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CENTER**

Chicago's Premier Movie Theater

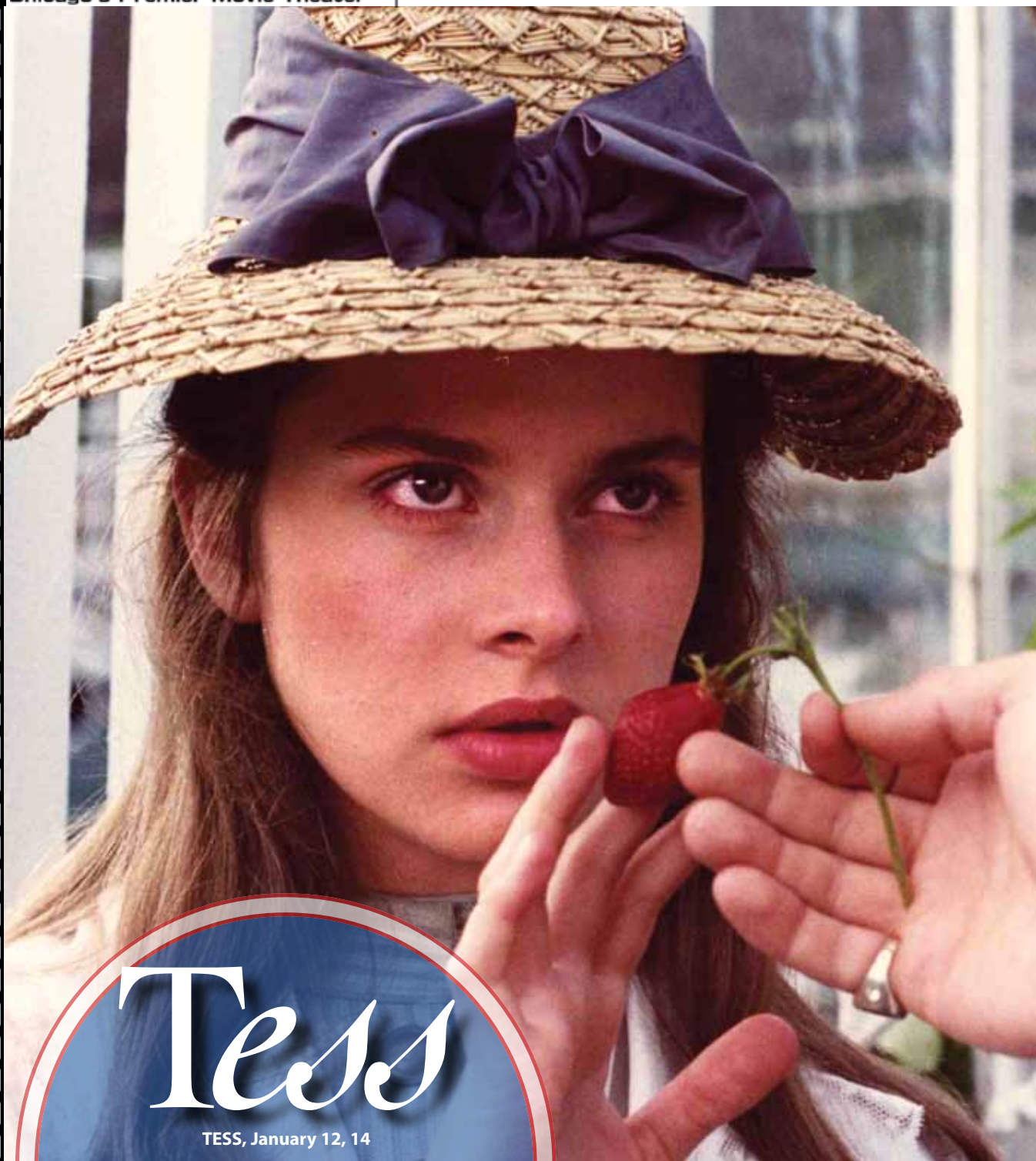
a public program of the



School of the Art Institute  
of Chicago

**JAN 2013**

GAZETTE ■ Vol. 41, No. 1



# Tess

TESS, January 12, 14

**ALSO:  
STRANGER THAN FICTION, JEAN ROUCH**

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# THE FLAT



(HA-DIRA)  
2011, Arnon Goldfinger, Israel, 97 min.

"A spellbinding documentary about family secrets."—Roger Ebert, *Chicago Sun-Times*

THE FLAT is a gripping detective story leading to astonishing revelations, but it's all true. When filmmaker Goldfinger is cleaning out the Tel Aviv apartment of his recently deceased German-born mother, he discovers evidence closely linking his Zionist grandparents to a high-ranking Nazi, both before and—more surprisingly—after the war. Following a trail that leads to the Nazi's surviving daughter, he discovers a shattering secret that raises far-reaching issues of denial, selective memory, and survival. In Hebrew, German, and English with English subtitles. 35mm. (MR)

**January 4–10**  
Fri. and Tue. at 6:00 pm;  
Sat. at 8:15 pm;  
Sun. at 4:45 pm;  
Mon. and Thu. at 6:00 pm and 8:00 pm;  
Wed. at 7:45 pm

CHICAGO PREMIERE!

# LA RAFLE

(aka THE ROUNDUP)  
2010, Rose Bosch, France/Germany/Hungary, 115 min.  
With Jean Reno, Mélanie Laurent

"Visceral...recreated with impressive life-size detail."—Jordan Mintzer, *Variety*

Scenes of carefree children at play in the narrow streets of Montmartre in the summer of 1942 give way to imminent threat for the Jews of Paris in this heart-rending drama in which each of the 70 central characters is based upon fact. Director Bosch meticulously reconstructs the roundup of 13,000 Jews, who were confined to a stadium without the most basic human necessities, only the first step in their French government-mandated journey toward death. A world-weary Reno plays the harried Jewish doctor who attempts to minister to the captives, aided by a young Protestant nurse (Laurent). In French with English subtitles. 35mm widescreen. (BS)



