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FEB 2013

GAZETTE ■ Vol. 41, No. 2

SOLO SUNNY,
February 2, 6

AWARDED!

**Films from
Behind the Wall**

**ALSO:
LEOS CARAX, SHOHEI IMAMURA**

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REVOLUTION IN THE AIR

T H E L O N G S I X T I E S



The BATTLE of ALGIERS, February 1, 5



I AM CUBA, February 8, 12



MEMORIES OF UNDERDEVELOPMENT, February 15, 19

Lecturer: Mary Patten

From January 25 through May 7, we offer a series of fourteen programs entitled *Revolution in the Air: The Long Sixties*, with weekly Tuesday lecture/discussions by visual artist, video-maker, and School of the Art Institute of Chicago professor Mary Patten. 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. Patten's lecture. Admission to all *Revolution in the Air* programs is \$5 for Film Center members; usual admission prices apply for non-members.

—Martin Rubin

The Arab Spring, the "movements of the squares," and Occupy have rekindled interest in other revolutions from the near and distant past, as well as their manifestations in film form. This series will bring together key films and experimental videos that emerged from the revolutionary moment of the "long 1960s" (1955-1975). We will look at explicitly political films such as Gillo Pontecorvo's *BATTLE OF ALGIERS* and Chris Marker's *A GRIN WITHOUT A CAT*, where cameras were on the ground, recording or re-enacting the great upheavals of that era.

We will also watch films that directed their gaze toward the ephemeral moments of how people lived—spheres of intimacy that reflected and anticipated bigger cultural shifts. Finally, we will screen a few "speculative fictions" of the period, like Robert Kramer's *ICE* and Lizzie Borden's *BORN IN FLAMES*.

—Mary Patten

THE BATTLE OF ALGIERS

(LA BATTAGLIA DI ALGERI)
1966, Gillo Pontecorvo, Italy/Algeria, 121 min.
With Brahim Haggiag, Jean Martin

Friday, February 1, 6:00 pm
Tuesday, February 5, 6:00 pm

The defining work of postcolonialist cinema, *BATTLE OF ALGIERS* focuses on a young thief-turned-revolutionary and a hardball French military commander while drawing a broad picture of the Algerian fight for independence during the late 1950s. In French, Italian, English, and Arabic with English subtitles. 35mm. (MR)

I AM CUBA

(SOY CUBA/JA KUBA)
1964, Mikhail Kalatozov, Cuba/USSR, 141 min.
With Luz Maria Collazó, José Gallardo

Friday, February 8, 6:00 pm
Tuesday, February 12, 6:00 pm

Delirious, dialectical, and chock-full of dazzling camerawork, this one-of-a-kind film is divided into four episodes that depict different aspects of the Cuban revolution: sleazy Havana nightlife, a dispossessed farmer, student protesters, and a fugitive rebel sheltered by a peasant family. In Spanish with English subtitles. 35mm. (MR)

MEMORIES OF UNDERDEVELOPMENT

(MEMORIAS DEL SUBDESARROLLO)
1968, Tomás Gutiérrez Alea, Cuba, 97 min.
With Sergio Corrieros, Daisy Granados

Friday, February 15, 6:00 pm
Tuesday, February 19, 6:00 pm

Centering on a Europeanized Havana intellectual who is too idealistic (or lazy) to leave for Miami but too decadent to fit into Castro's new order, Alea's "Third Cinema" masterpiece demonstrates that artistic subtlety, political commitment, and superior entertainment need not be incompatible. In Spanish with English subtitles. 35mm. (MR)

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A GRIN WITHOUT A CAT

(LE FOND DE L'AIR EST ROUGE)
1977/1993, Chris Marker, France, 180 min.

Friday, February 22, 6:15 pm
(entire film, 180 min. plus 10-min. intermission)

Tuesday, February 26, 6:00 pm
(Part One only, 90 min.)

Tuesday, March 5, 6:00 pm
(Part Two only, 90 min.)

This is master documentarian Chris Marker's epic account of the rise and fall of the New Left. Part One, "Fragile Hands," charts the growth of the student-protest movement, climaxing in the events of 1968. Part Two, "Severed Hands," analyzes the movement's tortuous decline, both from outside aggression and internal dissension. In French, Spanish, English, and German with English subtitles and English voiceover narration. 35mm. (MR)

Upcoming in *Revolution in the Air:*

March 5

A GRIN WITHOUT A CAT (Part Two)

1977/1993, Chris Marker, France, 90 min.

March 12

FINALLY GOT THE NEWS

2003, Stewart Bird, Rene Lichtman and Peter Gessner, USA, 55 min.

NEGROES WITH GUNS

2005, Sandra Dickson and Churchill Roberts, USA, 53 min.

March 19

MONTEREY POP

1968, D.A. Pennebaker, USA, 78 min.

March 26

ICE

1970, Robert Kramer, USA, 130 min.

April 2

TBA

April 5 and 9

SALÒ, OR THE 120 DAYS OF SODOM

1975, Pier Paolo Pasolini, Italy, 116 min.

April 12 and 16

UN CHANT D'AMOUR

1950, Jean Genet, France, 26 min.

THE CONTINUING STORY OF CAREL AND FERD

1975, Arthur Ginsberg, USA, 59 min.

April 19 and 23

TBA

May 3 and 7

BORN IN FLAMES

1983, Lizzie Borden, USA, 90 min.



CHICAGO PREMIERE!

BEWARE OF MR. BAKER

2012, Jay Bulger, USA, 92 min.

"Fantastically entertaining."
—Kyle Smith, *New York Post*

Fabulously talented and ferociously temperamental, Ginger Baker is the most legendary rock drummer, notable both for his game-changing work with such groups as Cream and Blind Faith, and for the bridge-burning excesses of his lifestyle. *Rolling Stone* journalist Bulger tracked the aging but decidedly unmellowed Baker to a remote ranch in South Africa for this vivid, in-depth portrait that begins with an enraged Baker cracking Bulger's nose with a crutch. DCP video. (MR)

February 1–7

Fri. and Thu. at 8:30 pm;

Sat. and Mon. at 8:00 pm

CHICAGO PREMIERE! KYLE HENRY IN PERSON!



