

GENE SISKEL
**FILM
CENTER**

Chicago's Premier Movie Theater

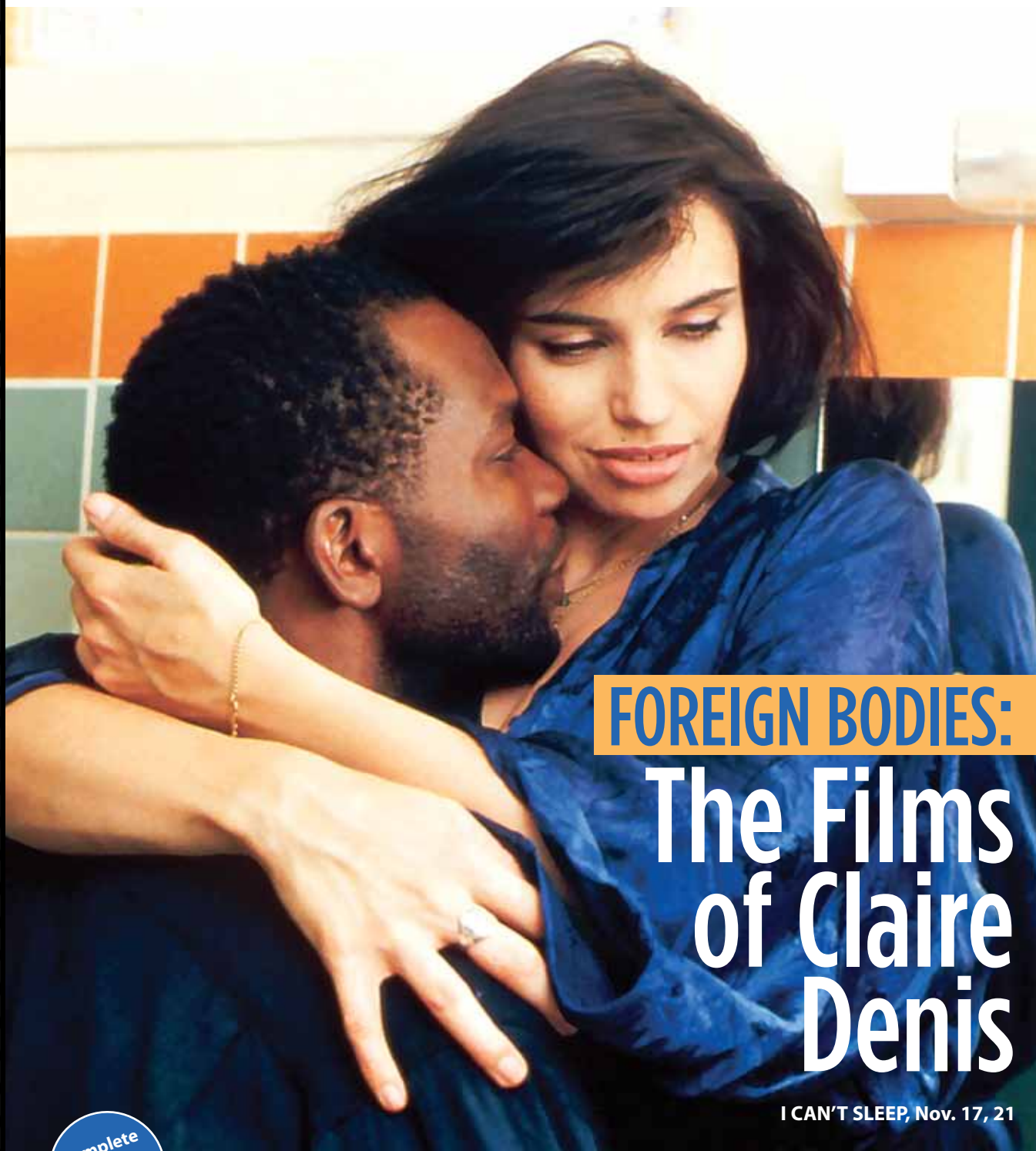
a public program of the



School of the Art Institute
of Chicago

NOV 2013

GAZETTE ■ Vol. 41, No. 11



FOREIGN BODIES:

**The Films
of Claire
Denis**

I CAN'T SLEEP, Nov. 17, 21

Complete
schedule
on page 3

ALSO: ŽIŽEK, MARKER, GODARD

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CHICAGO PREMIERE! MARK KENDALL IN PERSON!

LA CAMIONETA



2012, Mark Kendall, USA/Guatemala, 71 min.

"Featuring sharply intuitive camerawork, the film looks great...Kendall's eye for untold stories marks him as a name to watch."—Andrew Barker, *Variety*

Subtitled "The Story of One American School Bus," this critically acclaimed documentary uses the title vehicle as an effective device to illuminate aspects of Latino life usually overlooked by northern eyes. Like many discarded U.S. school buses, this one finds a second life south of the border, as it is auctioned off in Pennsylvania, driven across Mexico, lovingly and gaudily redecorated, and bought by a Guatemalan family man for whom it will bring financial security as long as he doesn't become one of the hundreds of local bus drivers regularly murdered by extortionists. In English and Spanish with English subtitles. HDCAM video. (MR)

Director Mark Kendall will be present for audience discussion on Saturday, Sunday, Monday, and Tuesday.

November 1—6

Fri., Mon., and Wed. at 6:00 pm;

Sat. at 5:30 pm;

Sun. at 3:00 pm;

Tue. at 8:30 pm

NEW RESTORATION!

STEVE JAMES AND ROBERT K. ELDER IN PERSON!

LE JOLI MAI

"Astonishing even today...
one of the most influential
movies that you have
likely never seen."

—J. Hoberman, *Artinfo*

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

Narrated by Simone Signoret

Long unavailable, previously released in the U.S. in a 124-minute version that removed much of the original's political bite, Marker's legendary masterpiece is now being shown in a digital restoration supervised by Marker in 2009. Filtered through Marker's inimitable essayistic sensibility, this portrait of Paris in the spring of 1962 looks affectionately but often acerbically at a city adrift among the upheavals of massive urban renewal and the aftershocks of the recently concluded Algerian war. In English and French with English subtitles. DCP digital. (MR)

Acclaimed filmmaker Steve James (*HOOP DREAMS, THE INTERRUPTERS*), who selected *LE JOLI MAI* as his entry in Robert K. Elder's recent book *The Best Film You've Never Seen*, will be present for a discussion moderated by Elder at the 7:30 pm screening on Saturday.