**January 18–24**  
Fri., Mon., and Wed. at 6:00 pm;  
Sat. at 5:15 pm;  
Sun. at 3:00 pm;  
Tue. and Thu. at 7:45 pm

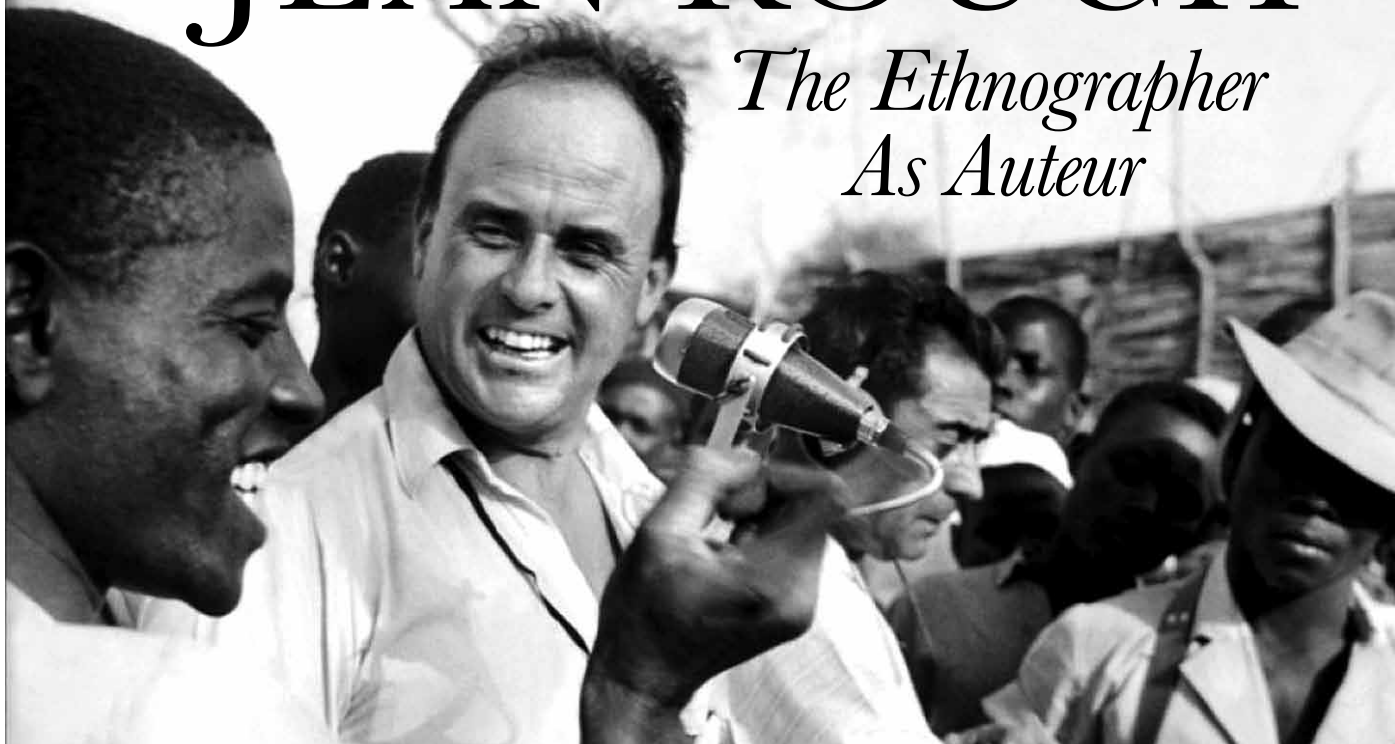
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# JEAN ROUCH

## *The Ethnographer As Auteur*



From January 13 to January 31, the Gene Siskel Film Center, in cooperation with Icarus Films and the Institut Français, presents *Jean Rouch: The Ethnographer As Auteur*, a series of six features and two shorts representing the work of the influential French filmmaker who was a key figure in the evolution of ethnographic cinema, the French New Wave, and the cinéma vérité movement.

Born in Paris, Jean Rouch (1917-2004) was trained as a civil engineer. In 1942, while supervising construction projects in the French colony of Niger, he became fascinated by the possession ceremonies of the Songhay tribe, which solidified his already burgeoning interest in anthropology. In 1946, he returned to make a film on hunting rituals; when the camera tripod was lost, he discovered the advantages of hand-held camerawork.

The more direct engagement afforded by the hand-held camera was just the first in a series of steps by which Rouch challenged the voyeuristic detachment and purported objectivity of traditional ethnographic filmmaking. While making a number of documentary shorts in Africa in the late 1940s-early 1950s, he sought to break down the boundary between filmmaker and subject through such concepts as "shared

anthropology" (by which ethnographer and subject are put on equal footing), feedback (by which the filmmaker shows the footage to his subjects and seeks their input), and provocation (by which the filmmaker and his camera act as catalysts that participate in and even precipitate the action).

After stretching the boundaries of the ethnographic documentary, Rouch's next step was to blur the boundary between documentary and fiction. Stating that "Fiction is the only way to penetrate reality," he collaborated with nonprofessional African actors on the largely improvised road movie *JAGUAR* (1954/1967). In *MOI, UN NOIR* (1958), he incorporated fiction and fantasy into a portrayal of three Ivory Coast slum-dwellers who appropriate the identities of foreign movie stars.

Rouch's freewheeling mix of improvisation, subjectivity, voiceover, documentary technique, pop-culture references, and authorial presence intersected with the evolving French New Wave. Jean-Luc Godard called *MOI, UN NOIR* "the best French film since the Liberation" and later acknowledged its massive influence on *BREATHLESS*.

Rouch also continued to explore new frontiers in documentary. Turning his ethnographic

inquiry upon a group of Parisians, Rouch used self-reflexivity and newly developed lightweight synch-sound equipment to make *CHRONICLE OF A SUMMER* (1961), a landmark film in the development of cinéma vérité—a term that he coined in tribute to Dziga Vertov's *Kino-Pravda*. Ten years in the making, *THE LION HUNTERS* (1967) made innovative use of Rouch's poetic voiceover track to give a fabulistic framework to a documentary account of the rituals and techniques of the Gao lion hunters of western Niger. A tirelessly active and inspirational figure in the worlds of filmmaking and ethnography, Rouch made over 100 films before his death in an auto accident in Niger at the age of 86.

*Special thanks to Livia Bloom, Icarus Films; Institut Français; Jean-François Rochard, Cultural Services at the Consulate General of France in Chicago; Sarah Finklea, Janus Films.*

—Martin Rubin

INSTITUT  
FRANÇAIS

*Jean Rouch continues on next page*

### SUNDAY DOUBLE-BILL DISCOUNT!

Buy a ticket for the first Jean Rouch film on any Sunday in January, and get a ticket for the second Rouch 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.)

# JEAN ROUCH CONTINUED

## CHRONICLE OF A SUMMER

(CHRONIQUE D'UN ÉTÉ)

1961, Jean Rouch and Edgar Morin, France, 85 min.

**Sunday, January 13, 3:00 pm**

**Wednesday, January 16, 6:00 pm**

Collaborating with sociologist Morin, Rouch reversed the traditional focus of ethnography by examining members of his own "strange tribe"—Parisians living through the politically charged summer of 1960. After asking random pedestrians, "Are you happy?" the film concentrates on a handful of subjects who reveal themselves to each other and to the camera. This landmark of cinéma vérité openly acknowledges the presence of the camera and its ability to create—rather than simply observe—the truth. In French with English subtitles. Digital video. (MR)

Imported print!

