

Stranger Than Fiction



FAMILY IN TRANSITION, Jan. 4, 7

**ALSO: Jacques Becker,
Orson Welles, Chris Marker**



164 N. State Street

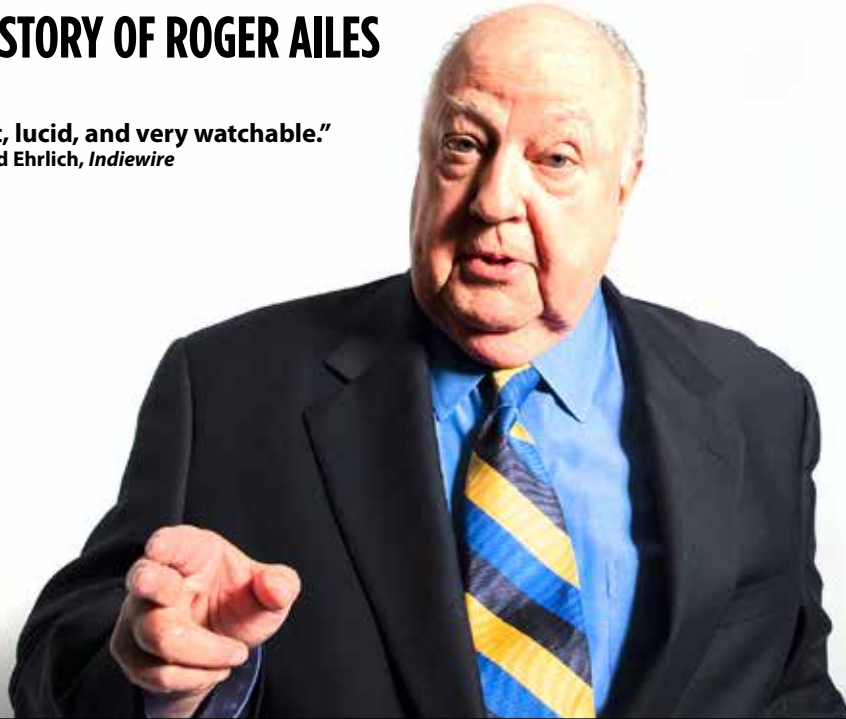
www.siskelfilmcenter.org

CHICAGO PREMIERE!

DIVIDE AND CONQUER:

THE STORY OF ROGER AILES

"Fleet, lucid, and very watchable."
—David Ehrlich, *Indiewire*



2018, Alexis Bloom, USA, 108 min.

Roger Ailes was possibly the most important figure in shaping the American political climate of the last fifty years. Seizing upon the dissolving line between TV and politics, he masterminded the elections of Richard Nixon and George H.W. Bush. As the chief architect of Fox News, Ailes paved the way for our current cheeto-in-chief. A counter-narrative emerges, as female former employees testify to the history of sexual predation that brought about his dramatic downfall. DCP digital. (MR)

January 4—10

Fri., 1/4 at 2 pm and 6 pm;
Sat., 1/5 at 7:45 pm;
Sun., 1/6 at 3 pm;
Mon., 1/7 at 7:45 pm;
Tue., 1/8 at 6 pm;
Wed., 1/9 at 8 pm;
Thu., 1/10 at 8 pm

The Charmer



FIRST CHICAGO RUN!

2017, Milad Alami, Denmark/Sweden,
102 min.
With Ardalan Esmaili, Soho Rezanejad

"Superb Danish thriller"
—Matt Fagerholm,
RogerEbert.com

In this effective blend of thriller and character study, a dapper Iranian immigrant (Esmaili) is taken by a succession of women for a well-heeled businessman, but he's not. He is a desperate man with a low-paying job and a Danish visa that's about to expire. Fate puts Iranian-born Danish citizen Sara (Rezanejad) in his path, but just when it seems that respectability, community, and love may be his, the past comes calling. In Danish, Persian, and English with English subtitles. DCP digital. (BS)

January 4—10

Fri., 1/4 at 4 pm and 8:15 pm;
Sat., 1/5 at 8 pm;
Sun., 1/6 at 3 pm;
Tue., 1/8 at 8:15 pm;
Wed., 1/9 at 6 pm;
Thu., 1/10 at 8 pm

Gene Siskel Film Center MOVIE CLUB

Everyone's in the club! Just by attending the monthly Movie Club film and participating in the conversation, you're in!

Join us for the Gene Siskel Film Center Movie Club, which will include a post-screening conversation and a complimentary beverage.

Wednesday, January 30, 6:00 pm
F* YOUR HAIR + '63 BOYCOTT**

(See description on p. 9.)
Facilitator TBD.