FOURPLAY

2012, Kyle Henry, USA, 80 min.
With Sara Seigny, Danielle Rene

Friday, February 22, 8:30 pm

Saturday, February 23, 8:00 pm

Monday, February 25, 8:00 pm

Chicago-based director Henry sets four tales of sexual fantasy in four diverse cities. A fluffy pooch functions as an unlikely cupid for a closeted lesbian in "Skokie." Date night turns a new corner for a couple on the verge of commitment in "Austin." Imagination aids a shy guy looking for a hookup in a public restroom in "Tampa." A compassionate cross-dressing prostitute gives the performance of a lifetime for a special client in "San Francisco." HDCAM video. (BS)

Director Kyle Henry will be present for audience discussion at all screenings.

CONVERSATIONS AT THE EDGE

Conversations at the Edge is a dynamic weekly series of screenings, artist talks, and performances by some of the most compelling media artists of yesterday and today.

CATE is organized by the Department of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago in collaboration with the Video Data Bank and the Gene Siskel Film Center.

Visit CATE's blog!
<http://blogs.saic.edu/cate/>

Fern Silva in person!

Concrete Parlay: An Evening with Fern Silva

2010-2012, Fern Silva, Various nations, ca. 60 min.

Thursday, February 14, 6:00 pm

Fern Silva's invigorating, geographically sweeping films bring together sounds and images of nature, ritual, and pop culture from Europe, South America, the Middle East, and the United States to explore ideas of travel and cross-cultural movement. For this program, Silva presents five films made since 2010, including the Chicago premiere of his latest, *CONCRETE PARLAY* (2012). Multiple formats. (Amy Beste)

Fern Silva will be present for audience discussion.

Karen Yasinsky in person!

Fire is a Fact: An Evening with Karen Yasinsky

1998-2012, Karen Yasinsky, USA, ca. 75 min.

Thursday, February 21, 6:00 pm

Telescoping themes of anxiety and desire, Baltimore-based Karen Yasinsky crafts seductive half-narratives through hand-made clay puppets and the painstaking process of hand-drawn



Fire is a Fact: An Evening with Karen Yasinsky, February 21

rotoscoping. For this program, she presents a survey of films from across her career, including the U.S. premiere of her latest, *LIFE IS AN OPINION, FIRE A FACT* (2012). Multiple formats. (Amy Beste)

Karen Yasinsky will be present for audience discussion.

Darko Fritz in person!

Archives in Progress: An Evening with Darko Fritz

1987-2012, Croatia/Netherlands/UK, ca. 75 min.

Thursday, February 28, 6:00 pm

An evening with Amsterdam-based curator and artist Darko Fritz. Renowned for his groundbreaking exhibitions of video and computer art, his own artwork takes up glitch, error, and surveillance. Fritz presents selections from his "Archives in Progress," which draws upon his past art projects to explore the possibility of the archive and "pure information" as mediums for art. Organized with the support of the Mondriaan Foundation. Multiple formats. (Amy Beste)

Darko Fritz will be present for audience discussion.



the sessions

2012, Ben Lewin, USA, 95 min.
With John Hawkes, Helen Hunt, William H. Macy

"★★★★1/2 Lovely...extremely moving."—Michael Phillips, *Chicago Tribune*

As awards season heats up, actors Hawkes (*WINTER'S BONE*) and Hunt (*AS GOOD AS IT GETS*) have been frequently cited for their roles in this unique and decidedly non-dreary story of a 38-year-old severely disabled polio victim who seeks to lose his virginity to a sex surrogate, with the blessing of his unorthodox spiritual advisor (Macy). The stars are emotionally and physically laid bare as teacher and student pursue intimacy with respect and a sense of humor. 35mm. (BS)

February 1-7

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

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AWARDED!

Films from Behind the Wall



JAKOB THE LIAR, February 9, 11

From February 2 through 28, the Gene Siskel Film Center, in partnership with the Goethe-Institut Chicago and the Spertus Institute, presents *Awarded! Films from Behind the Wall*, a series of eight honors-winning films produced by DEFA, the state-controlled company that oversaw film production in the GDR *aka* East Germany.

Founded in 1946, DEFA (Deutsche Film-Aktiengesellschaft, or "German Film Shares-Company") produced approximately 750 films during its 46-year history. Given the irreconcilable tasks of serving the narrowly defined political agenda of the state and providing a homegrown alternative to Hollywood-style entertainment, DEFA saw its history defined by pendulum swings between crackdown and (relative) relaxation. These tensions came to a head in 1965, when twelve DEFA films (nearly the entire feature film output for the year) were banned.

The struggles, setbacks, and accomplishments

of East German filmmakers were largely invisible to the world beyond the Wall. While New Waves in other Eastern bloc countries such as Czechoslovakia and Poland were creating a stir, East German films had limited impact in the international arena, their subject-matter and traditionally realistic style considered too GDR-specific to generate much interest abroad.

The situation began to improve in the early 1970s when hardliner Walter Ulbricht was succeeded as the country's leader by the more permissive Erich Honecker. Flourishing in this climate of liberalization, East German films were exhibited more frequently at international film festivals outside the socialist bloc. The GDR also started submitting films for Academy Award consideration, beginning with *HER THIRD* in 1973. It is from this period of increased international recognition that the eight films in *Awarded!* are drawn. The first two weeks of the series also highlight the work of two of DEFA's most important directors, Konrad Wolf and Frank Beyer.

Those expecting a group of stodgy propaganda vehicles will be surprised by the subtlety, ambivalence, and vitality demonstrated by the films in this series. East German films were in many ways a unique phenomenon in film history. They cannot easily be grouped with the cinemas of their New Wave contemporaries, their Eastern bloc neighbors, their Soviet overlords, or their West German brethren. Among the distinguishing characteristics of East German cinema at its best are a direct engagement with everyday life (including the workplace), a departure from Hollywood-dominated conventions and popular genres, a strong (but not necessarily heavy) political consciousness, and (after 1970) a percentage of substantial female protagonists perhaps unequaled by any other national cinema. East German cinema stood alone, and that is part of the fascination it continues to exert, even after the nation that sustained it has ceased to exist.