## BRISE-GLACE

(ICEBREAKER)

1988, Jean Rouch, Titte Törnroth, and Raul Ruiz, France/Sweden, 90 min.

**Sunday, January 13, 4:45 pm**

**Thursday, January 17, 8:15 pm**

The French Ministry of Foreign Affairs invited the three directors to film a half-hour episode each during a cruise of a Swedish icebreaker ship. Rouch's episode is a poetic account of the everyday life of the crew. Törnroth concentrates on the captain and the navigator. Crossing over from documentary to fiction, Ruiz's mind-bending episode evokes *LA JETÉE*, *NOSFERATU*, and Poe in a series of still photographs of a man who may or not be the narrator, and may or may not have turned to ice. In French with English subtitles. 35mm print courtesy of the Institut Français. (MR)

## MOI, UN NOIR

1958, Jean Rouch, France, 72 min.

With Oumarou Ganda, Gambi

**Sunday, January 20, 3:00 pm**

**Tuesday, January 22, 6:00 pm**

A breakthrough in Rouch's exploration of "ethno-fiction," *MOI, UN NOIR* centers on Ivory Coast slum-dwellers who call themselves Edward G. Robinson, Eddie Constantine, Tarzan, and Dorothy Lamour. "Robinson" provides a memorable voiceover commentary, as fantasy sequences juxtapose his dream life with his hardscrabble everyday existence.

Preceded by *LES MAÎTRES FOUS* (1954, 26 min.), Rouch's most celebrated short film, in which African workers in Accra enact a bizarre ritual in which they are possessed by the spirits their colonial masters. Both in French with English subtitles. HDCAM video. (MR)

## THE LION HUNTERS

(LA CHASSE AU LION À L'ARC)

1967, Jean Rouch, France, 80 min.

**Sunday, January 20, 5:00 pm**

**Thursday, January 24, 7:45 pm**

This award-winning documentary details the techniques and rituals of the Gao, a special group of professional hunters who are called upon when the peaceful coexistence between cattle herders and lions is disrupted by a lion who kills only for pleasure. Rouch's poetic commentary both signals the filmmaker's involvement in the events and adds a legendary dimension to them.

Preceded by *MAMMY WATER* (1955, 19 min.), a depiction of the expert Ghana fishermen known as "surf boys." Both in French with English subtitles. HDCAM video. (MR)



**CHRONICLE OF SUMMER, January 13, 16**



**MOI, UN NOIR, January 20, 22**



**THE LION HUNTERS, January 20, 24**

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**JAGUAR, January 27, 28**

## JAGUAR

1954/1967, Jean Rouch, France, 89 min.  
With Damouré Zika, Illo Gaoudel

**Sunday, January 27, 3:15 pm**  
**Monday, January 28, 7:45 pm**

JAGUAR was Rouch's first major venture in "shared anthropology" and "ethno-fiction." Much of the material was improvised by Rouch's longtime friend Zika and the two other lead actors. The light-hearted picaresque story concerns three young men who leave their homes in Niger to seek their fortunes in the Gold Coast city of Accra, becoming hipsters (or "jaguars") and eventually starting up a successful marketplace business. In French with English subtitles. HDCAM video. (MR)



**LITTLE BY LITTLE, January 27, 31**

## LITTLE BY LITTLE

(PETIT À PETIT)  
1971, Jean Rouch, France, 92 min. With Damouré Zika, Illo Gaoudel

**Sunday, January 27, 5:00 pm**  
**Thursday, January 31, 6:00 pm**

This wry sequel to JAGUAR finds the three partners of that film now running a thriving import/export business in Niger. In order to get a leg up on their competitors, they journey to Paris and (in a variation on CHRONICLE OF A SUMMER's "reverse ethnography") study the strange habits of the people who live there. But too much exposure to the modern world brings on a yearning for the more traditional African ways. In French with English subtitles. HDCAM video. (MR)

## NEW RESTORATION!

# Tess

1980, Roman Polanski, France/UK, 171 min.  
With Nastassja Kinski, Peter Firth

**Saturday, January 12, 7:15 pm**  
**Monday, January 14, 6:30 pm**

"★★★★ A wonderful film,  
beautifully visualized."

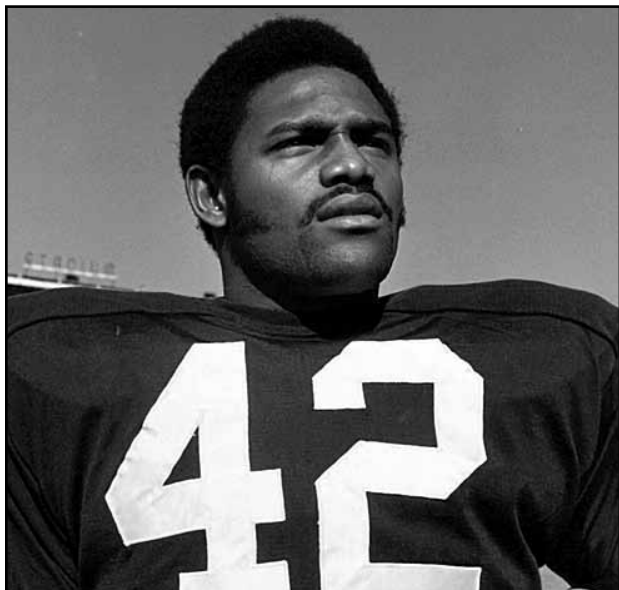
—Roger Ebert, *Chicago Sun-Times*

Winner of three Academy Awards (Cinematography, Art Direction, Costume Design), TESS is presented in a gorgeous new DCP restoration supervised by Polanski himself. Adapted from Thomas Hardy's Victorian classic *Tess of the D'Urbervilles*, the film draws an affecting performance from 17-year-old Kinski as a strong-willed but vulnerable peasant girl whose family pressures her to improve her social station, leaving her vulnerable to seduction by a faux-aristocratic cad (Leigh Lawson) and compromised in her love for an idealistic parson (Firth). In English. DCP widescreen video. (MR)



# Stranger than fiction

DOCUMENTARY PREMIERES



**PERSEVERANCE: THE STORY OF DR. BILLY TAYLOR,**  
January 4, 5

New documentaries take center stage at the Gene Siskel Film Center from January 4 through 31, with our annual roundup of some very special new releases. Get cozy with James Joyce with *IN BED WITH ULYSSES*; discover a unique artist in *BEL BORBA AQUÍ*; take a peek at an unorthodox business plan in *HOW TO RE-ESTABLISH A VODKA EMPIRE*; or go behind the scenes in our healthcare system with *THE WAITING ROOM*.