DISCOUNT MATINEES FRIDAYS UNTIL 5:00 PM! \$8 GENERAL, \$5 MEMBERS/STUDENTS

TUESDAY 1		WEDNESDAY 2		THURSDAY 3		FRIDAY 4		SATURDAY 5					
New Year's Day — No Film		6:00 WINGS OF DESIRE (Run), p. 2 6:00 LUDWIG (Visconti) 8:30 LIYANA (Run)	6:00 LIYANA (Run) 6:30 ANDREI RUBLEV (Run) 7:45 WINGS OF DESIRE (Run)	2:00 THE HAPPY PRINCE (Run), p. 5 [OC] 2:00 DIVIDE AND CONQUER (Run), p. 2 4:00 THE CHARMER (Run), p. 2 4:15 IT HAPPENED AT THE INN (Becker), p. 11 6:00 DIVIDE AND CONQUER (Run), p. 2 6:15 FAMILY IN TRANSITION (Stranger), p. 7 8:00 THE HAPPY PRINCE (Run), p. 5 8:15 THE CHARMER (Run), p. 2	3:00 RENDEZVOUS IN JULY (Becker), p. 11 3:00 THE HAPPY PRINCE (Run), p. 5 5:00 TOUCHEZ PAS AU GRISBI (Becker), p. 11 5:00 GENESIS 2.0 (Stranger), p. 7 7:45 DIVIDE AND CONQUER (Run), p. 2 8:00 THE CHARMER (Run), p. 2								
See our website for descriptions of films playing Jan. 2-3													
SUNDAY 6		MONDAY 7		8		9		10		11		12	
3:00 DIVIDE AND CONQUER (Run), p. 2 3:00 THE CHARMER (Run), p. 2 5:00 THE OWL'S LEGACY Parts 1-3 (Special), p. 10 5:15 THE HAPPY PRINCE (Run), p. 5	6:00 THE OWL'S LEGACY Parts 1-3 (Special), p. 10 6:00 THE HAPPY PRINCE (Run), p. 5 [OC] 7:45 DIVIDE AND CONQUER (Run), p. 2 8:00 FAMILY IN TRANSITION (Stranger), p. 7	6:00 DIVIDE AND CONQUER (Run), p. 2 6:00 IT HAPPENED AT THE INN (Becker), p. 11 8:00 GENESIS 2.0 (Stranger), p. 7 8:15 THE CHARMER (Run), p. 2	6:00 TOUCHEZ PAS AU GRISBI (Becker), p. 11 6:00 THE CHARMER (Run), p. 2 8:00 DIVIDE AND CONQUER (Run), p. 2 8:00 THE HAPPY PRINCE (Run), p. 5	6:00 RENDEZVOUS IN JULY (Becker), p. 11 6:00 THE HAPPY PRINCE (Run), p. 5 8:00 DIVIDE AND CONQUER (Run), p. 2 8:00 THE CHARMER (Run), p. 2	2:00 MARIA BY CALLAS (Run), p. 5 [OC] 2:00 EL ÁNGEL (Run), p. 4 4:15 MID90S (Run), p. 9 4:15 ÉDOUARD AND CAROLINE (Becker), p. 12 6:00 MARIA BY CALLAS (Run), p. 5 6:15 MID90S (Run), p. 9 8:00 EL ÁNGEL (Run), p. 4 8:15 THE SUNDAY SESSIONS (Stranger), p. 7	3:00 THE LOVERS OF MONTPARNASSE (Becker), p. 12 3:00 EL ÁNGEL (Run), p. 4 5:15 ÉDOUARD AND CAROLINE (Becker), p. 12 5:15 IMPULSO (Stranger), p. 8 7:45 MARIA BY CALLAS (Run), p. 5 8:00 MID90S (Run), p. 9							
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27		28		29		30		31		<h1>JAN</h1> <p>★ indicates special guest appearance [OC] indicates screening with open-captioned dialogue</p> <p>164 North State Street</p>			
1:00 ANTONY AND CLEOPATRA (NT Live), p. 13 1:00 DISTANT VOICES, STILL LIVES (Run), p. 16 3:00 THE HEIRESSSES (Run), p. 4 5:00 SILICONE SOUL (Stranger), p. 9★ 5:00 THE OWL'S LEGACY Parts 10-13 (Special), p. 10	6:00 THE OWL'S LEGACY Parts 10-13 (Special), p. 10 6:00 ON HER SHOULDERS (Stranger), p. 8 8:00 SILICONE SOUL (Stranger), p. 9★ 8:00 THE HEIRESSSES (Run), p. 4	6:00 CITIZEN KANE (Welles), p. 14★ 6:00 DISTANT VOICES, STILL LIVES (Run), p. 16 7:45 THE HEIRESSSES (Run), p. 4	6:00 F*** YOUR HAIR + '63 BOYCOTT (Stranger), p. 9★ Movie Club 6:00 DISTANT VOICES, STILL LIVES (Run), p. 16 7:45 FALBALAS (Becker), p. 13 8:15 THE HEIRESSSES (Run), p. 4	6:00 CASQUE D'OR (Becker), p. 13 6:00 THE HEIRESSSES (Run), p. 4 8:00 DISTANT VOICES, STILL LIVES (Run), p. 16 8:00 ON HER SHOULDERS (Stranger), p. 8									

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JAN 2019 3

FIRST CHICAGO RUN!