Awarded! Films from Behind the Wall is supported by the DEFA Foundation, the Goethe-Institut Chicago, the DEFA Film Library at the University of Massachusetts Amherst, and PROGRESS Film-Verleih in Berlin. Special thanks to Werner Ott and Irmi Maunu-Kocian of Goethe-Institut Chicago, Hiltrud Schulz of DEFA Film Library, and Beth Schenker and Betsy Gomberg of Spertus Institute.

—Martin Rubin



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CHICAGO



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Awarded! continues on next page

SATURDAY DOUBLE-BILL DISCOUNT!

Buy a ticket for the first *Awarded!* film on any Saturday in February, and get a ticket for the second *Awarded!* film that day at this discount rate (tickets must be purchased at the same time): General Admission \$7; Students \$6; Members \$4. (This discount rate applies to the second film only. Discount rate available only at the Film Center box office.)

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AWARDED!

CONTINUED



MAMA, I'M ALIVE!, February 2, 4

SOLO SUNNY

1980, Konrad Wolf and Wolfgang Kohlhaase, East Germany, 102 min.
With Renate Krössner, Alexander Lang

Saturday, February 2, 3:00 pm
Wednesday, February 6, 6:00 pm

Wolf's last film was a tremendous hit in the GDR and a prime example of the less doctrinaire side of East German cinema. Defiantly out of step with the prevailing ethos of socialist collectivism, the impulsive, individualistic Sunny is a second-rate singer for a third-rate rock band. She battles with her neighbors, embarks on an affair with a morose sax player, and yearns for the success that has always eluded her. Silver Bear at the 1980 Berlin Film Festival; Best Screenplay at the 1980 Chicago Film Festival. In German with English subtitles. 35mm. (MR)

MAMA, I'M ALIVE!

(MAMA, ICH LEBE)
1977, Konrad Wolf, East Germany, 103 min.
With Peter Prager, Uwe Zerbe

Saturday, February 2, 5:00 pm
Monday, February 4, 6:00 pm

This highly regarded war film draws upon Wolf's personal experiences as a soldier in World War II. One of the central themes of East German cinema—the nation's suspended identity between Germany and the Soviet bloc—is neatly encapsulated in this powerful tale of four young German POWs who decide to join the Red Army but find themselves torn by their divided allegiances. East Germany's official submission for the Academy Award. In German and Russian with English subtitles. 35mm. (MR)



THE TURNING POINT, February 9, 14



SOLO SUNNY, February 2, 6

JAKOB THE LIAR

(JAKOB DER LÜGNER)
1974, Frank Beyer, East Germany, 101 min.
With Vlastimil Brodsky, Manuela Simon

Saturday, February 9, 3:15 pm
Monday, February 11, 6:00 pm

JAKOB THE LIAR is the best known East German film in the West—for being the only East German film nominated for an Academy Award, and for being remade (poorly) as a Robin Williams vehicle in 1999. Adapted by Holocaust survivor Jurek Becker from his own novel, it tells of a barber in a Polish ghetto who uses fictitious radio reports to keep up hope among his neighbors as the shadow of deportation grows nearer. Silver Bear at the 1975 Berlin Film Festival. In German with English subtitles. 35mm. (MR)



HER THIRD, February 16, 20

THE TURNING POINT

(DER AUFENTHALT)
(aka HELD FOR QUESTIONING)
1982, Frank Beyer, East Germany, 102 min.
With Sylvester Groth, Fred Düren

Saturday, February 9, 5:15 pm
Thursday, February 14, 8:15 pm

In this tense postwar prison drama, a young German soldier is accused by a Polish woman of being the SS officer who murdered her daughter. From that point on, he is thrown into a Kafkaesque nightmare of accusation and persecution—first in solitary confinement, then among Polish prisoners who detest him, and finally among Germans who assume that he is a spy planted by the Poles. East Germany's official submission for the Academy Award. In German and Polish with English subtitles. 35mm. (MR)

HER THIRD

(DER DRITTE)
1971, Egon Günther, East Germany, 107 min.
With Jutta Hoffmann, Barbara Dittus

Saturday, February 16, 3:15 pm
Wednesday, February 20, 8:15 pm

Many 1970s GDR films used female protagonists to explore the gap between ideal and reality in the socialist state. The heroine of HER THIRD is a skilled professional who is still expected to take a subservient role in her romantic life. Flashbacks and dreams trace her relationships with two previous lovers, while her current interest in a co-worker is frustrated by social convention. Best Actress at the 1972 Venice Film Festival; East Germany's official submission for the Academy Award. In German with English subtitles. 35mm. (MR)

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COMING OUT, February 16, 18

COMING OUT

1989, Heiner Carow, East Germany, 108 min.
With Matthias Freihof, Dagmar Manzel

Saturday, February 16, 5:30 pm
Monday, February 18, 8:15 pm

Notable as the first and only East German film to focus on homosexuality, *COMING OUT* is also a complex character study and a fascinating look at Berlin life in the last days of the GDR. Philipp, a schoolteacher, tries to lead a "normal" life, complete with a mother-pleasing girlfriend, but a chance encounter with a former male lover triggers an identity crisis that leads him back into Berlin's gay underground. Silver Bear at the 1990 Berlin Film Festival. In German with English subtitles. 35mm. (MR)



FALLADA—THE LAST CHAPTER, February 23, 27

FALLADA—THE LAST CHAPTER

(FALLADA—LETZTES KAPITAL)
1988, Roland Gräf, East Germany, 101 min.
With Jörg Gudzuhn, Jutta Wachowiak

Saturday, February 23, 3:00 pm
Wednesday, February 27, 8:30 pm

This dramatization of the last years of writer Hans Fallada is an unflinching portrait of a deeply compromised and contradictory man. Under the Nazis, Fallada cravenly agrees to deliver an anti-Semitic book while risking his life to secretly write an anti-fascist novel. Made mayor by the conquering Russians, he is too debilitated by drugs and depression to govern effectively, but he summons up the will to attempt a final novel. Silver Hugo at the 1989 Chicago Film Festival. In German with English subtitles. 35mm. (MR)



THE FIANCÉE, February 23, 28

THE FIANCÉE

(DIE VERLOBTE)
1980, Günther Reisch and Günther Rucker, East Germany, 105 min.
With Jutta Wachowiak, Regimantas Adomajtis

