCLA), p. 12</p> <p>3:30 EXTRAORDINARY TALES (Run), p. 16</p> <p>5:15 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>5:15 BACHELOR'S AFFAIRS (UCLA), p. 13</p>	<p>6:00 BACHELOR'S AFFAIRS (UCLA), p. 13</p> <p>6:00 EXTRAORDINARY TALES (Run), p. 16</p> <p>7:30 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>7:30 EXTRAORDINARY TALES (Run), p. 16</p>	<p>6:00 L'ARGENT (Cities), p. 8★</p> <p>6:00 EXTRAORDINARY TALES (Run), p. 16</p> <p>7:30 THE AMAZING NINA SIMONE (Run), p. 2</p>	<p>6:00 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>6:00 THE STATE OF THINGS (Wenders), p. 6</p> <p>8:15 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>8:15 EXTRAORDINARY TALES (Run), p. 16</p>	<p>6:00 THE AIRSTRIP (CATE), p. 10★</p> <p>6:00 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>8:30 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>8:30 EXTRAORDINARY TALES (Run), p. 16</p>	<p>2:00 TAXI (Run), p. 2</p> <p>2:00 WHITE ZOMBIE + THE CRIME OF DR. CRESPI (UCLA), p. 13</p> <p>6:00 TAXI (Run), p. 2</p> <p>6:15 EXTRAORDINARY TALES (Run), p. 16</p> <p>7:45 LOOS ORNAMENTAL (Special), p. 14★</p> <p>7:45 THE AMAZING NINA SIMONE (Run), p. 2</p>	<p>HALLOWEEN MARATHON</p> <p>3:00 WINGS OF DESIRE (Wenders), p. 7</p> <p>3:00 WHITE ZOMBIE + THE CRIME OF DR. CRESPI (UCLA), p. 13</p> <p>5:30 TOKYO-GA (Wenders), p. 7</p> <p>5:45 EXTRAORDINARY TALES (Run), p. 16</p> <p>7:15 TAXI (Run), p. 2</p> <p>8:00 BRAM STOKER'S DRACULA (Special), p. 13</p> <p>9:00 EXTRAORDINARY TALES (Run), p. 16</p>

SUNDAY 1	2	3	4	5
<p>3:00 TAXI (Run), p. 2</p> <p>3:00 EXTRAORDINARY TALES (Run), p. 16</p> <p>4:30 LE JOLI MAI (Cities), p. 9</p> <p>4:45 THE AMAZING NINA SIMONE (Run), p. 2</p>	<p>6:00 TAXI (Run), p. 2</p> <p>6:00 TOKYO-GA (Wenders), p. 7</p> <p>7:45 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>8:00 EXTRAORDINARY TALES (Run), p. 16</p>	<p>6:00 LE JOLI MAI (Cities), p. 9★</p> <p>6:00 EXTRAORDINARY TALES (Run), p. 16</p> <p>7:30 TAXI (Run), p. 2</p>	<p>6:00 WINGS OF DESIRE (Wenders), p. 7</p> <p>6:00 BRAM STOKER'S DRACULA (Special), p. 13</p> <p>8:30 TAXI (Run), p. 2</p> <p>8:30 EXTRAORDINARY TALES (Run), p. 16</p>	<p>6:00 Ming Wong (CATE), p. 10★</p> <p>6:15 TAXI (Run), p. 2</p> <p>8:15 THE AMAZING NINA SIMONE (Run), p. 2</p> <p>8:15 EXTRAORDINARY TALES (Run), p. 16</p>

OCT

★ indicates special guest appearance
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CHICAGO PREMIERE!

WELCOME TO LEITH

2015, Michael Beach and Christopher K. Walker, USA, 86 min.

In this gripping documentary, First Amendment rights go head-to-head with hate-group schemes in the tiny North Dakota hamlet of Leith, when a notorious white supremacist sets out to turn the town into a neo-Nazi mecca. DCP digital. (BS)

October 2—8

Fri. at 2:00 pm and 8:30 pm; Sat. at 3:15 pm; Mon. and Tue. at 6:00 pm; Wed. and Thu. at 8:30 pm

The 6:00 pm screening on Monday, October 5, is a Movie Club event (see p. 3).



CHICAGO PREMIERE!

"Great intensity, beauty and sweeping grandeur."