2018, Luis Ortega, Argentina/Spain, 118 min.
With Lorenzo Ferro, Chino Darín

"Hypnotic...Ortega has a real eye for flashy, chaotic set pieces and a real ear for excellent Latin rock."—Chris Nashawaty, *Entertainment Weekly*

This picaresque tale is based on the life of Carlos Robledo Puch, a legendary serial killer who terrorized Argentina in the Sixties. Carlitos (Ferro), a wild-child teen with a mop of golden curls, teams up on heists with working-class dandy Ramón (Darín), but the daring of Ramón's angelic new accomplice leaves him far behind. Director Ortega splashes the film with outsized sensuality, homoerotic attraction, and a rock 'n' roll sensibility. In Spanish with English subtitles. DCP digital. (BS)

PANORAMA LATINX

January 11—17

Fri., 1/11 at 2 pm and 8 pm;
Sat., 1/12 at 3 pm;
Sun., 1/13 at 5:15 pm;
Mon., 1/14 at 7:45 pm;
Wed., 1/16 at 7:45 pm;
Thu., 1/17 at 6 pm



EL ÁNGEL

THE HEIRESESSES

January 25—31

Fri., 1/25 at 2 pm and 6 pm;
Sat., 1/26 at 7:45 pm;
Sun., 1/27 at 3 pm;
Mon., 1/28 at 8 pm
Tue., 1/29 at 7:45 pm
Wed., 1/30 at 8:15 pm;
Thu., 1/31 at 6 pm



CHICAGO PREMIERE!

(LAS HEREDERAS)
2018, Marcelo Martinessi, Paraguay, 98 min.
With Ana Brun, Margarita Irun

"A superb first feature, this entirely female-driven story is full of gentle wit and playful observations."—Wendy Ide, *The Guardian*

In a country shakily recovering from decades of dictatorship, a sheltered Paraguayan woman emerges from her shell in this rich character study with undertones of social satire and political allegory. The demure, deferential Chela (Brun) has been living a life of declining gentility in a discreet lesbian relationship with her protective partner Chiquita (Irun), but, when their mounting debts send Chiquita to prison, Chela finds her horizons enticingly widening. In Spanish with English subtitles.

PANORAMA LATINX



The Happy Prince

2018, Rupert Everett, UK, 105 min.
With Rupert Everett, Colin Firth, Emily Watson

"A deeply felt, tremendously acted tribute to courage."—Peter Bradshaw, *The Guardian*

Actor-director Everett's magnificent performance tops this portrait of the last days of writer Oscar Wilde. After a two-year prison sentence for "gross indecency," he seeks a fresh start in France, but his lavish appetites, dwindling funds, and poor health hasten his decline. In English, French, and Italian with English subtitles. DCP digital. (MR)

January 4—10

Fri., 1/4 at 2 pm (**Open-captioned**) and 8 pm;
Sat., 1/5 at 3 pm; Sun., 1/6 at 5:15 pm;
Mon., 1/7 at 6 pm (**Open-captioned**);
Wed., 1/9 at 8 pm; Thu., 1/10 at 6 pm

MARIA BY CALLAS

2017, Tom Volf, France, 113 min.

"The definitive portrait of the definitive diva."
—David Noh, *Film Journal International*

Born in New York of Greek immigrants, Maria Callas became one of the greatest sopranos that the opera has ever known. Director Volf has assembled an extraordinary portrait, packed with rare performance clips and no narration other than Callas's own words. In English, French, and Italian with English subtitles. DCP digital. (BS)

January 11—17

Fri., 1/11 at 2 pm (**Open-captioned**) and 6 pm; Sat., 1/12 at 7:45 pm;
Sun., 1/13 at 3 pm; Mon., 1/14 at 7:45 pm; Tue., 1/15 at 6 pm (**Open-captioned**);
Wed., 1/16 at 6 pm; Thu., 1/17 at 8 pm



AT ETERNITY'S GATE

2018, Julian Schnabel, Switzerland/UK, 110 min.
With Willem Dafoe, Oscar Isaac

"Fierce, immediate and often inspired."
—Michael Phillips, *Chicago Tribune*

This powerful portrait of Van Gogh's final two years in Arles features a performance of jagged intensity by Willem Dafoe. As he tumbles into an abyss of despair at his perceived failures in all areas of life, the artist's talent explodes in the creation of his greatest works. DCP digital. (BS)

January 18—24

Fri., 1/18 at 2 pm (**Open-captioned**) and 6 pm;
Sat., 1/19 at 7:45 pm; Sun., 1/20 at 3 pm;
Mon., 1/21 at 7:45 pm; Tue., 1/22 at 7:45 pm;
Wed., 1/23 at 6 pm;
Thu., 1/24 at 6 pm (**Open-captioned**)



FIRST CHICAGO RUN!