Saturday, February 23, 5:00 pm
Thursday, February 28, 7:45 pm

Anti-fascist subjects, usually centered on heroic communist resistance, were the largest category in DEFA's output. This late example reflects changing times by emphasizing personal over political motives. A female resistance fighter endures ten years in a Nazi prison, drawing strength primarily from her love for the man she had planned to marry. Crystal Globe at the 1980 Karlovy Vary Film Festival; nominated for Golden Hugo at the 1981 Chicago Film Festival. In German with English subtitles. 35mm. (MR)

A ROYAL AFFAIR

(EN KONGELIG AFFÆRE)
2012, Nikolaj Arcel,
Denmark/Sweden/Czech Republic, 137 min.
With Alicia Vikander, Mads Mikkelsen

"Sumptuous settings, urgent romance, and intellectual substance...a mind-opener crossed with a bodice-ripper."—Joe Morgenstern, *Wall Street Journal*

The lovers in this fact-based late-18th-century romance are the English princess who became Denmark's queen (Vikander) and the German doctor (Mikkelsen) who was her royal husband's personal physician. That they succeeded in shaping the addled king into a vehicle for their Enlightenment ideals takes nothing away from the rousing story of illicit passion, court intrigue, and a bastard child. In Danish, English, German, and French with English subtitles. 35mm widescreen. (BS)

February 15–21
Fri., Mon. and Wed. at 7:45 pm;
Sat. at 3:00 pm and 7:45 pm;
Sun. at 5:00 pm;
Tue. and Thu. at 6:00 pm

The Star-Crossed Visions of LEOS CARAX

From February 17 through 27, the Gene Siskel Film Center presents *The Star-Crossed Visions of Leos Carax*—a four-film series examining the colorful and controversial career of Leos Carax, variously proclaimed the “bad boy” and “boy genius” of French cinema. Carax’s output has been small, only five feature films in thirty years, but his impact is significant.

Born Alexandre Oscar Dupont in 1960, he adopted the new name Leos Carax, an anagram of Alex Oscar. Carax followed the path of the French New Wave critics-turned-filmmakers, writing for *Cahiers du Cinéma*, acting (in Godard’s *KING LEAR*), and finally directing.

BOY MEETS GIRL (1983) owed a small debt to the New Wave, but provided a substantial glimpse of Carax’s own quirky vision in which star-crossed love, fatalism, and urban chaos figure prominently. BAD BLOOD (1986) established with finality that Carax’s cinema is based in a worldview rather than in relationships, and that empathy with alienation is the key to appreciating his particular form of romanticism.

THE LOVERS ON THE BRIDGE (1991), a gorgeous, darkly poetic story of tragic love between homeless misfits, was a financial and logistical folly on a scale never before seen in French cinema. We regret that it cannot be included in this series due to its current unavailability in any theatrical projection format. Mysterious, literary, violent, and sexual, POLA X (1999) took the director’s customary fatalism into new, artistically risky territory. HOLY MOTORS (2012) afforded Denis Lavant a haunting range of memorable characterizations, and proved that Carax, at age 52, has not yet settled for either conformity or self-repetition.

For their assistance in programming this series the Gene Siskel Film Center thanks Alexander McDonald, The CineFamily; Elodie Dupont and Claire Thibault, The Festival Agency; Pathé; and Emily Woodburne, Indomina Releasing.

—Barbara Scharres



BAD BLOOD, February 17, 20

BAD BLOOD

(MAUVAIS SANG)

1986, Leos Carax, France, 119 min.

With Juliette Binoche, Denis Lavant

Sunday, February 17, 3:00 pm
Wednesday, February 20, 6:00 pm

The boy (Lavant) is a misfit orphan; the girl (Binoche) is impossibly young but preternaturally wise. Girl rejects boy in favor of a grizzled elder gangster (Michel Piccoli) in a vaguely futuristic Paris where an AIDS-like epidemic threatens to wipe out faithless lovers and a killer comet menaces the earth from above. Carax’s world is a savage one where love is a foolish and dangerous dream, and armed robbery is just another way to make a living. In French with English subtitles. 35mm. (BS)

HOLY MOTORS

2012, Leos Carax, France/Germany, 115 min.

With Denis Lavant, Edith Scob

Sunday, February 17, 5:15 pm
Monday, February 18, 6:00 pm

Topping many a Ten Best list for 2012, HOLY MOTORS marked Carax’s return to the screen after a long absence. This wild, mythic enigma chronicles a day and a night in the life of the chameleon-like Mr. Oscar (Lavant), a kind of avatar in a white



HOLY MOTORS, February 17, 18

stretch limousine who, in the course of his multiple missions is transformed as a twisted dwarf, an elderly crone, a knife fighter, a hitman, a dying uncle, a forlorn lover, and more. In French, English, and Mandarin with English subtitles. 35mm. (BS)

WEEKEND DOUBLE BILL DISCOUNT!

Buy a ticket for the first Carax film on Sunday, February 17, or Saturday, February 23, and get a ticket for the second Carax film that day at this discount rate (tickets must be purchased at the same time): General Admission \$7; Students \$6; Members \$4. (This discount applies to the second film only. Discount rate available only at the Film Center box office.)

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BOY MEETS GIRL, February 23, 25



POLA X, February 23, 27

BOY MEETS GIRL

1983, Leos Carax, France, 104 min.
With Denis Lavant, Mireille Perrier

Saturday, February 23, 3:00 pm
Monday, February 25, 6:00 pm

Carax sprang full-blown onto the international scene with this first feature, which plumbed the depths of a mean and dirty Paris. Through his eyes, it's a city rife with drug dealers, homeless punks, and faceless high-rises. And yet there is romance—doomed and misbegotten, violent, fast and without regrets—when Alex (Lavant) cruises the dark side of the city and in one night falls in love with Mireille (Perrier). In French with English subtitles. 35mm. (BS)

POLA X

1999, Leos Carax, France, 134 min.
With Guillaume Depardieu, Katerina Golubeva

Saturday, February 23, 5:00 pm
Wednesday, February 27, 6:00 pm

Loosely based on Herman Melville's little-known novel *Pierre; or the Ambiguities*, POLA X takes a tale of doomed love into new territory with the exploration of incest, perfidy, and a family's darkest secrets. Pierre, only son of an icy aristocrat (Catherine Deneuve), lives in the shadow of his dead father, until the night a deranged woman throws herself in the beam of his motorcycle headlight in the deep woods. In French with English subtitles. 35mm. (BS)



CHICAGO PREMIERE!