—Martin Scorsese



The Cut

2014, Fatih Akin, Germany/France, 138 min.
With Tahar Rahim, Simon Abkarian

Set against the tragedy of the 1915 Armenian genocide, *THE CUT* is the epic journey of a young father (Rahim), sole survivor of a mass execution, in search of his lost daughters. German-Turkish director Akin sensitively tackles a subject still largely taboo in Turkey. In Armenian and other languages with English subtitles. DCP digital widescreen. (BS)

October 2—8

Fri. at 2:00 pm and 6:00 pm;
Sat. at 7:30 pm;
Sun. at 3:00 pm;
Mon. and Tue. at 7:45 pm;
Wed. and Thu. at 6:00 pm

CHICAGO PREMIERE! KATE GEIS IN PERSON!

Paul Taylor Creative Domain

2014, Kate Geis, USA, 86 min.

"We're shown what the camera has seldom been able to record: a great choreographer at work on a new piece."

—Alastair Macaulay, *The New York Times*

80-year-old Paul Taylor, one of the greatest American choreographers, allows filmmaker Geis unprecedented behind-the-scenes access to the creation of "Three Dubious Memories," a dance inspired by the multiple viewpoints of *RASHOMON*. DCP digital. (BS)

Director Kate Geis will be present for audience discussion at both Friday screenings.

October 9—15

Fri. at 2:00 pm and 8:00 pm; Sat. at 5:15 pm;
Sun. at 3:00 pm; Mon. and Wed. at 6:00 pm;
Tue. and Thu. at 8:15 pm



OCT 2015

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Wim Wenders

ON THE ROAD AGAIN

From October 2 through November 21, the Gene Siskel Film Center presents the retrospective *Wim Wenders: On the Road Again*, encompassing eleven of the director's key features and five early shorts, screened in new digital restorations overseen by the director himself.

Wenders's seminal early films have long been unavailable due to rights issues and damage to the original print materials. In 2012, Wenders and his wife Donata established a foundation to accomplish the restoration of his films in order to make them once again available worldwide. Wenders supervised the painstaking work in every detail.

In contrast to fellow New German Cinema luminaries R.W. Fassbinder and Werner Herzog, Wenders portrays a world without a past, a culture wiped clean of resonance. Its palaces are sterile airport lounges; its temples of contemplation are roadside bars and desolate motels; and its inhabitants are wanderers without a country to call their own.

That most famous line from *KINGS OF THE ROAD*, "The Yanks have colonized our subconscious," echoes through much of Wenders's work as a roadmap for a career-long obsession with Americana in its many aspects, from the rock and jazz music that influenced his earliest shorts to the disenchanted vision of the American West in *PARIS, TEXAS*.

International acclaim brought Wenders wider production options, and, especially through his documentary work, he became the footloose wanderer, following his curiosity on a global scale. *TOKYO-GA*, *NOTEBOOK ON CITIES AND CLOTHES*, and *BUENA VISTA SOCIAL CLUB* are among the films that give testimony to the scope of his interests.

Special thanks to Brian Belovarac, Janus Films, for assistance in programming this series.

—Barbara Scharres



ALICE IN THE CITIES, Oct. 2, 3

ALICE IN THE CITIES

(ALICE IN DEN STÄTEN)
1974 Wim Wenders, Germany, 110 min.
With Rüdiger Vogler, Yella Rottländer

Friday, October 2, 6:00 pm
Saturday, October 3, 3:00 pm

A drifting, disillusioned German journalist and a precocious child abandoned to his reluctant care in a New York airport set out on a trans-Atlantic journey. The result is one of the most satisfying of the Wenders road movies, as the two negotiate a delicate truce and an unlikely friendship punctuated by dry comic riffs. In German and English with English subtitles. New 2K DCP digital restoration. (BS)

THE GOALIE'S ANXIETY AT THE PENALTY KICK

(DIE ANGST DES TORMANNS BEIM ELFMETER)
1972, Wim Wenders, Germany, 101 min.
With Arthur Brauss, Kai Fischer

Saturday, October 3, 5:15 pm
Wednesday, October 7, 8:00 pm

Wenders' mature style emerged in this second feature, based on Peter Handke's novel and focusing on the growing alienation of an introverted professional soccer goalie whose game-day failure precipitates a mental breakdown and an impulsive act of murder. In German with English subtitles. New 4K DCP digital restoration. (BS)

Wim Wenders continues on next page

WENDERS DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first Wenders film on any Saturday in October or on November 14, and get a ticket for the second Wenders film that day (if applicable) 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.)