The mysteries of the universe are tackled most engagingly in *THE END OF TIME*, while the intricacies of Middle Eastern culture unfold in *THE IRAN JOB* and *THE SHEIK AND I*. Directors Bob Hercules and Daniel Chace and former college football great Dr. Billy Taylor appear in person with the inspiring *PERSEVERANCE: THE STORY OF DR. BILLY TAYLOR*. WWII veterans bask in a community's gratitude in *HONOR FLIGHT*, and a veteran of the Vietnam conflict receives his due in *BILL'S THUD*.

—Barbara Scharres



**HONOR FLIGHT,** January 5, 9

*Chicago premiere!*

*Dr. Billy Taylor and filmmakers in person!*

## **PERSEVERANCE: THE STORY OF DR. BILLY TAYLOR**

2012, Daniel Chace and Bob Hercules, USA, 52 min.

**Friday, January 4, 8:00 pm**  
**Saturday, January 5, 5:00 pm**

No college football athlete seemed more assured of a brilliant future in sports than Billy Taylor when he starred as Michigan's running back under coach Bo Schembechler. But two family tragedies later, Taylor's life began a downward spiral that led to alcohol, drugs, prison, and shame, leaving him a derelict on the streets of Detroit until a mysterious voice called his name. *PERSEVERANCE* is the story of a man's remarkable resurrection, and of his mission to help others whose lives have similarly touched bottom. HDCAM video. (BS)

*Dr. Billy Taylor and directors Daniel Chace and Bob Hercules will be present for audience discussion at both screenings.*

*Chicago premiere!*

## **HONOR FLIGHT**

2012, Dan Hayes, USA, 83 min.

**Saturday, January 5, 3:00 pm**  
**Wednesday, January 9, 6:00 pm**

This powerfully moving film chronicles the efforts of a handful of citizens of a small Midwestern town to send its World War II veterans on the trip of a lifetime to visit the WWII memorial in Washington, D.C. A community opens its heart and mobilizes with money, scores of volunteers, and a homecoming complete with bands and cheering crowds. At the heart of it all are the vets, now in their 80s and 90s, experiencing the trip to Washington for an unforgettable day that triggers memories and engages their families, friends, and neighbors. HDCAM video. (BS)

### **SATURDAY DOUBLE-BILL DISCOUNT!**

Buy a ticket for the first *Stranger Than Fiction* film on any Saturday in January (and on Sun., Jan. 6), and get a ticket for the second *Stranger Than Fiction* 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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**HOW TO RE-ESTABLISH A VODKA EMPIRE, January 6, 8**



**BILL'S THUD, January 6, 7**



**THE SHEIK AND I, January 11, 12**

*Chicago premiere!*

## **HOW TO RE-ESTABLISH A VODKA EMPIRE**

2012, Daniel Edelstyn, UK, 75 min.

**Sunday, January 6, 3:15 pm**  
**Tuesday, January 8, 8:00 pm**

A journey through history merges with a bizarre foray into the unfamiliar world of advertising for London filmmaker Edelstyn when he discovers his late grandmother's diary detailing the lost manufacturing empire of his Jewish Ukrainian family. He ends up the heir, sort of, to a struggling vodka distillery in a remote village gobsmacked by poverty. Quirky historical reenactments reveal one woman's view of the Russian Revolution, while in a parallel narrative her grandson documents his present-day attempt to launch an artisanal brand of vodka bearing the ancestral name. HDCAM video. (BS)

*Filmmakers in person!*

## **BILL'S THUD**

2012, Leo Evans, USA, 77 min.

**Sunday, January 6, 5:00 pm**  
**Monday, January 7, 7:45 pm**

A dying Vietnam vet, memories of an unpopular war, and a man's promise add up to an unexpected final journey for one scuttled F-105 Thunderchief aircraft, affectionately known as Thud. When Tulsa resident Clark Wiens discovers that his beloved brother-in-law Bill has only months to live, he plans to track down Bill's old plane and move it to his hometown of Centralia, Illinois, where it will stand in a park as a long-awaited public monument to the sacrifice of Vietnam veterans. The project becomes both more difficult and more rewarding than Clark had originally envisioned. DCP video. (BS)

*Director Leo Evans and producer Clark Wiens will be present for audience discussion at both screenings.*

*Chicago premiere!*

## **THE SHEIK AND I**

2012, Caveh Zahedi, USA/UAE, 104 min.

**Friday, January 11, 8:15 pm**  
**Saturday, January 12, 4:45 pm**

Commissioned to make a film as part of a government-funded arts festival in the United Arab Emirates, filmmaker Zahedi (*I AM A SEX ADDICT*) is cautioned that there are a few restrictions. Chief among them is that he may not mock the nation's ruler Sheik Sultan bin Mohammad al-Qasimi. To an eye-poking provocateur like Zahedi, it sounded like an irresistible invitation to cut loose with satire. In this film within a film, the resulting production becomes a pawn in a reckless game in which the filmmaker dares his nemesis the sheik to do his worst. HDCAM video. (BS)

*Stranger Than Fiction continues on next page*

# Stranger than fiction

CONTINUED

*Chicago premiere!*

## THE IRAN JOB

2012, Till Schauder, USA/Iran, 90 min.

**Saturday, January 12, 3:00 pm**

**Tuesday, January 15, 8:15 pm**

Striking out in his bid to play for the NBA, lanky, charismatic basketball player Kevin Sheppard ends up on the international circuit, playing in the Iranian Basketball Super League for a brand-new underdog team in the ancient city of Shiraz. As the only African American most of his new friends and teammates have ever seen in the flesh, he encounters some double takes. The culture shock cuts both ways, and Sheppard's friendship with three outspoken but properly veiled young women who defy the law to befriend him becomes the definitive experience of his new life. DCP video. (BS)

*Chicago premiere!*

## IN BED WITH ULYSSES

2012, Alan Adelson and Kate Taverna, USA, 80 min.

**Friday, January 18, 6:15 pm**

**Saturday, January 19, 3:15 pm**

**Wednesday, January 23, 8:15 pm**

**Thursday, January 24, 6:00 pm**

The story behind James Joyce's monumental novel rivals fiction in its wild and woolly detail. The filmmakers blend a review of pertinent historical events, including Limerick's 1904 anti-Jewish riots, with an engaging account of the highlights of Joyce's life, including his courtship of the earthy Nora Barnacle, his checkered career as a husband, the couple's wandering life across Europe, and the scandals provoked by *Ulysses*. Actors including Kathleen Chalfant read evocatively from the novel, and novelists Edna O'Brien and Colum McCann provide insight. HDCAM video. (BS)

*Chicago premiere!*

## BEL BORBA AQUI

2012, Burt Sun and Andre Costantini, Brazil, 95 min.