November 8—14

Fri., Tue., and Thu. at 7:45 pm;

Sat. at 2:30 pm and 7:30 pm;

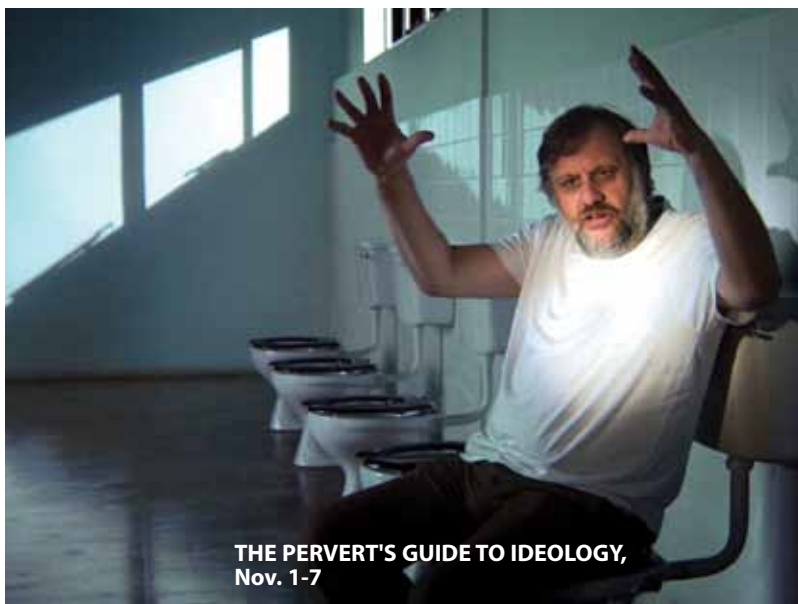
Sun. at 4:45 pm;

Mon. and Wed. at 6:30 pm

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THE PERVERT'S GUIDE TO IDEOLOGY,
Nov. 1-7



AMERICAN PROMISE
Nov. 22-27

FRIDAY 1

6:00 **LA CAMIONETA** (Run), p. 2
6:00 **ROPE** (Rep), p. 7
7:30 **THE PERVERT'S GUIDE TO IDEOLOGY** (Run), p. 5
7:45 **CAPE FEAR** (Enemies), p. 12

SATURDAY 2

3:00 **THE PERVERT'S GUIDE TO IDEOLOGY** (Run), p. 5
3:30 **STRANGERS ON A TRAIN** (Rep), p. 7
5:30 **LA CAMIONETA** (Run), p. 2★
5:30 **ROPE** (Rep), p. 7
7:30 **CHILDREN WITHOUT PARENTS** (Special), p. 5★
7:30 **THE PERVERT'S GUIDE TO IDEOLOGY** (Run), p. 5

SUNDAY 3

3:00 **CHOCOLAT** (Denis), p. 8
3:00 **LA CAMIONETA** (Run), p. 2★
5:00 **WHITE MATERIAL** (Denis), p. 9
5:00 **THE PERVERT'S GUIDE TO IDEOLOGY** (Run), p. 5

MONDAY 4

6:00 **LA CAMIONETA** (Run), p. 2★
6:30 **THE PERVERT'S GUIDE TO IDEOLOGY** (Run), p. 5
7:45 **CHILDREN WITHOUT PARENTS** (Special), p. 5★

TUESDAY 5

6:00 **CAPE FEAR** (Enemies), p. 12★
6:00 **THE PERVERT'S GUIDE TO IDEOLOGY** (Run), p. 5
8:30 **LA CAMIONETA** (Run), p. 2★

WEDNESDAY 6

6:00 **STRANGERS ON A TRAIN** (Rep), p. 7
6:00 **LA CAMIONETA** (Run), p. 2
7:30 **THE PERVERT'S GUIDE TO IDEOLOGY** (Run), p. 5
8:00 **WHITE MATERIAL** (Denis), p. 9

THURSDAY 7

6:00 **Now: The Body and the Screen** (CATE), p. 4★
6:00 **THE PERVERT'S GUIDE TO IDEOLOGY** (Run), p. 5
8:15 **THE GROCER + short** (Special), p. 14
8:30 **CHOCOLAT** (Denis), p. 8

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6:00 **THE MOTEL LIFE** (Run), p. 4
6:00 **BEAU TRAVAIL** (Denis), p. 9
7:45 **LE JOLI MAI** (Run), p. 2
8:15 **SOLE SURVIVOR** (Run), p. 15★

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2:30 **LE JOLI MAI** (Run), p. 2
3:00 **SOLE SURVIVOR** (Run), p. 15★
5:15 **THE MOTEL LIFE** (Run), p. 4
5:15 **TRUE ROMANCE** (Enemies), p. 12
7:00 **SOLE SURVIVOR** (Run), p. 15
7:30 **LE JOLI MAI** (Run), p. 2★
8:45 **THE MOTEL LIFE** (Run), p. 4

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3:00 **BEAU TRAVAIL** (Denis), p. 9
3:00 **THE MOTEL LIFE** (Run), p. 4
4:45 **LE JOLI MAI** (Run), p. 2
4:45 **NENETTE ET BONI** (Denis), p. 9

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6:00 **THE MOTEL LIFE** (Run), p. 4
6:30 **LE JOLI MAI** (Run), p. 2
7:45 **SOLE SURVIVOR** (Run), p. 15★

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6:00 **TRUE ROMANCE** (Enemies), p. 12★
6:00 **THE MOTEL LIFE** (Run), p. 4
7:45 **LE JOLI MAI** (Run), p. 2

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6:00 **NENETTE ET BONI** (Denis), p. 9
6:30 **LE JOLI MAI** (Run), p. 2
8:00 **THE MOTEL LIFE** (Run), p. 4

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6:00 **NATURAL LIFE** (CATE), p. 4★
6:00 **SOLE SURVIVOR** (Run), p. 15
7:45 **LE JOLI MAI** (Run), p. 2
8:15 **THE MOTEL LIFE** (Run), p. 4

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6:00 **DAYS OF HEAVEN** (Rep), p. 7
6:00 **HERB & DOROTHY** (Special), p. 13
7:45 **CITY OF GOD** (Enemies), p. 12
8:00 **HERB & DOROTHY SOX50** (Run), p. 13★

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3:00 **HERB & DOROTHY SOX50** (Run), p. 13★
3:15 **NORTHERN LIGHTS** (Rep), p. 7
5:15 **DAYS OF HEAVEN** (Rep), p. 7
5:15 **HERB & DOROTHY** (Special), p. 13
7:45 **NORTHERN LIGHTS** (Rep), p. 7
7:45 **HERB & DOROTHY SOX50** (Run), p. 13

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3:00 **I CAN'T SLEEP** (Denis), p. 10
3:00 **HERB & DOROTHY SOX50** (Run), p. 13
4:45 **HERB & DOROTHY SOX50** (Run), p. 13
5:15 **TROUBLE EVERY DAY** (Denis), p. 10

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6:00 **NORTHERN LIGHTS** (Rep), p. 7
6:00 **HERB & DOROTHY SOX50** (Run), p. 13
7:45 **HERB & DOROTHY SOX50** (Run), p. 13
8:00 **TROUBLE EVERY DAY** (Denis), p. 10

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6:00 **CITY OF GOD** (Enemies), p. 12★
6:00 **HERB & DOROTHY SOX50** (Run), p. 13
7:45 **HERB & DOROTHY SOX50** (Run), p. 13

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Theaters closed.