Wim Wenders

CONTINUED



KINGS OF THE ROAD, Oct. 10, 14



BUENA VISTA SOCIAL CLUB, Oct. 16, 17



THE AMERICAN FRIEND, Oct. 23, 24



THE STATE OF THINGS, Oct. 24, 28

KINGS OF THE ROAD

(IM LAUF DER ZEIT)

1975, Wim Wenders, Germany, 180 min.
With Rüdiger Vogler, Hanns Zischler

Saturday, October 10, 3:00 pm
Wednesday, October 14, 6:30 pm

Wenders's theme of being culturally orphaned in a changing world finds eloquent expression in this moody road movie about a film-projector repairman and a married man who travel the northern border of East and West Germany in a battered truck. In German and English with English subtitles. New 2K DCP digital restoration. (BS)

BUENA VISTA SOCIAL CLUB

1999, Wim Wenders, Germany/USA, 105 min.

Friday, October 16, 6:00 pm
Saturday, October 17, 3:00 pm

Director Wenders and American guitarist Ry Cooder assembled the legendary old guard of Havana's musicians, some in their nineties, for a series of recording sessions and concerts that were filmed for this documentary that has become legendary in its own right. In English and Spanish with English subtitles. Format TBD. (BS)

Early Short Films

1968-82, Wim Wenders, Germany, 99 min. total

Saturday, October 17, 5:00 pm
Monday, October 19, 7:45 pm

Wenders's iconic themes and style emerge in five early shorts: SAME PLAYER SHOOTS AGAIN (1968), SILVER CITY REVISITED (1968), POLICE FILM (1968), ALABAMA: 2000 LIGHT YEARS FROM HOME (1969), 3 AMERICAN LPS (1969), REVERSE ANGLE (1982). In German and English with English subtitles. New 2K DCP digital restorations. (BS)

THE AMERICAN FRIEND

(DER AMERIKANISCH FREUND)

1977, Wim Wenders, Germany, 126 min.
With Dennis Hopper, Bruno Ganz

Friday, October 23, 6:00 pm
Saturday, October 24, 3:00 pm

A Hamburg picture-framer and family man (Ganz) is tricked into murder for hire by an unscrupulous American émigré (Hopper) in this

neon-colored thriller, based on Patricia Highsmith's *Ripley's Game*. In German, English, and French with English subtitles. New 4K DCP digital restoration. (BS)

THE STATE OF THINGS

(DER STAND DER DING)

1982, Wim Wenders, Germany, 121 min.
With Patrick Bauchau, Sam Fuller

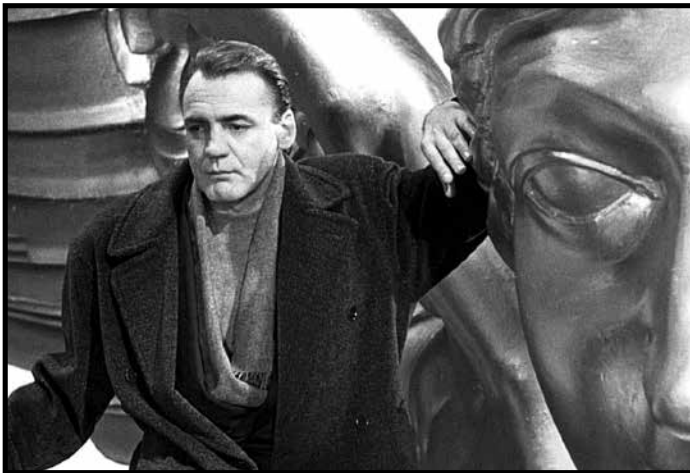
Saturday, October 24, 5:30 pm
Wednesday, October 28, 6:00 pm

In a story that loosely parallels Wenders's travails on his American-made HAMMETT, a movie company shooting in Portugal runs out of money, forcing the director (Bauchau) to suspend production and make an emergency trip to L.A. In English and French with English subtitles. New 4K DCP digital restoration. (BS)

OCT 15

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WINGS OF DESIRE, Oct. 31, Nov. 4

WINGS OF DESIRE

(DER HIMMEL ÜBER BERLIN)
1987, Wim Wenders, Germany, 128 min.
With Bruno Ganz, Peter Falk

Saturday, October 31, 3:00 pm
Wednesday, November 4, 6:00 pm

In this stunning mixture of fantasy and neorealism, a trench-coated angel (Ganz) moves invisibly through still-divided Berlin, reading people's thoughts but remaining excluded from their world of flesh, color, and mortality. In German, English, etc., with English subtitles. New 2K DCP digital restoration. (MR)

TOKYO-GA

1985, Wim Wenders, USA/Germany, 92 min.

Saturday, October 31, 5:30 pm
Monday, November 2, 6:00 pm

In this diary-like homage to the great Japanese director Ozu, Wenders takes his camera to Tokyo, chronicling the city's colorful pop culture and visiting Ozu's frequent actor Chishu Ryu and cameraman Yuharu Atsuta. In English, Japanese, and German with English subtitles. New 2K DCP digital restoration. (BS)



TOKYO-GA, Oct. 31, Nov. 2

Upcoming films in

Wim Wenders: On the Road Again:

November 13 and 14

NOTEBOOK ON CITIES AND CLOTHES

(1989, 83 min.)