**Saturday, January 19, 5:00 pm**

**Monday, January 21, 8:15 pm**

Brazil's prolific and exuberant wild man of public art is no longer Latin America's best-kept secret. Dubbed "the people's Picasso," artist Bel Borba lavishes the streets, walls, and houses of impoverished neighborhoods in his native city of Salvador with vibrant super-sized murals and colorful mosaics fashioned from broken glass and pottery. A master of the found object who can transform virtually any discarded materials into the fanciful forms of his art, Borba at work is a show in itself, as captured here in all his non-stop glory. In Portuguese and English with English subtitles. HDCAM video. (BS)



THE IRAN JOB, January 12, 15



IN BED WITH ULYSSES, January 18, 19, 24



BEL BORBA AQUI, January 19, 21

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**THE WAITING ROOM, January 26, 28**

*Chicago premiere!*

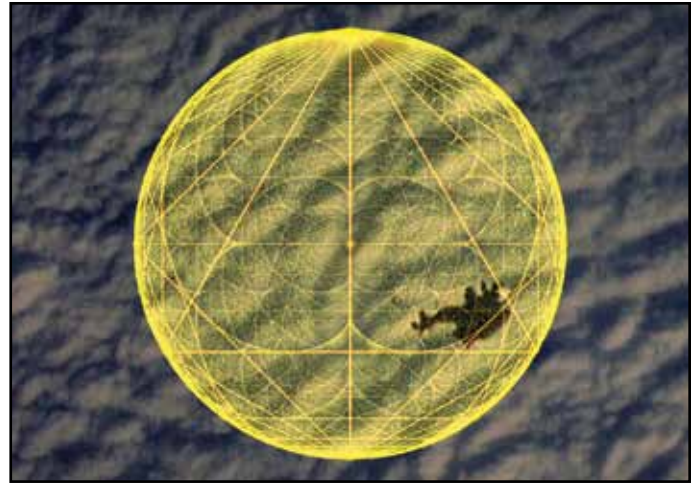
## THE WAITING ROOM

2012, Peter Nicks, USA, 81 min.

**Saturday, January 26, 3:15 pm**

**Monday, January 28, 6:00 pm**

One viewing of *THE WAITING ROOM* could possibly cut through a thousand debates on health care in the U.S. This highly effective, compassionate, and non-judgmental documentary gets to the heart of the issues as it chronicles day-to-day life in the emergency room of an Oakland hospital, where the poor, the unemployed, the homeless, and the mentally ill come because there is nowhere else for the uninsured to go. No TV doctor drama compares with the low-key but powerful stories that emerge over five months of extraordinary behind-the-scenes access. DigiBeta or DCP video. (BS)



**THE END OF TIME, January 26, 31**

*Chicago premiere!*

## THE END OF TIME

2012, Peter Mettler, Canada/Switzerland, 114 min.

**Saturday, January 26, 5:00 pm**

**Thursday, January 31, 8:00 pm**

From the bowels of the world's largest particle physics laboratory deep in a Swiss cavern to a Hawaiian mountain where lava creeps in fiery majesty to the tree where Buddha was enlightened, filmmaker Mettler explores the malleable concept of time. This spellbinding documentary is no scientific treatise but a wide-ranging, mind-bending meditation on the measurement and interpretation of time through the practices of many cultures and through nature's own unalterable rhythms of decay and renewal. DCP video. (BS)

# THE HOUSE I LIVE IN



**BACK BY POPULAR DEMAND!**

2012, Eugene Jarecki, USA, 108 min.

**“★★★★1/2 Jarecki’s film makes a shattering case against the War on Drugs.”**

—Roger Ebert, *Chicago Sun-Times*

Jarecki's Sundance best-documentary winner tackles the "War on Drugs," which, as this epic overview persuasively shows, is more precisely a war on those perceived as class and racial outsiders. Using eloquent analysts (including *The Wire* creator David Simon), compelling personal stories, and his own experience as a child of Holocaust survivors, Jarecki lucidly and passionately builds an in-depth case against a policy that demonstrably doesn't work but remains entrenched thanks to its profitability and political expediency. HDCAM video.

**January 18–23**

**Fri. at 8:00 pm;**

**Sat. at 3:00 and 7:45 pm;**

**Mon. at 6:00 pm;**

**Tue. at 8:00 pm**

**Wed. at 6:00 pm**

# REVOLUTION IN THE AIR

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

## 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 re-kindled interest in other revolutions from the near and distant past. 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 *GRIN WITHOUT A CAT*. 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



**POINT OF ORDER, January 25, 29**

Archival print!

## POINT OF ORDER!

1963, Emile de Antonio, USA, 97 min.

**Friday, January 25, 6:00 pm**

**Tuesday, January 29, 6:00 pm**

*POINT OF ORDER!* is the definitive film record of the 1954 Army-McCarthy hearings, a primal media circus in which Red-hunting Sen. Joseph McCarthy lost much of his popular appeal.

Culled from 188 hours of TV kinescopes, this classic documentary weaves suspense, humor, humiliation, outrageous lies, and compelling characters into a package as exciting and entertaining as any fictional courtroom drama. Preservation funded by The Film Foundation. Archival 35mm print courtesy of the UCLA Film & Television Archive. (MR)

The remainder of the *Revolution in the Air* schedule will appear in the February Gazette.

CHICAGO PREMIERE! FRANK V. ROSS IN PERSON!

## tiger tail in blue

2012, Frank V. Ross, USA, 76 min.

With Frank V. Ross, Rebecca Spence, Megan Mercier

**Saturday, January 26, 7:45 pm**

**Wednesday, January 30, 8:15 pm**

"A beautifully calibrated piece of observational cinema."—Nick Dawson, *Filmmaker Magazine*

Recently married Chris (Ross), an aspiring writer and late-shift waiter, and wife Melody (Spence), a high school teacher made edgy by their financial precariousness, have become like roommates passing in the night. Enter Chris's co-worker Brandy (Mercier), a flirty brunette bartender who's the spitting image of Melody. For his sixth feature, Chicago filmmaker Ross (*AUDREY THE TRAINWRECK*) layers bait-and-switch perceptions for a subtle narrative of twenty-something suburban restlessness. HDCAM video. (BS)

Director Frank V. Ross will be present for audience discussion at both screenings



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CHICAGO PREMIERE!  
NEW 35MM PRINT!

# MAX ET LES FERRAILLEURS

(MAX AND THE JUNKMEN)

1971, Claude Sautet, France, 112 min.  
With Michel Piccoli, Romy Schneider

"Impeccably sinister...riveting."