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6:00 **HERB & DOROTHY SOX50** (Run), p. 13
7:45 **HERB & DOROTHY SOX50** (Run), p. 13
8:00 **I CAN'T SLEEP** (Denis), p. 10

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5:00 **AMERICAN PROMISE** (Run), p. 16★
6:00 **AMERICAN PSYCHO** (Enemies), p. 13
8:00 **OH BOY** (Special), p. 14★
8:00 **AMERICAN PROMISE** (Run), p. 16

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2:00 **AMERICAN PROMISE** (Run), p. 16★
3:00 **NOSFERATU: PHANTOM OF THE NIGHT** (Rep), p. 7
5:00 **AMERICAN PROMISE** (Run), p. 16★
5:15 **BYZANTIUM** (Rep), p. 7
7:45 **NOSFERATU: PHANTOM OF THE NIGHT** (Rep), p. 7
8:00 **AMERICAN PROMISE** (Run), p. 16★

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2:00 **AMERICAN PROMISE** (Run), p. 16
3:00 **35 SHOTS OF RUM** (Denis), p. 10
5:00 **AMERICAN PROMISE** (Run), p. 16★
5:00 **NO FEAR, NO DIE** (Denis), p. 11

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6:00 **NO FEAR, NO DIE** (Denis), p. 11
6:30 **AMERICAN PROMISE** (Run), p. 16
7:45 **BYZANTIUM** (Rep), p. 7

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6:00 **AMERICAN PSYCHO** (Enemies), p. 13★
6:00 **AMERICAN PROMISE** (Run), p. 16
8:30 **AMERICAN PROMISE** (Run), p. 16

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6:00 **35 SHOTS OF RUM** (Denis), p. 10
6:00 **AMERICAN PROMISE** (Run), p. 16
8:00 **NOSFERATU: PHANTOM OF THE NIGHT** (Rep), p. 7
8:30 **AMERICAN PROMISE** (Run), p. 16

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Theaters closed—Thanksgiving

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3:00 **THE RED SHOES** (Rep), p. 7
3:30 **BASTARDS** (Run/Denis), p. 11
5:30 **BLACK NARCISSUS** (Rep), p. 7
5:30 **CONTEMPT** (Run), p. 6
7:45 **LENNY COOKE** (Run), p. 14★
7:45 **THE SERVANT** (Run), p. 6

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3:00 **THE INTRUDER** (Denis), p. 11
3:15 **THE SERVANT** (Run), p. 6
5:30 **CONTEMPT** (Run), p. 6
5:30 **BASTARDS** (Run/Denis), p. 11
7:45 **BASTARDS** (Run/Denis), p. 11
8:00 **LENNY COOKE** (Run), p. 14

DECEMBER 1

3:00 **CONTEMPT** (Run), p. 6
3:15 **BASTARDS** (Run/Denis), p. 11
5:00 **THE SERVANT** (Run), p. 6
5:00 **BASTARDS** (Run/Denis), p. 11
7:15 **LENNY COOKE** (Run), p. 14
7:15 **CONTEMPT** (Run), p. 6

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6:00 **CONTEMPT** (Run), p. 6
6:00 **BLACK NARCISSUS** (Rep), p. 7
8:00 **LENNY COOKE** (Run), p. 14
8:00 **THE SERVANT** (Run), p. 6

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6:00 **THE RED SHOES** (Rep), p. 7
6:15 **THE SERVANT** (Run), p. 6
8:30 **LENNY COOKE** (Run), p. 14
8:30 **CONTEMPT** (Run), p. 6

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6:00 **CONTEMPT** (Run), p. 6
6:15 **LENNY COOKE** (Run), p. 14
8:00 **THE SERVANT** (Run), p. 6
8:00 **BASTARDS** (Run/Denis), p. 11

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6:00 **THE INTRUDER** (Denis), p. 11
6:15 **THE SERVANT** (Run), p. 6
8:30 **CONTEMPT** (Run), p. 6
8:30 **LENNY COOKE** (Run), p. 14

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★ indicates special guest appearance
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CONVERSATIONS AT THE EDGE



Two juxtaposed images from **NATURAL LIFE**, November 14

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/>

Curator Jennifer Chan in person!

Now: **The Body and the Screen**

1973-2013, Various directors, Various nations,, ca. 60 min.

Thursday, November 7, 6:00 pm

In the early days of video, artists explored the camera's influence on the way we understand ourselves by mixing performance and instantaneous playback. In a seminal example, Lynda Benglis directed, questioned, and even kissed a screen image of her own self in the 1973 video *Now*. Curated

by new media artist Jennifer Chan, this program extends *Now's* themes into the era after the internet, showcasing politicized, carnal videos by artists Alexandra Gorczyński, Georges Jacotey, Jaakko Pallasvu, Faith Holland, Eduardo Menz, Ei Jane Janet Lin, and more. Multiple formats. (Jennifer Chan)

Tirtza Even in person!
 Special preview screening!

NATURAL LIFE

2013, Tirtza Even, USA, ca. 85 min.

Thursday, November 14, 6:00 pm

For more than 15 years, video artist and documentary filmmaker Tirtza Even has created a body of work that addresses an array of complex social and political issues in Palestine, Turkey, Spain, Germany, and the U.S. She presents a special preview of her latest project, a feature-length documentary about six individuals who, as youths, received the most severe sentence given to convicted adults—"natural life," or life without parole. *NATURAL LIFE* was produced alongside and with the support of the legal efforts of the Law Offices of Deborah LaBelle. Digital file. (Raven Munsell)



November 8-14

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

CHICAGO PREMIERE!