November 14 and 16

PARIS, TEXAS

(1984, USA, 148 min.)

November 20 and 21

UNTIL THE END OF THE WORLD

(Director's cut) (1991, 295 min.)

CHICAGO PREMIERE!

THE ANIMATION SHOW OF SHOWS

2015, Various filmmakers and nations, ca. 95 min.

Now in its 17th year, this is the apex of animation compilation shows, curated by animation expert and producer Ron Diamond. This year's crop of 11 films includes Konstantin Bronzit's touching Russian epic of two best friends competing to be cosmonauts, *WE CAN'T LIVE WITHOUT COSMOS*; Conor Whelan's beautifully blue mood-piece of gay rejection, *SNOWFALL*; and Don Hertzfeldt's science-fiction saga of a little girl visited by her future clone, *WORLD OF TOMORROW*. Visit our website for the complete list. DCP digital. (MR)

October 16—22

Fri. at 2:00 pm, 6:00 pm, and 8:00 pm;
Sat. at 3:00 pm and 7:45 pm;
Sun. at 5:00 pm;
Mon. at 6:00 pm;
Tue. and Thu. at 8:00 pm;
Wed. at 6:00 pm and 8:00 pm

CITIES IN CINEMA

Lecturer: Fred Camper

From September 8 through December 15, we offer a series of fourteen programs entitled *Cities in Cinema*, with weekly Tuesday lectures by Fred Camper, artist and longtime art and film critic for the *Chicago Reader* and many other publications. 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. Camper's lecture. Admission to all *Cities in Cinema* programs is \$5 for Film Center members; usual admission prices apply for non-members.

—Martin Rubin

This series explores connections between cinema and the modern city. The mechanized city emerged alongside cinema's origins, and some films, notably *MAN WITH A MOVIE CAMERA*, suggest this parallel. The city is often present as a mechanism outside the characters' control, most obviously in *METROPOLIS*. Cities may serve as backdrops for narratives (*COLLATERAL*), and as metaphors for the central theme of a narrative (*L'ARGENT*). Documentaries have focused on the inhabitants of the city (*LE JOLI MAI*), and experimental filmmakers have depicted it poetically (*RAIN*).

—Fred Camper



ARTISTS AND MODELS, Oct. 3, 6

ARTISTS AND MODELS

1955, Frank Tashlin, USA, 109 min.
With Dean Martin, Jerry Lewis

Saturday, October 3, 5:00 pm
Tuesday, October 6, 6:00 pm

Fifties comedy king Tashlin's first Martin & Lewis film casts Dino as a skirt-chasing Rembrandt and Jerry as a comic-book fanatic whose nightmares provide straight-from-the-id material for the lurid adventures of "Vincent the Vulture." IB Technicolor 35mm print. (MR)

LOS OLVIDADOS

1950, Luis Buñuel, Mexico, 80 min.
With Alfonso Mejía, Robert Cobo

Saturday, October 10, 6:15 pm
Tuesday, October 13, 6:00 pm

Expanding neorealism into the realms of dream and fantasy, Buñuel's scalding masterpiece centers on two boys in the slums of Mexico City: the well-meaning Julio and the amoral predator Jaibo. In Spanish with English subtitles. 35mm. Plus (Tuesday only): **VISIONS OF A CITY** (1978, Larry Jordan, USA, 8 min., silent, 16mm). (MR)

EUROPE '51

(EUROPA '51)
1952, Roberto Rossellini, Italy, 109 min.
With Ingrid Bergman, Alexander Knox

Saturday, October 17, 5:00 pm
Tuesday, October 20, 6:00 pm

In one of Rossellini's boldest, most personal films, a superficial bourgeois woman (Bergman) is shaken to the core by a family tragedy, setting her on a path that brings her face-to-face with poverty, crime, hard labor, and imprisonment. In English. DCP digital. (MR)

L'ARGENT

1983, Robert Bresson, France, 85 min.
With Christian Patey, Caroline Lang

Saturday, October 24, 5:30 pm
Tuesday, October 27, 6:00 pm

Based on a short story by Tolstoy, Bresson's final film details the consequences of the passing of a counterfeit 500-franc note, which destroys the life of an innocent truck-driver and leads to a mysterious and terrifying climax. In French with English subtitles. 35mm. (MR)

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LE JOLI MAI

1963, Chris Marker and Pierre Lhomme, France, 145 min.