NEIGHBORING SOUNDS

(O SOM AO REDOR)

2012, Kleber Mendonça Filho, Brazil, 131 min.
With Irma Brown, Sebastião Formiga

"The kind of thrilling discovery that makes festival-going worthwhile."—Gavin Smith, *Film Comment*

Former film critic Filho sets his enthralling episodic story on one block in a rapidly changing Brazilian city. An old aristocrat with a flashy mansion attempts to maintain his hold on a fiefdom increasingly dense with paranoid high-rise-dwelling yuppies. Simmering clashes of class and race escalate with an often-humorous upstairs-downstairs vibe when the neighborhood hires a questionable security firm to protect the block. In Portuguese, English, and Mandarin with English subtitles. DCP video. (BS)

February 1–7

Fri. at 6:00 pm;
Sat. at 3:00 pm and 7:45 pm;
Sun. at 5:15 pm;
Mon. and Wed. at 8:00 pm;
Tue. and Thu. at 6:00 pm

imamura

INVESTIGATES

From February 3 through 11, the Gene Siskel Film Center presents *Imamura Investigates*, a series of six films representing the documentary side of the celebrated Japanese director's career.

Idiosyncratic and iconoclastic, Shohei Imamura (1926-2006) was the most provocative Japanese director of his era and, in the eyes of many, the most important. Although he is best known for such fictional features as *PIGS AND BATTLESHIPS* and *VENGEANCE IS MINE*, Imamura—like Herzog, Wenders, Scorsese, and Spike Lee—pursued an important parallel track as a documentarian.

The six films in this series all come from the period after 1966, when Imamura left the powerful Nikkatsu studio in order to make films independently. He worked exclusively in documentaries until his return to feature films with *VENGEANCE IS MINE* in 1979. More concentrated than his fiction films, Imamura's documentaries convey a similar fascination with outcasts, outsiders, and outlaws—although his point is that the marginalized, underacknowledged underside of Japan is actually its most essential and revealing side.

Special thanks to Livia Bloom of Icarus Films. Photos courtesy of Icarus Films and Imamura Productions.

—Martin Rubin

A MAN VANISHES

(NINGEN JOHATSU)

1967, Shohei Imamura, Japan, 130 min.
With Yoshie Hayakawa, Shigeru Tsuruguchi

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

"A thrilling discovery...wildly startling in its execution."—Manohla Dargis, *The New York Times*

This once little-known film has emerged in recent years as one of Imamura's most fascinating and widely discussed works. Its blurring of fact and fiction anticipates such meta-documentaries as Kiarostami's *CLOSE-UP* and Zhang's *QUITTING*. It begins as a general investigation of the missing-persons phenomenon in Japan, then focuses on Yoshie, a young woman whose fiancé has disappeared. When she falls in love with Tsuruguchi, the actor hired to interview her, all bets are off. In Japanese with English subtitles. 35mm. (MR)



A MAN VANISHES, February 3, 7

IN SEARCH OF THE UNRETURNED SOLDIERS IN MALAYSIA

(MIKIKAN-HEI O OTTE: MAREI-HEN)
1970, Shohei Imamura, Japan, 45 min.

IN SEARCH OF THE UNRETURNED SOLDIERS IN THAILAND

(MIKIKAN-HEI O OTTE: TAI-HEN)
1971, Shohei Imamura, Japan, 50 min.

Sunday, February 3, 5:30 pm
Wednesday, February 6, 8:00 pm

In these two companion-piece documentaries, Imamura journeys to Southeast Asia in search of former Japanese soldiers who abandoned and/or were abandoned by the nation in whose name they fought and, in several cases, committed atrocities. In *MALAYSIA*, a tangled trail leads to an exiled ex-soldier who has embraced Islam. In *THAILAND*, a boozy encounter session centers on Fujita, still willing to die for the emperor, and Toshida, scornful of the excesses of blind loyalty. In Japanese with English subtitles. HDCAM video. (MR)



IN SEARCH OF THE UNRETURNED SOLDIERS, February 3, 6

SUNDAY DOUBLE-BILL DISCOUNT!

Buy a ticket for the first Imamura film on February 3 or 10, and get a ticket for the second Imamura film that day at this discount rate (tickets must be purchased at the same time): General Admission \$7; Students \$6; Members \$4. (This discount rate applies to the second film only. Discount rate available only at the Film Center box office.)

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KARAYUKI-SAN: THE MAKING OF A PROSTITUTE, February 8,10



OUTLAW-MATSU COMES HOME, February 10,11

KARAYUKI-SAN: THE MAKING OF A PROSTITUTE

(KARAYUKI-SAN)
1973, Shohei Imamura, Japan, 75 min.

Friday, February 8, 8:45 pm
Sunday, February 10, 3:00 pm

"Perhaps the most brilliant and feeling of Imamura's fine documentaries."—Joan Mellen, *The Waves at Genji's Door*

Karayuki-san ("Miss Gone-to-China") is the Japanese term for Japanese women who worked as prostitutes in East Asia and Southeast Asia. In Malaysia, Imamura encounters one these woman, Kikuyo Zendo, at the time 74 years old. Recounting how she was tricked into a life of sexual slavery, her tale is harrowing and heartbreaking, all the more so for the calm stoicism with which it is related. In Japanese with English subtitles. HDCAM video. (MR)