THE MOTEL LIFE

2012, Alan Polsky and Gabe Polsky, USA, 85 min.
 With Emile Hirsch, Stephen Dorff, Dakota Fanning, Kris Kristofferson

"Reminiscent of Raymond Carver stories and Edward Hopper images, with a solid cast, a great cinematographer and some inspired animation."—Dan Fainaru, *Screen Daily*

Two orphaned brothers with a history of bad breaks look to outrun the hand of fate in this neo-noir drenched in Western Americana. The co-directing Polsky brothers, former Chicagoans and producers of Herzog's *THE BAD LIEUTENANT*, bring gritty poignancy to this tale of brotherly love based on Willy Vlautin's novel. Wintry rural Nevada is the background as a tragedy sets Frank (Hirsch) and Jerry Lee (Dorff) on the run from the law with only the stories in their heads for solace. DCP digital. (BS)

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CHICAGO PREMIERE!

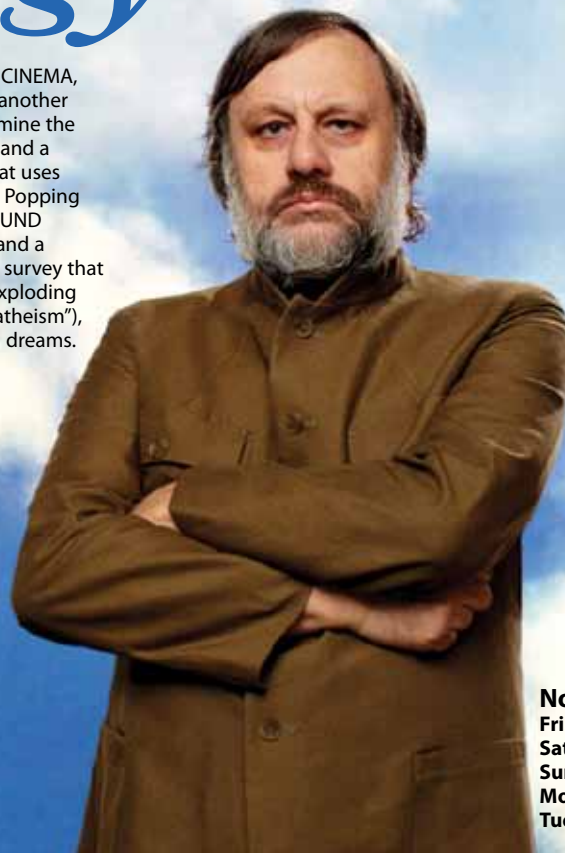
The Pervert's Guide to Ideology

2012, Sophie Fiennes, UK/Ireland, 134 min.
With Slavoj Žižek

In the follow-up to their cult hit *THE PERVERT'S GUIDE TO CINEMA*, director Fiennes and philosopher/provocateur Žižek take another stimulating stroll through film history. This time they examine the ways in which movies can be used as both an instrument and a critique of ideology—that seductive tool of the system that uses our desires to make us freely choose our lack of freedom. Popping up in such pomposity-deflating guises as a nun in *THE SOUND OF MUSIC*, a Milk Bar patron in *A CLOCKWORK ORANGE*, and a lifeboat-clinger in *TITANIC*, Žižek launches a wide-ranging survey that parses superbly selected clips, zaps us with assumption-exploding zingers (“Christianity is much more atheist than ordinary atheism”), and exhorts us to take back the power to choose our own dreams. HDCAM digital. (MR)

“Riveting and often hilarious...
Intellectual rock star Slavoj Žižek
dishes out another action-packed
lesson in film history
and Marxist dialectics.”

—Jordan Mintzer,
Hollywood Reporter



November 1—7
Fri. and Wed. at 7:30 pm;
Sat. at 3:00 pm and 7:30 pm;
Sun. at 5:00 pm;
Mon. at 6:30 pm;
Tue. and Thu. at 6:00 pm

CHICAGO PREMIERE!
CASEY PUCCINI IN PERSON!



2013, Casey Puccini, USA, 79 min. With Bryn Packard, Sasha Gioppo

Saturday, November 2, 7:30 pm | Monday, November 4, 7:45 pm

In this daring work of autobiographical fiction, director Puccini, an SAIC graduate, explores the contentious relationship of four self-centered adult siblings dismantling their father's household in the wake of his recent suicide. Bursts of black comedy and zany surrealism punctuate the drama as Tanya (Jeff Award-winning Gioppo) and her three brothers rehash childhood traumas, grudges, and secrets. DCP digital. (BS)

Director Casey Puccini will be present for audience discussion at both screenings.

164 North State Street. Tickets: 800-982-2787 or visit ticketmaster.com. For more information, visit us online at: www.siskelfilmcenter.org or call 312-846-2800.

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Happy Anniversary, Art House Classics!

The 50th anniversary of two quintessential art house classics is commemorated with week-long runs of new digital restorations.

NEW RESTORATION!

CONTEMPT

(LE MÉPRIS)

1963, Jean-Luc Godard, France, 103 min.

With Brigitte Bardot, Michel Piccoli

Widely panned on its first release, CONTEMPT is now considered by many to be Godard's finest film; Colin McCabe in *Sight & Sound* went so far as to call it "the greatest work of art produced in postwar Europe." The marriage of a self-conscious screenwriter (Piccoli) and his spontaneous wife (Bardot) deteriorates during the seaside shooting of a film version of Homer's *Odyssey*, directed by Fritz Lang (playing himself) and produced by a crass American mogul (Jack Palance). In French, English, German, and Italian with English subtitles. DCP digital widescreen. (MR)

November 29—December 5

Fri. and Sat. at 5:30 pm;

Sun. at 3:00 pm and 7:15 pm;

Mon. and Wed. at 6:00 pm;

Tue. and Thu. at 8:30 pm

"Brilliant, romantic and genuinely tragic. It's also one of the greatest films ever made about the actual process of moviemaking."

—Martin Scorsese

"One of the masterworks of modern cinema."

—Phillip Lopate, *The New York Times*



NEW RESTORATION!

THE SERVANT

1963, Joseph Losey, UK, 116 min.