**Sunday, November 1,
4:30 pm**

**Tuesday, November 3,
6:00 pm**

Marker's portrait of Paris in the spring of 1962 looks affectionately but often acerbically at a city adrift among the upheavals of urban renewal and the aftershocks of the recent Algerian war. In English and French with English subtitles. DCP digital. (MR)



LE JOLI MAI, Nov. 1, 3

Upcoming films in Cities in Cinema:

Nov. 7 and 10 (Note date changes)

EARLY SPRING

1956, Yasujiro Ozu, Japan, 144 min.

Nov. 14 and 17 (Note date changes)

LE PONT DU NORD

1981, Jacques Rivette, France, 129 min.

Nov. 21 and 24

COLLATERAL

2004, Michael Mann, USA, 120 min.

Nov. 28 and Dec. 1

BREAKING NEWS

2004, Johnnie To, Hong Kong, 90 min.

Dec. 12 and 15

PLAYTIME

1967, Jacques Tati, France, 115 min.

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FIRST CHICAGO RUN!

THE FOOL

(DURAK)

2014, Yury Bykov, Russia, 121 min.

With Artem Bystrov, Nataliya Surkova

"[A] moral drama, gripping thriller and scathing sociopolitical portrait."—Boyd van Hoeij, *Hollywood Reporter*

In this dark thriller that plumbs the depths of corruption in a provincial Russian town, a young workman discovers that a rotting high-rise is about to collapse. He races to alert the town's venal officials, only to discover that, in present-day Russia, his moral principles mark him as a fool. In Russian with English subtitles. DCP digital widescreen. (MR)

October 9—15

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



CHICAGO PREMIERE!

(GOKUDOU DAISENSOU)

2015, Takashi Miike, Japan, 115 min.

With Hayato Ichihara, Yayan Ruhian

"The guiltiest, gonzoest pleasure... it's YAKUZAPALOOZA."

—Jessica Kang, *The Playlist*

There's sheer loopy bloodletting madness in this buffoonish tale of yakuza vampires, a gangster knitting club, and a monstrous, kung-fu-fighting velour frog. Fans of Miike (13 ASSASSINS, ZEBRAMAN), Japan's mixmaster of genre excess, will not be disappointed. In Japanese with English subtitles. DCP digital widescreen. (BS)

October 9—15

Fri. and Thu. at 8:15 pm;
Sat. at 8:00 pm; Mon. at 7:45 pm

conversations at the edge

experimental media series

Organized by SAIC's Department of Film, Video, New Media, and Animation in collaboration with the Gene Siskel Film Center and the Video Data Bank, *Conversations at the Edge* is a weekly series of screenings, performances, and talks by groundbreaking media artists.

Louis Henderson in person!

Louis Henderson: Melts Into Air

2013-14, Louis Henderson, France, ca. 60 min.

Thursday, October 8, 6:00 pm

In his first Chicago appearance, Henderson presents a pair of films on the networked links between colonialism, computing, and capitalism in contemporary Ghana: *LETTRES DU VOYANT* (2013), describing the practice of "Sakawa" (e-scams fortified by Western African religious rituals), and *ALL THAT IS SOLID* (2014), mapping connections between the Cloud and its waste. Presented in collaboration with the Video Data Bank. HD Video. (Amy Beste)

Suzan Pitt in person!

The Animated Films of Suzan Pitt

1973-2013, Suzan Pitt, USA, ca. 60 min.

Thursday, October 15, 6:00 pm

One of the most acclaimed and influential independent animators of her generation, Pitt creates lavishly hand-painted and stop-motion films of shape-shifting characters and meanings. Featuring *ASPARAGUS* (1979), *JOY STREET* (1995), *WHITNEY COMMERCIAL* (1973), *VISITATION* (2011), and *PINBALL* (2013). Prints courtesy of the Academy Film Archive. Various formats. *Due to the nature of this presentation there will be no late seating.*

Artists in person!

WAYS OF SOMETHING

2014-15, Various directors and nations, Each show ca. 60 min.

Thursday, October 22, 6:00 pm and 7:45 pm

Lorna Mills's astonishing update of John Berger's seminal BBC program *Ways of Seeing* (1972) features the work of 114 digital and web artists from around the world—one-minute videos produced in response to Berger's original insights on art and society. HD Video. (Amy Beste)

Episodes 1 and 2 screen at 6:00 pm; episodes 3 and 4 at 7:45 pm. Each screening is introduced by Mills and followed by a discussion with artists featured in the project.



Ming Wong, Nov. 5

Heinz Emigholz in person!