OUTLAW-MATSU COMES HOME

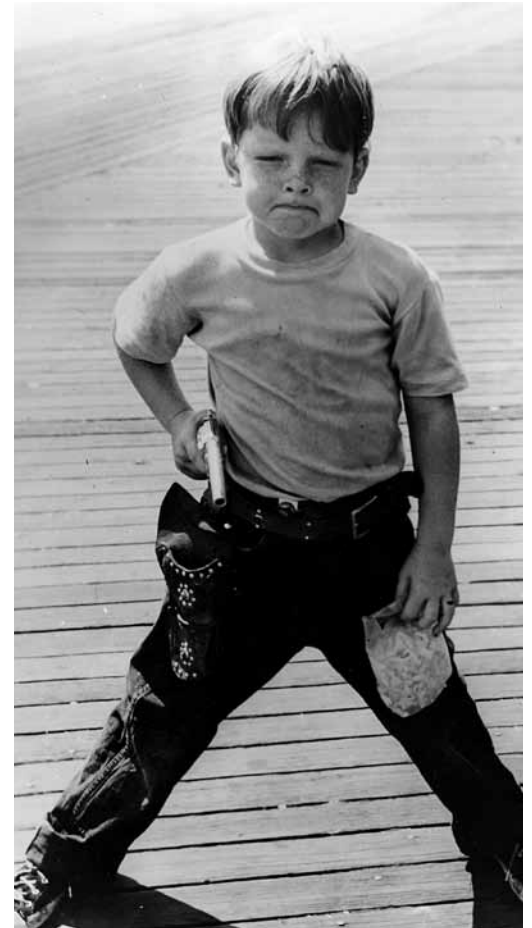
(MUHOMATSU KOKYO E KAERU)
1973, Shohei Imamura, Japan, 48 min.

THE PIRATES OF BUBUAN

(BUBAN NO KAIZOKU)
1972, Shohei Imamura, Japan, 46 min.

Sunday, February 10, 4:30 pm
Monday, February 11, 8:00 pm

In *OUTLAW-MATSU*, Imamura arranges for Fujita—the die-hard imperial loyalist from *IN SEARCH OF THE UNRETURNED SOLDIERS IN THAILAND*—to return to Japan. The results are you-can't-go-home-again with a vengeance. Followed by *THE PIRATES OF BUBUAN*: Exploring remote islands in the Philippines, Imamura has a hazardous encounter with the rival pirate factions who control the idyllic but impoverished region. In Japanese with English subtitles. HDCAM video. (MR)



RESTORED PRINT!

LITTLE FUGITIVE

1953, Richard Ashley, Morris Engel, and Ruth Orkin, USA, 80 min.

With Richie Andrusco, Richard Brewster

"Our New Wave would never have come into being if it hadn't been for *LITTLE FUGITIVE*. It showed us the way."—François Truffaut

Presented in a newly restored 35mm print, this overlooked landmark of American independent cinema follows a seven-year-old runaway boy who spends a day and a night wandering about the seedy yet enchanting environs of Coney Island. Both Cassavetes and Truffaut cited it as a key influence on their own work. An Artists Public Domain release of a Cinedigm/New Video film. Preserved by The Museum of Modern Art with support from the National Endowment for the Arts, The Film Foundation, and The Celeste Bartos Film Preservation Fund. 35mm. (MR)

February 24–28

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

**"Ingenious,
intoxicating."**

—Ann Hornaday,
Washington Post

February 8–14
Fri., Tue., and Thu.
at 6:00 pm;
Sat. at 3:00 pm
and 7:30 pm;
Sun. at 12:30 pm
and 4:45 pm;
Mon. at 7:45 pm

ANNA KARENINA

2012, Joe Wright, UK, 129 min. With Keira Knightley, Jude Law

This daring and imaginative rendering of Tolstoy's classic novel deftly balances the grand passion of respectably married Anna for the dashing young soldier Vronsky with the usually short-shrifted parallel romance between the touchingly prosaic Levin and Kitty. The film's central conceit is theatrical, the technique dazzlingly cinematic, the production design gorgeous, and the tone grandly operatic. 35mm widescreen. (MR)

chasing ice

2012, Jeff Orlowski, USA, 80 min.

"Eye-popping...spectacular...awesome
and terrifying."—Owen Gleiberman,
Entertainment Weekly

Mammoth glaciers and eons-old arctic snow blankets dissolve before our eyes by means of the stunning time-lapse photography pioneered by *National Geographic's* James Balog, as he and his crew chart the disappearance of glaciers in locations including Greenland, Iceland, Alaska, and Montana. The frozen majesty of Balog's subjects is surpassed only by the horror inherent in his irrefutable record of the rapid acceleration of our world's climate change. DCP video. (BS)

February 8–14

Fri., Tue. and Thu. at 8:30 pm;
Sat. at 1:15 pm and 5:30 pm;
Sun. at 3:00 pm; Mon. at 6:00 pm

CHICAGO PREMIERE!

HITLER'S CHILDREN

2011, Chanoch Ze'evi, Germany/Israel, 80 min.

"Odd, intriguing, and ultimately moving...Helmer Ze'evi does a masterful job."—John Anderson, *Variety*

This riveting documentary deals with five individuals who did not participate in Nazi atrocities but nevertheless bear the guilt: the children, grandchildren, and other descendants of such infamous mass murderers as Goering, Himmler, Frank, Hoess, and Goeth. In remarkably candid interviews, they reveal varied responses to their hideous heritage—including seclusion, sterilization, and tireless public renunciation. In German, English, and Hebrew with English subtitles. DCP video. (MR)

February 15–21

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

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A ROYAL AFFAIR,
February 15-21



FUTURE WEATHER,
February 22-28

FRIDAY 1

6:00 **THE BATTLE OF ALGIERS** (Revolution), p. 2
6:00 **NEIGHBORING SOUNDS** (Run), p. 9
8:30 **BEWARE OF MR. BAKER** (Special), p. 3
8:30 **THE SESSIONS** (Run), p. 4

SATURDAY 2

3:00 **SOLO SUNNY** (Awarded!), p. 6
3:00 **NEIGHBORING SOUNDS** (Run), p. 9
5:00 **MAMA, I'M ALIVE!** (Awarded!), p. 6
5:30 **THE SESSIONS** (Run), p. 4
7:45 **NEIGHBORING SOUNDS** (Run), p. 9
8:00 **BEWARE OF MR. BAKER** (Special), p. 3

SUNDAY 3

3:00 **A MAN VANISHES** (Imamura), p. 10
3:15 **THE SESSIONS** (Run), p. 4
5:15 **NEIGHBORING SOUNDS** (Run), p. 9
5:30 **IN SEARCH OF THE UNRETURNED SOLDIERS** (Imamura), p. 10