—Stephen Garrett, *Time Out New York*

At the heart of this rediscovered French noir is a cat-and-mouse game that combines ruthless justice and unpredictable love to devastating effect. Giving an ironic twist to the lone-wolf cops of *DIRTY HARRY* and *THE FRENCH CONNECTION*, Max (Piccoli) is a justice-obsessed policeman who sets out to entrap a junkyard-based gang by tempting them into a heist. Posing as a lonely banker, he feeds information to a prostitute (Schneider) connected with the gang; the hitch in his plan comes when she falls in love with him. In French with English subtitles. 35mm. (MR)

## January 11–17

Fri. at 6:00 pm;

Sat. at 8:15 pm;

Sun. at 4:45 pm;

Mon. and Wed. at 7:45 pm;

Tue. and Thu. at 6:00 pm

# DIANA VREELAND: THE EYE HAS TO TRAVEL

2011, Lisa Immordino Vreeland, Bent-Jorgen Perlmutt, and Frédéric Tcheng,  
USA, 86 min.

"Scrumptious...much of that sizzling sensibility was caught on film."

—Betsy Sharkey, *Los Angeles Times*

No name in the world of fashion inspired greater admiration or greater fear than that of Diana Vreeland, eccentrically glamorous, tough, imperious and long-lived editor of *Harper's Bazaar* and *Vogue*, then the groundbreaking consultant for the Met's Costume Institute until her 1989 death. Interviews with fashion greats highlight this deliciously detailed chronicle of Vreeland's transition from a Belle Époque ugly duckling to the sleek self-made arbiter of international style. In English, French, and Italian with English subtitles. 35mm. (BS)

## January 18–24

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

Sun. at 5:15 pm; Tue. and Thu. at 6:00 pm



FIRST CHICAGO RUN! CHRIS SULLIVAN IN PERSON!

# CONSUMING SPIRITS

2011, Chris Sullivan, USA, 129 min.

"Adult animation at its best and most unique...a film which exudes the true spirit of American independent filmmaking."  
—Ben Umstead, *Twitch.com*

Over a decade in the making, CONSUMING SPIRITS is the hypnotic and elegiac first feature by award-winning animator and SAIC faculty member Sullivan. Set in a dreary Rustbelt town, it follows late-night radio host Earl Gray; wilting violet Genny; her foul-mouthed, Alzheimer's-stricken mother; and her sometime boyfriend Victor Blue. One evening while driving home, Genny hits a nun in full habit, setting off a string of events that reveal a long and twisty history among Genny, Earl, and Victor. Winner of the Chicago Award at the 2012 Chicago International Film Festival. DCP video. (Amy Beste)

Filmmaker Chris Sullivan will be present for audience discussion on Friday and Thursday.

January 25–31

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

## GREGORY CREWDSON: BRIEF ENCOUNTERS

2012, Ben Shapiro, USA, 78 min.

"A delicious eye-opener...a must-see for art lovers."  
—Ronnie Scheib, *Variety*

The haunting, melancholy photographs of Gregory Crewdson describe a shadowy world of small town decay, mystery, and solitude, evoking influences as diverse as *PSYCHO*, *BLUE VELVET*, Edward Hopper, and Diane Arbus. For a behind-the-scenes look at the creative process of one of the most acclaimed photographers of our time, filmmaker Shapiro followed Crewdson's decade-long creation of his epic series *Beneath the Roses*, involving the artist's use of massive sets and large-scale crews on locations in western Massachusetts. HDCAM video. (BS)

January 25–31

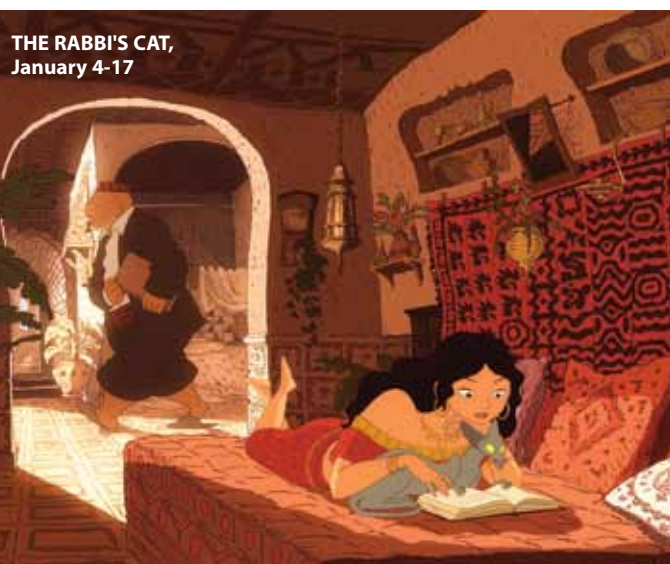
Fri. at 6:00 pm and 8:00 pm;  
Sat. at 5:00 pm;  
Mon. and Thu. at 6:00 pm;  
Tue. and Wed. at 8:30 pm