THE AIRSTRIP

2013, Heinz Emigholz, Germany, 108 min.

Thursday, October 29, 6:00 pm

Emigholz is renowned for a series of films on architecture. *THE AIRSTRIP* (2013) is a wide-ranging examination of the "concrete culture" of WWII and modernism's postwar embrace of the material. Presented in collaboration with Goethe-Institut Chicago as part of the Chicago Architecture Biennial. DCP digital. (Amy Beste)

Emigholz presents his film LOOS ORNAMENTAL on Fri., Oct. 30—see p. 14.

Ming Wong in person!

Ming Wong

2005-15, Ming Wong, Various nations, ca. 70 min.

Thursday, November 5, 6:00 pm

Berlin-based, Singapore-born artist Ming Wong explores issues of race, gender, and performance by deliberately miscasting himself in iconic scenes from films by directors like Fassbinder, Wong Kar-wai, Resnais, and Polanski. In his first Chicago appearance, Wong shows a selection of works from across his career. Various formats. (Amy Beste)



WAYS OF SOMETHING, Oct. 22

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2015 UCLA Festival of Preservation

"Forget Cannes, Sundance, even the Oscars: This is the cinematic event I look forward to most of all!"—Kenneth Turan, *Los Angeles Times*

From October 4 through 31, the Gene Siskel Film Center presents the *2015 UCLA Festival of Preservation*, a touring series of ten programs culled from the UCLA Film & Television Archive's latest restoration efforts.

Venues like the Gene Siskel Film Center depend heavily upon the efforts of enlightened film archives and distribution companies to undertake the costly and difficult task of preserving classic films in the glorious but rapidly disappearing medium of 35mm film. No organization has been more important to us in this respect than the UCLA Film & Television Archive. The gorgeous restorations we have shown of such films as Max Ophüls's *LETTER FROM AN UNKNOWN WOMAN*, Shirley Clarke's *THE CONNECTION*, and Fritz Lang's *THE SECRET BEYOND THE DOOR* represent just a few of the treasures that UCLA has shared with us.

The ten programs cover a wide spectrum of American film history. The silent era is represented by the charming Mary Pickford vehicle *MY BEST GIRL*, with live piano accompaniment by the superb Dave Drazin. From the studio era of the 1930s come the musical revue *THE BIG BROADCAST*, the pre-Code sex comedy *BACHELOR'S AFFAIRS*, and the B horror thrillers *WHITE ZOMBIE* and *THE CRIME OF DR. CRESPI*. Celebrated auteurs are saluted with John Ford's powerful Eugene O'Neill adaptation *THE LONG VOYAGE HOME*, Douglas Sirk's offbeat "miracle" drama *THE FIRST LEGION*, Anthony Mann's elemental war film *MEN IN WAR*, and Edgar G. Ulmer's subtle melodrama *HER SISTER'S SECRET*. Finally, an overlooked independent production is brought to light with J.L. Anderson's 1967 rural drama *SPRING NIGHT*, *SUMMER NIGHT*.

35mm preservation prints courtesy of the UCLA Film & Television Archive.

Special thanks to Steven Hill and Shannon Kelley of the UCLA Film & Television Archive.

—Martin Rubin



THE LONG VOYAGE HOME, Oct. 4, 7

THE LONG VOYAGE HOME

1940, John Ford, USA, 105 min.
With Thomas Mitchell, John Wayne

Sunday, October 4, 3:30 pm
Wednesday, October 7, 6:00 pm

Director Ford and ace cinematographer Gregg Toland (*CITIZEN KANE*) transform this adaptation of four one-act plays by Eugene O'Neill into a melancholy shadow-play about the sailors manning an explosives-carrying freighter and, in the powerful final act, floundering on shore in a desolate harborside nighttown. Preservation funding provided by the Hollywood Foreign Press Association and The Film Foundation. 35mm. (MR)

THE FIRST LEGION

1951, Douglas Sirk, USA, 86 min.
With Charles Boyer, Lyle Bettger

Sunday, October 4, 5:30 pm
Monday, October 5, 6:00 pm

One of Sirk's most unusual and explicitly philosophical films, this adaptation of Emmet Lavery's 1934 play centers on a Jesuit seminary where an apparent miracle draws hordes of hysterical supplicants and sparks an internal debate over the validity of the alleged visitation. Preservation funding provided by The Louis B. Mayer Foundation and The Carl David Memorial Fund for Film Preservation. 35mm. (MR)

UCLA Festival of Preservation continues on next page

UCLA DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first UCLA film on any Sunday through October 25, and get a ticket for the second UCLA 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.)