MONDAY 4

6:00 **MAMA, I'M ALIVE!** (Awarded!), p. 6
6:00 **THE SESSIONS** (Run), p. 4
8:00 **BEWARE OF MR. BAKER** (Special), p. 3
8:00 **NEIGHBORING SOUNDS** (Run), p. 9

TUESDAY 5

6:00 **THE BATTLE OF ALGIERS** (Revolution), p. 2★
6:00 **NEIGHBORING SOUNDS** (Run), p. 9
8:30 **THE SESSIONS** (Run), p. 4

WEDNESDAY 6

6:00 **SOLO SUNNY** (Awarded!), p. 6
6:00 **THE SESSIONS** (Run), p. 4
8:00 **IN SEARCH OF THE UNRETURNED SOLDIERS** (Imamura), p. 10
8:00 **NEIGHBORING SOUNDS** (Run), p. 9

THURSDAY 7

6:00 **A MAN VANISHES** (Imamura), p. 10
6:00 **NEIGHBORING SOUNDS** (Run), p. 9
8:30 **BEWARE OF MR. BAKER** (Special), p. 3
8:30 **THE SESSIONS** (Run), p. 4

FRIDAY 8

6:00 **I AM CUBA** (Revolution), p. 2
6:00 **ANNA KARENINA** (Run), p. 12
8:30 **CHASING ICE** (Run), p. 12
8:45 **KARAYUKI-SAN** (Imamura), p. 11

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12:30 **NOT YET BEGUN TO FIGHT** (Special), p. 14★
1:15 **CHASING ICE** (Run), p. 12
3:00 **ANNA KARENINA** (Run), p. 12
3:15 **JAKOB THE LIAR** (Awarded!), p. 6
5:15 **THE TURNING POINT** (Awarded!), p. 6
5:30 **CHASING ICE** (Run), p. 12
7:30 **NOT YET BEGUN TO FIGHT** (Special), p. 14★
7:30 **ANNA KARENINA** (Run), p. 12

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12:00 **THE RAVEN** (Special), p. 14★
12:30 **ANNA KARENINA** (Run), p. 12
3:00 **KARAYUKI-SAN** (Imamura), p. 11
3:00 **CHASING ICE** (Run), p. 12
4:30 **OUTLAW-MATSU COMES HOME + short** (Imamura), p. 11
4:45 **ANNA KARENINA** (Run), p. 12

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6:00 **JAKOB THE LIAR** (Awarded!), p. 6
6:00 **CHASING ICE** (Run), p. 12
7:45 **ANNA KARENINA** (Run), p. 12
8:00 **OUTLAW-MATSU COMES HOME + short** (Imamura), p. 11

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6:00 **I AM CUBA** (Revolution), p. 2★
6:00 **ANNA KARENINA** (Run), p. 12
8:30 **CHASING ICE** (Run), p. 12

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Theaters closed

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6:00 **Concrete Parlay: Fern Silva** (CATE), p. 4★
6:00 **ANNA KARENINA** (Run), p. 12
8:15 **THE TURNING POINT** (Awarded!), p. 6
8:30 **CHASING ICE** (Run), p. 12

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6:00 **MEMORIES OF UNDERDEVELOPMENT** (Revolution), p. 2
6:00 **HITLER'S CHILDREN** (Run), p. 12
7:45 **A ROYAL AFFAIR** (Run), p. 7
8:00 **SAVING LINCOLN** (Special), p. 15★

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3:00 **A ROYAL AFFAIR** (Run), p. 7
3:15 **HER THIRD** (Awarded!), p. 6
5:30 **COMING OUT** (Awarded!), p. 7
5:30 **HITLER'S CHILDREN** (Run), p. 12
7:45 **SAVING LINCOLN** (Special), p. 15★
7:45 **A ROYAL AFFAIR** (Run), p. 7

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3:00 **BAD BLOOD** (Carax), p. 8
3:15 **HITLER'S CHILDREN** (Run), p. 12
5:00 **A ROYAL AFFAIR** (Run), p. 7
5:15 **HOLY MOTORS** (Carax), p. 8

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6:00 **HOLY MOTORS** (Carax), p. 8
6:00 **HITLER'S CHILDREN** (Run), p. 12
7:45 **A ROYAL AFFAIR** (Run), p. 7
8:15 **COMING OUT** (Awarded!), p. 7

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6:00 **MEMORIES OF UNDERDEVELOPMENT** (Revolution), p. 2★
6:00 **A ROYAL AFFAIR** (Run), p. 7
8:30 **HITLER'S CHILDREN** (Run), p. 12

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6:00 **BAD BLOOD** (Carax), p. 8
6:00 **HITLER'S CHILDREN** (Run), p. 12
7:45 **A ROYAL AFFAIR** (Run), p. 7
8:15 **HER THIRD** (Awarded!), p. 6

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6:00 **Fire is a Fact: Karen Yasinsky** (CATE), p. 4★
6:00 **A ROYAL AFFAIR** (Run), p. 7
8:15 **HIGH GROUND** (Special), p. 14★
8:30 **HITLER'S CHILDREN** (Run), p. 12

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6:00 **FUTURE WEATHER** (Run), p. 16★
6:15 **A GRIN WITHOUT A CAT** (Revolution), p. 3
8:30 **FOURPLAY** (Special), p. 3★

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12:00 **HIGH GROUND** (Special), p. 14★
12:30 **FUTURE WEATHER** (Run), p. 16★
3:00 **BOY MEETS GIRL** (Carax), p. 9
3:00 **FALLADA—THE LAST CHAPTER** (Awarded!), p. 7
5:00 **POLA X** (Carax), p. 9
5:00 **THE FIANCÉE** (Awarded!), p. 7
7:45 **FUTURE WEATHER** (Run), p. 16★
8:00 **FOURPLAY** (Special), p. 3★

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2:00 **FUTURE WEATHER** (Run), p. 16★
2:15 **LITTLE FUGITIVE** (Run), p. 11
6:00 **OSCAR® EXPERIENCE CHICAGO** (Special), p. 14