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TUESDAY 1		WEDNESDAY 2		THURSDAY 3		FRIDAY 4		SATURDAY 5					
Closed – New Year's Day		6:00 HIGH PLAINS DRIFTER (Universal), p. 14 6:00 A LATE QUARTET (Run), p. 14 8:00 SEARCHING FOR SUGAR MAN (Run), p. 14 8:00 THE PAPERBOY (Run), p. 14	6:00 WINCHESTER '73 (Universal), p. 14 6:00 SEARCHING FOR SUGAR MAN (Run), p. 14 7:45 A LATE QUARTET (Run), p. 14 8:00 THE PAPERBOY (Run), p. 14	6:00 THE FLAT (Run), p. 2 6:15 THE RABBI'S CAT (Run), p. 16 8:00 PERSEVERANCE: THE STORY OF DR. BILLY TAYLOR (Stranger), p. 6★ 8:00 THE RABBI'S CAT (Run), p. 16	3:00 HONOR FLIGHT (Stranger), p. 6 3:00 THE RABBI'S CAT (Run), p. 16 4:45 THE RABBI'S CAT (Run), p. 16 5:00 PERSEVERANCE: THE STORY OF DR. BILLY TAYLOR (Stranger), p. 6★ 6:30 THE RABBI'S CAT (Run), p. 16 8:15 THE FLAT (Run), p. 2 8:15 THE RABBI'S CAT (Run), p. 16								
SUNDAY 6		MONDAY 7		TUESDAY 8		WEDNESDAY 9		THURSDAY 10		FRIDAY 11		12	
3:00 THE RABBI'S CAT (Run), p. 16 3:15 HOW TO RE-ESTABLISH A VODKA EMPIRE (Stranger), p. 7 4:45 THE FLAT (Run), p. 2 5:00 BILL'S THUD (Stranger), p. 7★	6:00 THE FLAT (Run), p. 2 6:00 THE RABBI'S CAT (Run), p. 16 7:45 BILL'S THUD (Stranger), p. 7★ 8:00 THE FLAT (Run), p. 2	6:00 THE FLAT (Run), p. 2 6:00 THE RABBI'S CAT (Run), p. 16 7:45 THE RABBI'S CAT (Run), p. 16 8:00 HOW TO RE-ESTABLISH A VODKA EMPIRE (Stranger), p. 7	6:00 HONOR FLIGHT (Stranger), p. 6 6:00 THE RABBI'S CAT (Run), p. 16 7:45 THE FLAT (Run), p. 2 7:45 THE RABBI'S CAT (Run), p. 16	6:00 THE FLAT (Run), p. 2 6:00 THE RABBI'S CAT (Run), p. 16 7:45 THE RABBI'S CAT (Run), p. 16 8:00 THE FLAT (Run), p. 2	6:00 MAX ET LES FERRAILLEURS (Run), p. 11 6:15 THE RABBI'S CAT (Run), p. 16 8:00 THE RABBI'S CAT (Run), p. 16 8:15 THE SHEIK AND I (Stranger), p. 7	3:00 THE IRAN JOB (Stranger), p. 8 3:00 THE RABBI'S CAT (Run), p. 16 4:45 THE SHEIK AND I (Stranger), p. 7 4:45 THE RABBI'S CAT (Run), p. 16 6:30 THE RABBI'S CAT (Run), p. 16 7:15 TESS (Special), p. 5 8:15 MAX ET LES FERRAILLEURS (Run), p. 11							
13		14		15		16		17		18		19	
3:00 CHRONICLE OF A SUMMER (Rouch), p. 4 3:00 THE RABBI'S CAT (Run), p. 16 4:45 BRISE-GLACE (Rouch), p. 4 4:45 MAX ET LES FERRAILLEURS (Run), p. 11	6:00 THE RABBI'S CAT (Run), p. 16 6:30 TESS (Special), p. 5 7:45 MAX ET LES FERRAILLEURS (Run), p. 11	6:00 MAX ET LES FERRAILLEURS (Run), p. 11 6:00 THE RABBI'S CAT (Run), p. 16 7:45 THE RABBI'S CAT (Run), p. 16 8:15 THE IRAN JOB (Stranger), p. 8	6:00 CHRONICLE OF A SUMMER (Rouch), p. 4 6:00 THE RABBI'S CAT (Run), p. 16 7:45 MAX ET LES FERRAILLEURS (Run), p. 11 7:45 THE RABBI'S CAT (Run), p. 16	6:00 MAX ET LES FERRAILLEURS (Run), p. 11 6:00 THE RABBI'S CAT (Run), p. 16 7:45 THE RABBI'S CAT (Run), p. 16 8:15 BRISE-GLACE (Rouch), p. 4	6:00 LA RAFLE (Run), p. 2 6:15 IN BED WITH ULYSSES (Stranger), p. 8 8:00 THE HOUSE I LIVE IN (Special), p. 9 8:15 DIANA VREELAND: THE EYE HAS TO TRAVEL (Run), p. 11	3:00 THE HOUSE I LIVE IN (Special), p. 9 3:15 IN BED WITH ULYSSES (Stranger), p. 8 5:00 BEL BORBA AQUI (Stranger), p. 8 5:15 LA RAFLE (Run), p. 2 7:45 THE HOUSE I LIVE IN (Special), p. 9 7:45 DIANA VREELAND: THE EYE HAS TO TRAVEL (Run), p. 11							
20		21		22		23		24		25		26	
3:00 MOI, UN NOIR + short (Rouch), p. 4 3:00 LA RAFLE (Run), p. 2 5:00 THE LION HUNTERS + short (Rouch), p. 4 5:15 DIANA VREELAND: THE EYE HAS TO TRAVEL (Run), p. 11	6:00 THE HOUSE I LIVE IN (Special), p. 9 6:00 LA RAFLE (Run), p. 2 8:15 BEL BORBA AQUI (Stranger), p. 8 8:15 DIANA VREELAND: THE EYE HAS TO TRAVEL (Run), p. 11	6:00 MOI, UN NOIR + short (Rouch), p. 4 6:00 DIANA VREELAND: THE EYE HAS TO TRAVEL (Run), p. 11 7:45 LA RAFLE (Run), p. 2 8:00 THE HOUSE I LIVE IN (Special), p. 9	6:00 THE HOUSE I LIVE IN (Special), p. 9 6:00 LA RAFLE (Run), p. 2 8:15 IN BED WITH ULYSSES (Stranger), p. 8 8:15 DIANA VREELAND: THE EYE HAS TO TRAVEL (Run), p. 11	6:00 IN BED WITH ULYSSES (Stranger), p. 8 6:00 DIANA VREELAND: THE EYE HAS TO TRAVEL (Run), p. 11 7:45 LA RAFLE (Run), p. 2 7:45 THE LION HUNTERS + short (Rouch), p. 4	6:00 GREGORY CREWDSON: BRIEF ENCOUNTERS (Run), p. 12 6:00 POINT OF ORDER (Revolution), p. 10 7:45 CONSUMING SPIRITS (Run), p. 12★ 8:00 GREGORY CREWDSON: BRIEF ENCOUNTERS (Run), p. 12	3:00 BROOKLYN CASTLE (Special), p. 15 3:15 THE WAITING ROOM (Stranger), p. 9 5:00 THE END OF TIME (Stranger), p. 9 5:00 GREGORY CREWDSON: BRIEF ENCOUNTERS (Run), p. 12 7:30 CONSUMING SPIRITS (Run), p. 12 7:45 TIGER TAIL IN BLUE (Special), p. 10★							
27		28		29		30		31		<div>JAN</div> <div>★ indicates special guest appearance Visit <a href="http://www.siskelfilmcenter.org">www.siskelfilmcenter.org</a> • 164 North State Street.</div> <div>Tickets: Call 800-982-2787 or visit <a href="http://ticketmaster.com">ticketmaster.com</a>. For more information, visit us online at: <a href="http://www.siskelfilmcenter.org">www.siskelfilmcenter.org</a> or call 312-846-2800.</div>			
3:00 BROOKLYN CASTLE (Special), p. 15 3:15 JAGUAR (Run), p. 5 5:00 LITTLE BY LITTLE (Rouch), p. 5 5:00 CONSUMING SPIRITS (Run), p. 12	6:00 THE WAITING ROOM (Stranger), p. 9 6:00 GREGORY CREWDSON: BRIEF ENCOUNTERS (Run), p. 12 7:30 CONSUMING SPIRITS (Run), p. 12 7:45 JAGUAR (Rouch), p. 5	6:00 POINT OF ORDER (Revolution), p. 10★ 6:00 CONSUMING SPIRITS (Run), p. 12 8:30 GREGORY CREWDSON: BRIEF ENCOUNTERS (Run), p. 12	6:00 BROOKLYN CASTLE (Special), p. 15 6:00 CONSUMING SPIRITS (Run), p. 12 8:15 TIGER TAIL IN BLUE (Special), p. 10★ 8:30 GREGORY CREWDSON: BRIEF ENCOUNTERS (Run), p. 12	6:00 GREGORY CREWDSON: BRIEF ENCOUNTERS (Run), p. 12 6:00 LITTLE BY LITTLE (Rouch), p. 5 7:45 CONSUMING SPIRITS (Run), p. 12★ 8:00 THE END OF TIME (Stranger), p. 9									