2015 UCLA Festival of Preservation

CONTINUED



SPRING NIGHT, SUMMER NIGHT, Oct. 11, 12



HER SISTER'S SECRET, Oct. 18, 21



THE BIG BROADCAST, Oct. 18, 19



MY BEST GIRL, Oct. 25

MEN IN WAR

1957, Anthony Mann, USA, 104 min.
With Robert Ryan, Aldo Ray

Friday, October 9, 6:00 pm
Sunday, October 11, 3:00 pm

Director Mann's brilliant use of landscape and mythic brother-against-brother theme are in full force in this tale of a cut-off platoon in the Korean War, centering on a war-weary lieutenant (Ryan), an opportunistic loner (Ray), and a strange, mute father figure (Robert Keith). Preservation funding provided by the Packard Humanities Institute. 35mm. (MR)

SPRING NIGHT, SUMMER NIGHT

1967, J.L. Anderson, USA, 82 min.
With Larue Hall, Ted Heimerdinger

Sunday, October 11, 5:00 pm
Monday, October 12, 6:00 pm

Hailed as a classic in the New American Cinema tradition of SHADOWS, WANDA, and KILLER OF SHEEP, this remarkable rediscovery is set in a backwater of southeastern Ohio, where a young man impregnates a young woman who may or may not be his sister. Preservation funding provided by the Packard Humanities Institute. 35mm. (MR)

HER SISTER'S SECRET

1946, Edgar G. Ulmer, USA, 86 min.
With Nancy Coleman, Margaret Lindsay

Sunday, October 18, 3:00 pm
Wednesday, October 21, 6:15 pm

In B-picture auteur Ulmer's amazingly subtle wartime drama,

a young woman (Coleman) is impregnated by a soldier and reluctantly gives up the baby to her childless older sister (Lindsay); then she begins secretly stalking the little boy. Preservation funding provided by The Film Foundation and the Franco-American Cultural Fund. 35mm. (MR)

THE BIG BROADCAST

1932, Frank Tuttle, USA, 80 min.
With Bing Crosby, Stuart Erwin

Sunday, October 18, 4:45 pm
Monday, October 19, 6:00 pm

This lightly plotted tale of a radio station managed by George Burns (with Gracie as his stenographer) features an all-star roster of musical talent, including Crosby, Kate Smith, and Cab Calloway. Preservation

funding provided by the Packard Humanities Institute and Universal Pictures. Preceded by ME AND THE BOYS (1929, Victor Saville, UK, 7 min.). 35mm. (MR)

MY BEST GIRL

1927, Sam Taylor, USA, 90 min.
With Mary Pickford, Charles Rogers

Sunday, October 25, 3:00 pm

Pickford's last silent film is a Cinderella romance between a spunky department-store stock girl and the owner's son (Rogers). Preservation funding provided by The Mary Pickford Foundation, The Packard Humanities Institute, and The Film Foundation. 35mm. Preceded by two early Pickford shorts (21 min.; see website). *Silent films with live piano accompaniment by Dave Drazin.* (MR)

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BACHELOR'S AFFAIRS, Oct. 25, 26

BACHELOR'S AFFAIRS

1932, Alfred L. Werker, USA, 64 min.
With Adolphe Menjou, Joan Marsh

Sunday, October 25, 5:15 pm
Monday, October 26, 6:00 pm

Saucy, cynical, and fast-paced, this

pre-Code sex comedy stars Menjou as an aging rake who marries a full-bodied but empty-headed young blonde (Marsh). Exhausted by her non-intellectual demands, he conspires to find a younger man to divert her desires. Preservation funding provided by the Packard Humanities Institute. 35mm. (MR)

B horror double feature!



WHITE ZOMBIE, Oct. 30, 31

WHITE ZOMBIE

1932, Victor Halperin, USA, 68 min.
With Bela Lugosi, Madge Bellamy

THE CRIME OF DR. CRESPI

1935, John H. Auer, USA, 63 min.
With Erich von Stroheim, Dwight Frye

Friday, October 30, 2:00 pm
Saturday, October 31, 3:00 pm

The first zombie movie, *WHITE ZOMBIE* is dominated by Lugosi's compelling performance as a Haitian voodoo master who uses his powers to turn natives into docile slave workers and to impose his will upon a comely visitor (Bellamy).

Loosely based on Poe's "The Premature Burial," *THE CRIME OF DR. CRESPI* stars Stroheim as a brilliant surgeon with a grudge against the colleague who stole away his beloved. A critical illness lands the rival on Stroheim's operating table, setting the stage for a hideous revenge. Both films in 35mm, with preservation funding provided by the Packard Humanities Institute. (MR)

Both films offered for a single admission price. There will be a 10-minute intermission.