With Dirk Bogarde, James Fox

"Not even the passage of half a century has taken the frozen edge off this brilliantly icy film."—Kenneth Turan, *Los Angeles Times*

A masterpiece steeped in sexual ambiguity, class inequity, and lust for personal power, *THE SERVANT* matches Losey's trademark obsessions with Harold Pinter's dark web of a script. Class barriers take a perilous tumble when Tony (Fox), an indolent upper-class twit, succumbs to the controlling ministrations of his new manservant Barrett (Bogarde). Steamy innuendo reigns as the servant infiltrates the most intimate aspects of his master's life, and dangles a seductive trollop of a kitchen maid (Sarah Miles) as the bait that sweetens the trap. DCP digital. (BS)

November 29—December 5

Fri. at 7:45 pm; Sat. at 3:15 pm; Sun. at 5:00 pm;

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

ART HOUSE DISCOUNT!

Buy a ticket to any screening of CONTEMPT or THE SERVANT, and get a ticket to any screening of the other film at this discount rate (tickets must be purchased at the same time): General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second film only.)

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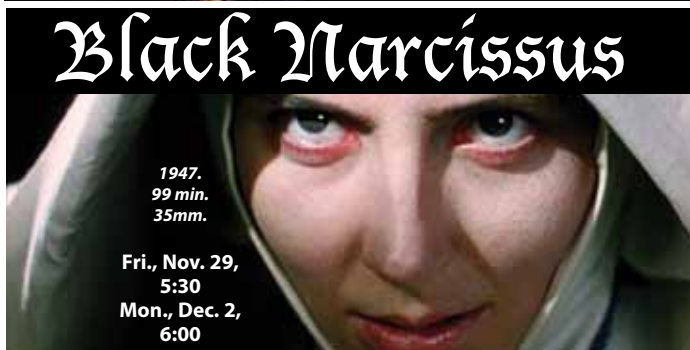
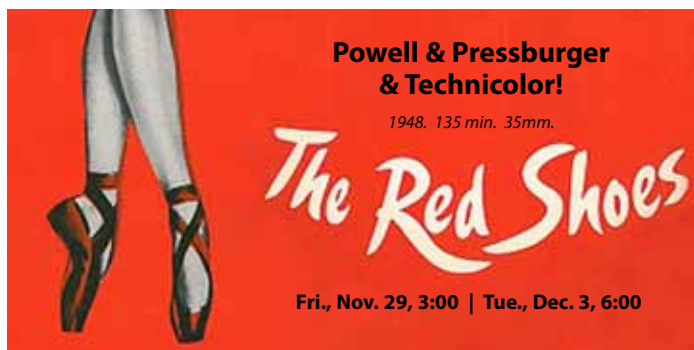
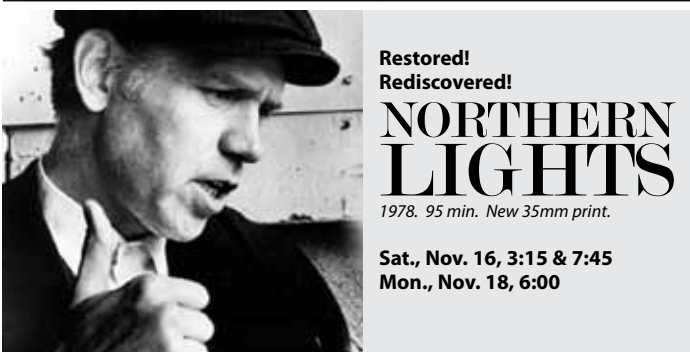
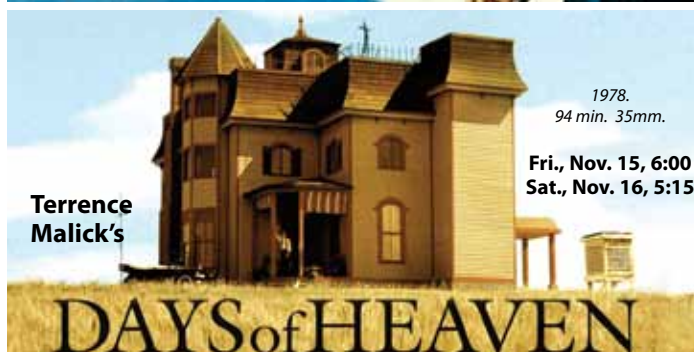
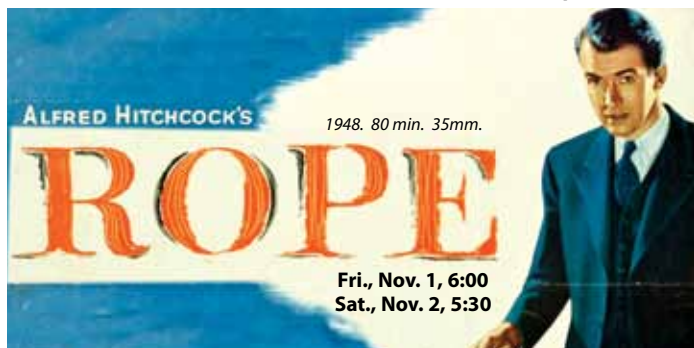
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REPERTORY

NOVEMBER

For full descriptions, visit our website siskelfilmcenter.org



REPERTORY DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first Repertory film on any Saturday in November (or Friday, November 29), and get a ticket for the second Repertory film that day at this discount rate (tickets must be purchased at the same time): General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second film only.)

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FOREIGN BODIES: The Films of Claire Denis

"There's no better filmmaker working in the world right now."

—Nick James, *Sight and Sound* (2010)

From November 3 through December 5, the Gene Siskel Film Center, in partnership with the Cultural Services of the French Consulate, presents *Foreign Bodies: The Films of Claire Denis*, a ten-film series featuring imported archival 35mm prints from the Institut Français and the first Chicago run of the director's latest film, *BASTARDS*.

Born in Paris in 1948, Denis spent most of her childhood in West Africa, where her father served as a French colonial official. After attending the renowned IDHEC film school in Paris, she served a long apprenticeship as assistant director to such idiosyncratic auteurs as Dusan Makavejev, Jacques Rivette, Wim Wenders, and Jim Jarmusch. Her first film, *CHOCOLAT*, was released in 1988 to widespread critical acclaim.

Denis's output has been adventurously eclectic, embracing a wide range of genres and visual styles. Still, certain recurring preoccupations stand out. Her films emphasize the perspectives of outsiders, especially immigrants and foreigners. She often centers on black characters (especially Africans) and on male characters (especially black males). The charged presence of the body, especially the male body, is a major concern (and pleasure) of her films. Actor Grégoire Colin remarked, "She films male bodies as if she were a homosexual man."