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6:00 **BOY MEETS GIRL** (Carax), p. 9
6:00 **FUTURE WEATHER** (Run), p. 16★
8:00 **FOURPLAY** (Special), p. 3★
8:00 **LITTLE FUGITIVE** (Run), p. 11

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6:00 **A GRIN WITHOUT A CAT** (Revolution), p. 3★
6:00 **LITTLE FUGITIVE** (Run), p. 11
7:45 **FUTURE WEATHER** (Run), p. 16★

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6:00 **POLA X** (Carax), p. 9
6:00 **FUTURE WEATHER** (Run), p. 16★
8:00 **LITTLE FUGITIVE** (Run), p. 11
8:30 **FALLADA—THE LAST CHAPTER** (Awarded!), p. 7

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6:00 **Archives in Progress: Darko Fritz** (CATE), p. 4★
6:00 **LITTLE FUGITIVE** (Run), p. 11
7:45 **THE FIANCÉE** (Awarded!), p. 7
8:15 **FUTURE WEATHER** (Run), p. 16★

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★ indicates special guest appearance
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CHICAGO PREMIERE! FILMMAKERS IN PERSON!

NOT YET BEGUN TO FIGHT

2012, Shasta Grenier and Sabrina Lee, USA, 59 min.

Saturday, February 9, 12:30 pm and 7:30 pm

Five catastrophically disabled veterans of Iraq and Afghanistan relearn how to live as they learn the art of fly-fishing on a Montana river, finding hope, healing, and a new sense of peace in a unique wounded warrior program founded by a Vietnam veteran. HDCAM video. (BS)

Producer/director Sabrina Lee, executive producer Steve Platcow, and Marine veteran Erik Goodge will be present for audience discussion at both screenings.



SPECIAL EVENT!

LIVE PIANO ACCOMPANIMENT BY MICHELLE SCHUMANN!

THE RAVEN

1915, Charles Brabin, USA, 46 min. With Henry B. Walthall, Warda Howard

Sunday, February 10, 12:00 pm

In this special event co-presented by Chicago Opera Theater, the early Edgar Allen Poe biopic THE RAVEN is enhanced with Philip Glass's music, performed live by pianist Michelle Schumann. Additional entertainment includes live excerpts from the first opera of Chicago Opera Theater's 2013 season: Glass's *The Fall of the House of Usher*. (Jane Hulburt)



MICHAEL BROWN IN PERSON!

HIGH GROUND

2012, Michael Brown, USA, 92 min.

Thursday, February 21, 8:15 pm

Saturday, February 23, 12:00 pm

Ten traumatized Iraq war veterans and the mother of one of their fallen comrades reveal their unique personal stories and come to terms with deep wounds of body and spirit as they grapple with the ascent of Lobuche East, one of the tallest Himalayan peaks in a harrowing but healing expedition known as "Soldiers to the Summit." HDCAM video. (BS)

Director Michael Brown will be present for audience discussion at both screenings.

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CHICAGO PREMIERE!
TOM AMANDES AND LEO COCO IN PERSON!

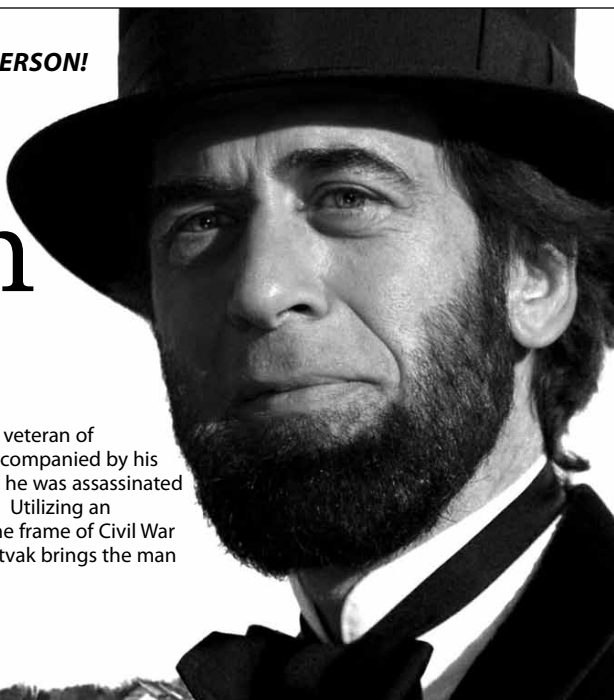
Saving Lincoln

2012, Salvador Litvak, USA, 107 min.
 With Tom Amandes, Lea Coco, Penelope Ann Miller

Friday, February 15, 8:00 pm
Saturday, February 16, 7:45 pm

The mystery of why Abraham Lincoln (Amandes, veteran of Chicago theater and TV's *Parenthood*) was not accompanied by his dedicated bodyguard (Coco) on the fateful night he was assassinated is unraveled in this authentically researched tale. Utilizing an innovative technique that places actors within the frame of Civil War photos by Brady, Gardner, and others, director Litvak brings the man and the era to life. DCP video. (BS)

Actors Tom Amandes and Lea Coco will be present for audience discussion at both screenings.



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Tickets:

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CHICAGO PREMIERE! JENNY DELLER IN PERSON!

Future Weather

2012, Jenny Deller, USA, 100 min.

With Perla Haney-Jardine, Amy Madigan, Lili Taylor

"Centered around a quietly spectacular performance by young Perla Haney-Jardine, FUTURE WEATHER integrates a green message into a striking and emotional drama." —John Anderson, *Variety*

Abandoned in a Southern Illinois trailer home with a meager stash of fifty bucks by her flighty, Hollywood-dreaming mother, 13-year-old Ree (discovery Haney-Jardine) makes a gutsy stab at life on her own until busted by the local cop and her feisty grandmother (Madigan). Mentored by a sympathetic teacher (Taylor) and obsessed with global warming, Ree lets her science experiments and green-leaning passions stand in for family connections until all-too-human complications threaten her insular world. HDCAM video. (BS)

Director Jenny Deller will be present for audience discussion at all screenings.

February 22–28

Fri., Mon., and Wed. at 6:00 pm;
Sat. at 12:30 pm and 7:45 pm;
Sun. at 2:00 pm; Tue. at 7:45pm; Thu. at 8:15 pm