FILMMAKERS IN PERSON!

SOFT VENGEANCE: ALBIE SACHS AND THE NEW SOUTH AFRICA

2014, Abby Ginzberg,
South Africa/USA, 84 min.
Narrated by Alfre Woodard

Sunday, October 4, 5:30 pm

Award-winning documentary director Ginzberg profiles Albie Sachs, an anti-apartheid lawyer who endured torture, imprisonment, and bodily harm in the struggle for racial justice in South Africa. DCP digital. (BS)

Director Abby Ginzberg, Judge Albie Sachs, and Chicago-based human rights activist Prexy Nesbitt will be present for audience discussion.



SPECIAL FOR HALLOWEEN! NEW RESTORATION!

BRAM STOKER'S DRACULA

1992, Francis Coppola, USA, 128 min. With Gary Oldman, Winona Ryder

Saturday, October 31, 8:00 pm
Wednesday, November 4, 6:00 pm

A rejuvenated Coppola pulled out all the stops in this most baroquely romantic of all *Dracula* movies. James V. Hart's screenplay sticks more closely to Stoker's novel than any previous version, and Oldman's Count is a shape-shifting tour de force of multiple ages, accents, aspects, and species. New 4K DCP digital restoration. (MR)

CARTEL LAND



2015, Matthew Heineman,
Mexico/USA, 98 min.

**"CRACKLES WITH
FILMMAKING
SAVVY."**

—Michael Phillips, *Chicago Tribune*

The chilling reality of the drug wars is laid bare in this daring portrait of citizens striking back against the ruthless cartels that hold their communities hostage. Filmmaker Heineman put his life on the line to gain unprecedented access to vigilante groups on both sides of the U.S.-Mexican border. In English and Spanish with English subtitles. DCP digital. (BS)

October 2—8

Fri. and Thu. at 8:15 pm; Sat. and Mon. at 7:45 pm



2014, Christian Petzold, Germany, 98 min.
With Nina Hoss, Ronald Zehrfeld

**"Rapturous noir thriller...
close to perfect."**

—Stephanie Zacharek, *Village Voice*

The haunting, twisty, provocatively allegorical PHOENIX represents a new peak for director Petzold (BARBARA) and his go-to leading lady Nina Hoss. Her face reconstructed after being shattered by a bullet, Auschwitz survivor Nelly searches for her husband Johnny in the rubble of postwar Berlin. In German with English subtitles. DCP digital widescreen. (MR)

October 16—22

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

**CHICAGO PREMIERE!
HEINZ EMIGHOLZ
IN PERSON!**

LOOS ORNAMENTAL

2008, Heinz Emigholz,
Austria, 72 min.

**Friday, October 30,
7:45 pm**



Experimental filmmaker Emigholz (THE AIRSTRIP; see Oct. 29, p. 10) contemplates 27 structures by modernist Austrian architect Adolf Loos (1870-1933) in chronological order. Co-presented with the Goethe-Institut Chicago. 35mm. (BS)

Director Heinz Emigholz will be present for audience discussion.

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Three easy ways to join our email list:

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- 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.

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Tickets:

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

CHICAGO PREMIERE!

Extraordinary TALES

2015, Raul Garcia, Luxembourg/Belgium/Spain, 74 min.

"A lovingly crafted class act."
—Deborah Young, *Hollywood Reporter*

Five of Edgar Allen Poe's most famous and thrilling suspense tales are animated in styles uniquely suited to the mood of each story: "The Fall of the House of Usher" (in angular, expressionist style; voiced by Christopher Lee), "The Tell-Tale Heart" (stark black-and-white; voiced by Bela Lugosi), "The Facts in the Case of Mr. Valdemar" (à la comic book; voiced by Julian Sands), "The Pit and the Pendulum" (after 19th-century photography; voiced by Guillermo del Toro), and "The Masque of the Red Death" (inspired by Egon Schiele; voiced by Roger Corman). DCP digital. (BS)

TWO-WEEK RUN!

October 23—29
Fri. at 2:00 pm and 8:30 pm;
Sat. at 8:15 pm;
Sun. at 3:30 pm;
Mon. at 6:00 pm and 7:30 pm;
Tue. at 6:00 pm;
Wed. at 8:15 pm;
Thu. at 8:30 pm

October 30—November 5
Fri. at 6:15 pm;
Sat. at 5:45 pm and 9:00 pm;
Sun. at 3:00 pm;
Mon. at 8:00 pm;
Tue. at 6:00 pm;
Wed. at 8:30 pm;
Thu. at 8:15 pm