Whether gritty or elegant, Denis's visual style is tactile and sensual. As one critic noted, "Her camera doesn't just capture; it caresses." That all-embracing sensuality also determines Denis's fragmentary and elliptical approach to narrative, privileging the sensory impact of the moment over clarity of story and psychological motivation, but in ways that are intriguing and invigorating rather than incoherent. As the editors of *Reverse Angle* wrote in the preface to their valuable special issue on Denis, "She chooses to please rather than pillory her audience, invite them into a dialogue around images rather than read sermons from on high."



CHOCOLAT, November 3, 7

Special thanks to Florence Almonzini, French Embassy – Cultural Services (New York); Fabrice Rozie and Laurence Geannopulos, Cultural Services of the French Consulate (Chicago).

—Martin Rubin



INSTITUT
FRANÇAIS

New 35mm print!

CHOCOLAT

1988, Claire Denis, France, 105 min.

With Giulia Boschì, Isaach de Bankolé

Sunday, November 3, 3:00 pm
Thursday, November 7, 8:30 pm

Based partly on her childhood experiences in Africa, Denis's acclaimed first film centers on a young French girl; her colonial-official father; her beautiful, restless mother; and their handsome house servant Protée (de Bankolé). The film's most remarkable passages deal with the unacknowledged sexual tension between Protée and his mistress, and with the special companionship between Protée and the young girl. A grounded airplane brings a group of outsiders who upset the household's precarious equilibrium. In French with English subtitles. 35mm. (MR)

DENIS DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first Claire Denis film on any Sunday in November (or Saturday, November 30), and get a ticket for a second Denis film that day at this discount rate (tickets must be purchased at the same time): General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second film only.)

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WHITE MATERIAL, November 3, 6



BEAU TRAVAIL, November 8, 10



NENETTE ET BONI, November 10, 13

WHITE MATERIAL

2009, Claire Denis, France, 100 min.
With Isabelle Huppert, Isaach De Bankolé

Sunday, November 3, 5:00 pm
Wednesday, November 6, 8:00 pm

Denis returns to Africa—the setting of her first film *CHOCOLAT* (and of her own childhood)—for a harrowing heart-of-darkness tale about white colonialists losing their grip on both sanity and political power. Based loosely on Doris Lessing's novel *The Grass is Singing*, the film gives Huppert a tailor-made role as a settler in an unnamed African country who refuses to abandon her coffee plantation when a violent rebellion overruns the area. In French with English subtitles. 35mm widescreen print courtesy of the Institut Français. (MR)

BEAU TRAVAIL

1999, Claire Denis, France, 90 min.
With Denis Lavant, Grégoire Colin

Friday, November 8, 6:00 pm
Sunday, November 10, 3:00 pm

Considered by many to be Denis's finest film, *BEAU TRAVAIL* is a haunting tragedy drenched with male eroticism and cast in the form of a languorous tropical dream. The story is based loosely on Melville's *Billy Budd*, transposed to a remote East African outpost of the Foreign Legion and told from the villain's point of view. Brooding, craggy Sgt. Galoup (Lavant) recounts his obsession with a pure-hearted recruit (Colin) who attracts Galoup's attention, then his jealousy, and finally his murderous hatred. In French with English subtitles. Archival 35mm print courtesy of the Institut Français. (MR)

NENETTE ET BONI

1996, Claire Denis, France, 103 min.
With Grégoire Colin, Alice Houri

Sunday, November 10, 4:45 pm;
Wednesday, November 13, 6:00 pm

Denis's style is at its most supple and sensuous in this impressionistic portrait of a spiky sibling relationship. Boni (Colin of *BEAU TRAVAIL*) is a pizza maker whose crude erotic fantasies about the luscious wife (Valeria Bruni-Tedeschi) of a doting baker (Vincent Gallo) are interrupted by the unexpected arrival of his 15-year-old sister Nenette—runaway, resentful, and irrevocably pregnant. She doesn't want the baby, but it may be the catalyst to bring Boni out of his shell. In French with English subtitles. 35mm. (MR)

Claire Denis continues
on next page

The Films of Claire Denis

CONTINUED

I CAN'T SLEEP

(J'AI PAS SOMMEIL)

1994, Claire Denis, France, 112 min.

With Katerina Golubeva, Richard Courcet

Sunday, November 17, 3:00 pm

Thursday, November 21, 8:00 pm

A lithe Lithuanian actress (Golubeva), a beautiful black drag queen (Courcet), a restless West Indian musician (Alex Descas), and his estranged wife (Béatrice Dalle) are among the characters in this moody neo-noir inspired by a real case involving a "granny killer" who preyed upon elderly women. *I CAN'T SLEEP* makes resonant use of its summer-in-the-city atmosphere and its locations in Paris's 18th arrondissement, a patchwork district of steep, skewed streets. In French with English subtitles. Archival 35mm print courtesy of the Institut Français. (MR)



I CAN'T SLEEP, November 17, 21

New 35mm print!

TROUBLE EVERY DAY

2001, Claire Denis, France, 101 min.

With Vincent Gallo, Béatrice Dalle

Sunday, November 17, 5:15 pm

Monday, November 18, 8:00 pm

Denis's most controversial, divisive film transposes some of her recurring themes and performers into the framework of an erotic splatter film. The film parallels two characters—an American (Gallo) on honeymoon in Paris, and a Frenchwoman (Dalle) imprisoned by her scientist husband (Alex Descas). Both are struggling with a drug-induced affliction that yokes sexual hunger with a literal hunger for flesh—seen in two harrowing scenes whose over-the-top blood-letting led one critic to compare them to action-painting. In French and English with English subtitles. 35mm. (MR)



TROUBLE EVERY DAY, November 17, 18

35 SHOTS OF RUM

(35 RHUMS)

2009, Claire Denis, France, 100 min.

With Alex Descas, Mati Diop

Sunday, November 24, 3:00 pm

Wednesday, November 27, 6:00 pm

Inspired by Yasujiro Ozu's *LATE SPRING*, the story centers on the close bond between African-born train engineer Lionel (Descas) and his devoted daughter Jo (Diop)—a bond that he realizes must be severed for his daughter's good. One of Denis's best-reviewed and most audience-friendly films, *35 SHOTS OF RUM* retains her elliptical narrative strategies and political preoccupations but clearly subordinates them to the deep emotional currents among the characters. In French with English subtitles. Archival 35mm print courtesy of the Institut Français. (MR)



35 SHOTS OF RUM, November 24, 27

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NO FEAR NO DIE, November 24, 25

NO FEAR, NO DIE

(S'EN FOUT LA MORT)

1990, Claire Denis, France, 90 min.