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JAN 2013

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# 16th Annual European Union Film Festival



THE ANGELS' SHARE

**March 1–28**

The largest festival in the nation showcasing films of European Union nations, the festival annually presents the Chicago premieres of more than 60 new feature films from 27 EU nations. With Ireland in the presidency of the EU, our festival will open with a very special Irish film (still under wraps), and Ireland gets additional coverage with *STELLA DAYS* (starring Martin Sheen) and *DEATH OF A SUPERHERO*.

Whether you long for a glimpse of Greece (check out the comically poignant *MAGIC HOUR*) or a cutting-edge star-crossed romance (*FAITH, LOVE & WHISKEY* from Bulgaria), or a whacko feminist comedy (*PERFECT DAYS* from the Czech Republic), we have a film for you. In fact, we have a lot of films for you.

The festival closes on March 28 with Ken Loach's new Scottish-themed comedy *THE ANGELS' SHARE*, the crowd-pleasing sensation of the 2012 Cannes Film Festival. Be there!

## CONTINUING JANUARY

### A LATE QUARTET

2012, Yaron Zilberman, USA, 105 min.  
With Philip Seymour Hoffmann, Christopher Walken, Catherine Keener

The public and private lives of the four members of a famous string quartet. 35mm.

**December 28—January 3**

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

### THE PAPERBOY

2012, Lee Daniels, USA, 107 min.  
With Matthew McConaughey, Nicole Kidman, Zac Efron, John Cusack

Simultaneously a comedy, a mystery/thriller, and a Southern gothic potboiler. 35mm.

**December 28—January 3**

Fri., Wed., and Thu. at 8:00 pm; Sat. at 3:00 pm

### SEARCHING FOR SUGAR MAN

2012, Malik Bendjelloul, Sweden/UK, 86 min.

The search for a long-lost musician becomes a great real-life mystery yarn. 35mm.

**December 28—January 3**

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

Universal Pictures

### WINCHESTER '73

1950, Anthony Mann, USA, 92 min.  
With James Stewart, Shelley Winters

**Sunday, December 30, 3:00 pm**

**Thursday, January 3, 6:00 pm**

A cowboy wins a prized Winchester rifle, only to have it stolen by his rival. 35mm.

Universal Pictures

### HIGH PLAINS DRIFTER

1973, Clint Eastwood, USA, 105 min.  
With Clint Eastwood, Verna Bloom

**Sunday, December 30, 5:00 pm**

**Wednesday, January 2, 6:00 pm**

A mysterious stranger wreaks havoc on a Western town with a guilty secret. 35mm widescreen.

Gene Siskel Film Center and SPLASH,  
A Sun-Times Publication, Present



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## Nominations Panel

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BACK BY POPULAR DEMAND!

# BROOKLYN CASTLE

2012, Katie Dellamaggiore, USA, 101 min.

**Saturday, January 26, 3:00 pm;  
Sunday, January 27, 3:00 pm  
Wednesday, January 30, 6:00 pm**

"Marvelous... I don't know diddly about chess, and I still loved it."—Michael Phillips, *Chicago Tribune*

BROOKLYN CASTLE follows the dramatic story of how a new chess program at a failing Brooklyn inner-city middle school becomes the driving force in the lives of at-risk kids, most from families below the poverty level. Prodigy players including Rochelle, Justus, Pobo, and Alexis are poised for the opportunities of a lifetime just as their school's hard-won success is threatened by budget cuts. HDCAM video. (BS)

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- \$5 admission to the spring and fall lecture series
- \$10 discount on an Art Institute of Chicago membership
- Four free popcorns
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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.
- 4) Call 312-846-2600 during business hours, 9:00 am-5:00 pm, Monday-Friday.

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receive email alerts!

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- Invitations to special events •
- Email-only offers

### Three easy ways to join our email list:

- 1) Email Jason Hyde at [jhyde@saic.edu](mailto: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](http://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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**Take the CTA!**

The Gene Siskel Film Center is located one-half block south of the State/Lake L (brown, green, orange, pink, and purple lines), and just outside of the Lake red line subway stop. We are also located on a number of State Street buslines. For more information, call the CTA at 312-836-7000.

**Tickets:**

\$11 General Admission; \$7 Students; \$6 Members; Film Center tickets are available at all Ticketmaster outlets for a \$2.25 surcharge plus a \$3.35 handling fee. Call (800) 982-2787 to purchase tickets and for a list of outlets.

**CHICAGO PREMIERE!**

# The Rabbi's Cat

(LE CHAT DU RABBIN)

2011, Antoine Delesvaux and Joann Sfar, France, 89 min.

"Colorful, witty and inspired."—Boyd Van Hoeij, *Variety*

Adapted from the quirky French comic books of Joann Sfar, this delightful adult-targeted animation is set in Algiers in 1920, where a rabbi's lean and feisty cat miraculously gains the gift of speech. His crush on his master's voluptuous daughter temporarily thwarted, the curious feline becomes party to the rabbi's adventures on a trip through the Sahara in search of a lost Ethiopian city. Filmmakers Delesvaux (GAINSBURG) and Sfar stir up a wild and provocative mix of cultural and religious confrontations mediated by humor. In French with English subtitles. DCP video. (BS)

*Note: This film is unsuitable for younger audiences due to sexual references and some graphic violence.*

**Two-week run!**

**January 4–17**

**Fri. at 6:15 pm and 8:00 pm;**

**Sat. at 3:00 pm, 4:45 pm, and 6:30 pm (plus 8:15 pm on 1/5);**

**Sun. at 3:00 pm;**

**Mon. at 6:00 pm;**

**Tue.-Thu. at 6:00 pm and 7:45 pm**