With Isaach de Bankolé, Alex Descas

Sunday, November 24, 5:00 pm

Monday, November 25, 6:00 pm

Filmed in a documentary-like, hand-held style, Denis's rarely screened second feature centers on the bond between two black men, the volatile African Dah (de Bankolé) and the quietly intense West Indian Jocelyn (Descas), who are hired by a sleazy French restaurateur (Jean-Claude Brialy) to stage illegal cockfights. Note: The film contains potentially disturbing cockfight scenes. In French with English subtitles. Archival 35mm print courtesy of the Institut Français. (MR)



THE INTRUDER, November 30, December 5

THE INTRUDER

(L'INTRUS)

2004, Claire Denis, France, 130 min.

With Michel Subor, Grégoire Colin, Béatrice Dalle

Saturday, November 30, 3:00 pm

Thursday, December 5, 6:00 pm

This metaphysical adventure tale is an indescribably rich and strange mixture of Robert Louis Stevenson, F.W. Murnau, and philosopher Jean-Luc Nancy. The title might refer to the burglars and smugglers who bedevil an aging loner (Subor) in his snowy mountain retreat, or to the heart transplant he obtains on the black market, or to the hero himself, as he sets off to the South Seas in search of his lost son. In French with English subtitles. Archival 35mm widescreen print courtesy of the Institut Français. (MR)

BASTARDS



(LES SALUDS)
2013, Claire Denis, France, 97 min.
With Vincent Lindon, Chiara Mastroianni

Loosely inspired by Faulkner's novel *Sanctuary*, BASTARDS introduces themes of infidelity, suicide, corporate greed, revenge, and incest along with some of the most startlingly beautiful imagery of Denis's career. One man's death sets off the chain reaction that puts others in scheming motion and threatens to uncover dark family secrets. The lobby and marble staircase of an atmospheric Paris apartment building are symbolically central to a story in which characters rarely penetrate the inner spaces of each other's lives. In French with English subtitles. DCP digital. (BS)

November 29–December 4

Fri. at 3:30 pm;
Sat. at 5:30 pm and 7:45 pm;
Sun. at 3:15 pm and 5:00 pm;
Wed. at 8:00 pm

**FIRST
CHICAGO
RUN!**

PUBLIC ENEMIES

THE GANGSTER / CRIME FILM

Lecturer: Laurence Knapp

From August 30 through December 10, we offer a series of fourteen programs entitled *Public Enemies: The Gangster/Crime Film*, with weekly Tuesday lecture/discussions by Laurence Knapp, professor at Oakton Community College and author/editor of books on Clint Eastwood, David Fincher, and Ridley Scott. 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. Knapp's lecture. Admission to all *Public Enemies* programs is \$5 for Film Center members; usual admission prices apply for non-members.

—Martin Rubin

Public Enemies examines the changing status and historical contexts of the criminal in American and international cinema. The gangster/crime film has provided a format of considerable breadth and flexibility. The protagonist can be a hit man, convict, thief, private eye, renegade cop, drug dealer, corporate attorney, or serial killer. The setting can be America, Europe, Japan, or Brazil. The films can be about capitalism, masculinity, gender, race, sexuality, and existential despair. We will explore many of these possibilities in films by Sam Peckinpah, Fritz Lang, Jean-Luc Godard, Robert Altman, Martin Scorsese, Quentin Tarantino, Takeshi Kitano, and others.

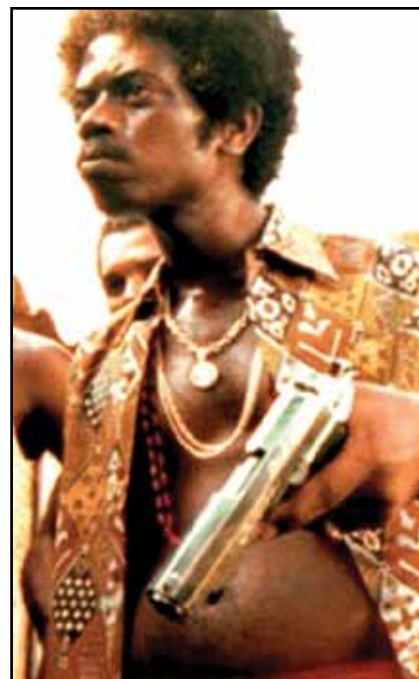
—Laurence Knapp



CAPE FEAR, November 1, 5



TRUE ROMANCE, November 9, 12



CITY OF GOD, November 15, 19

CAPE FEAR

1991, Martin Scorsese, USA, 128 min.
With Robert De Niro, Nick Nolte

Friday, November 1, 7:45 pm
Tuesday, November 5, 6:00 pm

Scorsese's flamboyant remake of the 1962 classic casts Nolte as a lawyer who suppresses evidence that would vindicate former client Max Cady (De Niro). Now out of prison, Cady is hell-bent on vengeance targeting the lawyer's family, especially his young daughter (Juliette Lewis). 35mm widescreen. (Christopher Sanew)

TRUE ROMANCE

1993, Tony Scott, USA, 120 min.
With Christian Slater, Patricia Arquette

Saturday, November 9, 5:15 pm
Tuesday, November 12, 6:00 pm

Quentin Tarantino provided the script for this tale of a geeky Detroit comic store clerk (Slater) who falls for a ditty hooker (Arquette) and ends up in L.A. on his honeymoon with a suitcase full of somebody else's drugs. A helping of saccharine love is cut with a dark dose of kung fu vengeance and a pinch of Elvis. 35mm widescreen. (BS)

CITY OF GOD

(CIDADE DE DEUS)
2002, Fernando Meirelles, Brazil, 130 min.
With Alexandre Rodrigues, Leandro Firmino

Friday, November 15, 7:45 pm
Tuesday, November 19, 6:00 pm

Dynamic camerawork, vivid characterizations, slam-bang action, and stringent social comment mark this international sensation about ultraviolent gang warfare carried out by often shockingly young warriors in the Rio de Janeiro slum ironically named the City of God. In Portuguese with English subtitles. 35mm. (MR)

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HERB & DOROTHY

50x50

A film by
MEGUMI SASAKI

CHICAGO PREMIERE!
MEGUMI SASAKI IN PERSON!

"As the saying goes,
I may not know art,
but I know what I like.
I like this movie."—
Peter Sobczynski,
RogerEbert.com



2013, Megumi Sasaki, USA, 87 min.

This sequel to the award-winning documentary *HERB & DOROTHY* details the final chapter in the saga of the unprecedented gift to the nation of a vast art collection accumulated by a couple of modest means. Filmmaker Sasaki captures the triumphant, bittersweet story as Herb and Dorothy Vogel empty out their miniscule apartment and embark on a bold plan to divvy up a major portion of their collection among museums in all fifty states. DCP digital. (BS)

Director Megumi Sasaki will be present for audience discussion on Friday and at the 3:00 pm screening on Saturday.

November 15–21

Fri. at 8:00 pm;

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

Sun. at 3:00 pm and 4:45 pm;

Mon., Tue., and Thu.

at 6:00 pm and 7:45 pm



HERB & DOROTHY

2008, Megumi Sasaki, USA, 91 min.

Friday, November 15, 6:00 pm

Saturday, November 16, 5:15 pm

Sasaki's first film told the amazing story of the Vogels, a Manhattan couple who used his mail sorter's salary to amass a priceless collection of Minimalist and Conceptual art. With over 4000 pieces crammed into their tiny apartment, the two resolve to donate their entire collection to the National Gallery of Art. HDCAM video. (BS)

HERB & DOROTHY DISCOUNT!

Buy a ticket to *HERB & DOROTHY* or *HERB & DOROTHY 50x50*, and get a ticket for any show of the other film 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.)

AMERICAN PSYCHO

2000, Mary Harron, USA, 102 min.
With Christian Bale, Reese Witherspoon

Friday, November 22, 6:00 pm

Tuesday, November 26, 6:00 pm

Tackling Brett Easton Ellis's "unfilmable" novel, director Harron downplayed the book's bloodlust and honed its sardonic humor into a razor-sharp parable about materialism and identity. In a breakthrough role, Bale plays Patrick Bateman, the Wall Street power broker who moonlights as a serial killer. 35mm widescreen. (Christopher Sanew)

Upcoming films in *Public Enemies*:

December 6 and 10

DREDD

2012, Pete Travis, UK, 95 min.



AMERICAN PSYCHO, November 22, 26

164 North State Street. Tickets: Call 800-982-2787 or visit ticketmaster.com. For more information, visit us online at: www.siskelfilmcenter.org or call 312-846-2800.

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GREEK FILM FEST CHICAGO OPENING NIGHT



THE GROCER

(O MANAVIS)

2013, Dimitris Koutsiasakos, Greece, 82 min.

Thursday, November 7, 8:15 pm

THE GROCER is a picturesque documentary road movie through remote mountain villages near the Greek-Albanian border, where a traveling grocer and his wife are in their third decade delivering fruit and vegetables, along with welcome helpings of gossip and good will. In Greek with English subtitles. HDCAM video. Preceded by the 10-minute short BOB GOES TO THE PARTHENON (2013, Stella Kyriakopoulos). (BS)

SPECIAL ADVANCE SCREENING! JAN OLE GERSTER IN PERSON!



OH BOY

2012, Jan Ole Gerster, Germany, 83 min.
With Tom Schilling, Katharine Schüttler

Friday, November 22, 8:00 pm

This poignantly funny film swept the German film awards and quickly became a European mega-hit. One day in the life of Niko (Schilling), a Generation Y Berlin slacker, is rife with life-altering surprises. Special advance screening courtesy of Music Box Films. In German and English with English subtitles. DCP digital. (BS)

Jan Ole Gerster will be present for audience discussion. Presented in collaboration with the Nanovic Institute of European Studies, University of Notre Dame, and the Goethe-Institut Chicago.

CHICAGO PREMIERE! FILMMAKERS IN PERSON!

LENNY COOKE

2012, Ben Safdie and Joshua Safdie, USA, 88 min.

"A penetrating and ultimately heartbreaking inventory of hard lessons learned on and off the court."—Scott Foundas, *Variety*

In 2001, one young basketball prodigy seemed destined for NBA greatness, but his career crashed and burned before it even started due to bad advice, bad timing, and youthful arrogance. The star-crossed history of Lenny Cooke, who was ranked number-one high school basketball player in the U.S. (ahead of LeBron James and Carmelo Anthony), but who fumbled his shot at the 2002 draft, plays out as a gripping human-interest story that critics have likened to HOOP DREAMS in its pathos. DCP digital. (BS)

Co-directors Ben and Joshua Safdie and producer Adam Shopkorn will be present for audience discussion on Friday. Executive producer Joakim Noah, Chicago Bulls team member and 2013 NBA All-Star, will be present for discussion at one screening; check for updates at www.siskelfilmcenter.org.

**November 29—
December 5**
Fri. at 7:45 pm;
Sat. and Mon. at 8:00 pm;
Sun. at 7:15 pm;
Tue. and Thu. at 8:30 pm;
Wed. at 6:15 pm



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FIRST CHICAGO RUN! KY DICKENS IN PERSON!

SOLE SURVIVOR

2013, Ky Dickens, USA, 91 min.

Throughout the world, there are only fourteen known sole survivors of large-scale commercial plane crashes. It's the world's loneliest club, as Chicago-based director Dickens (FISH OUT OF WATER) discovers when she seeks out four diverse survivors of horrific air disasters, including the controversial 2006 crash of Comair flight 5191, from which the co-pilot was the sole survivor. HDCAM video. (BS)

Director Ky Dickens will be present for audience discussion on Friday, Saturday (3:00 pm show only), and Monday.

November 8—14

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



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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.

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

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

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

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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.

AMERICAN PROMISE

CHICAGO PREMIERE! FILMMAKERS IN PERSON!



2013, Joe Brewster and Michele Stephenson, USA, 132 min.

"Yielding belly laughs, big salty tears, and cultural critique in equal measure...an intimate American docu-epic unlike anything that's come before it."—Jordan M. Smith, IonCinema.com

AMERICAN PROMISE is the bold, unflinching twelve-year movie diary of two African American families seeking to give their kids their best shot at the American dream. Offering diverging takes on the multicultural experience, the film follows the families starting with the enrollment of their 5-year-old sons in an elite Manhattan prep school and continuing through high school graduation. The enormous hopes of eager parents weigh on young Idris and Seun, complicating a childhood already impacted by racism, classism, and the cultural disconnect of schooling in a largely white milieu. DCP digital. (BS)

Co-directors Brewster and Stephenson will be present for audience discussion at all shows on Friday and Saturday and at the 2:00 show on Sunday.

November 22—27

Fri. at 5:00 pm and 8:00 pm;

Sat. at 2:00 pm, 5:00 pm, and 8:00 pm;

Sun. at 2:00 pm and 5:00 pm;

Mon. at 6:30 pm;

Tue. and Wed. at 6:00 pm and 8:30 pm