LIFE AND NOTHING MORE

2017, Antonio Méndez Esparza, USA, 114 min.
With Regina Williams, Andrew Bleechington

"One of the year's most essential films."
—Peter Debruge, *Variety*

The recipient of rave reviews and the Independent Spirit John Cassavetes Award, this is a searingly authentic story of a struggling African American family in Northern Florida: father in prison, mother raising a 3-year-old daughter and a 14-year-old son. The mother is fiercely (sometimes too fiercely) devoted to keeping her son from following in the father's footsteps, but he is pushed toward the edge when he locks horns with his mother's new live-in boyfriend. DCP digital. (MR)

January 18—24

Fri., 1/18 at 2 pm and 8 pm;
Sat., 1/19 at 3:15 pm;
Sun., 1/20 at 5 pm;
Tue., 1/22 at 8 pm;
Wed., 1/23 at 6 pm;
Thu., 1/24 at 8:15 pm

OF FATHERS AND SONS

CHICAGO PREMIERE!

2017, Talal Derki, Germany/USA/Syria, 99 min.

"An intrepid, cold sweat-inducing study of Jihadi radicalization."—Guy Lodge, *Variety*

Under the perilous guise of a Berlin-based war photographer sympathetic to Al-Qaeda, award-winning filmmaker Derki (*THE RETURN TO HOMS*) embeds himself with the family of dedicated jihadist Abu Osama. His many sons are trained from the earliest age to think of themselves not only as freedom fighters, but as killers and suicide bombers. The boys play soccer and invent their own roughhouse fun, such as creating homemade landmines. In Arabic with English subtitles. DCP digital. (BS)

January 18—24

Fri., 1/18 at 4:15 pm and 8:15 pm;
Sat., 1/19 at 8 pm; Sun., 1/20 at 3 pm;
Mon., 1/21 at 6 pm; Tue., 1/22 at 6 pm;
Wed., 1/23 at 8:15 pm;
Thu., 1/24 at 8:30 pm



Stranger Than Fiction

DOCUMENTARY PREMIERES

From January 4 through 31, the Gene Siskel Film Center celebrates the art of the documentary in a special way with the series *Stranger Than Fiction: Documentary Premieres*. Identity in its many meanings and permutations is the theme that weaves through seven features and two shorts, as the subjects of these films explore what it means to be true to themselves, true to their values, and true to their dreams.

Filmmaker appearances are expected with *PATERNAL RITES*, *SILICONE SOUL*, *F*** YOUR HAIR*, and *'63 BOYCOTT*. Check our web site at www.siskelfilmcenter.org for exact details and guest appearance updates.

—Barbara Scharres



FAMILY IN TRANSITION

(*MISHPAKHA BITRANS*)
2018, Ofir Trainin, Israel, 70 min.

Friday, January 4, 6:15 pm
Monday, January 7, 8:00 pm

The Israeli couple Amit and Galit had appeared to have the ideal marriage, but, twenty years and four children later, husband Amit comes out as a transgender woman. Filmmaker Trainin follows the family over two years in which the transitions take many forms, and challenges come from unexpected quarters. Galit supports Amit throughout her transition, and the couple remarry as women, but a new period of adjustment arrives when the two begin to evolve in different directions. In Hebrew with English subtitles. DCP digital. (BS)



GENESIS 2.0

2018, Christian Frei and Maxim Arbugaev, Switzerland/China, 112 min.

Saturday, January 5, 5:00 pm
Tuesday, January 8, 8:00 pm

Global warming yields a bizarre bonanza when ivory hunters digging for the prized tusks of the long-extinct woolly mammoth on an Arctic Ocean island unearth the preserved but thawing body of one of these immense creatures, complete with still-fresh blood. Winner of the Special Jury Prize at the 2018 Sundance Film Festival, this haunting documentary explores poetic and mythic angles as it delves into science's futuristic quest to create life from organic remnants from the prehistoric age. DCP digital. (BS)



THE SUNDAY SESSIONS

2018, Richard Yeagley, USA, 89 min.

Friday, January 11, 8:15 pm
Wednesday, January 16, 6:00 pm

This searing fly-on-the-wall journey inside so-called conversion therapy follows a young actor's troubled two-year quest to change his sexual orientation. Nathan, a passionately committed Catholic in his late twenties, voluntarily submits to treatment by controversial therapist Christopher Doyle. With unprecedented access to Nathan's therapy sessions, filmmaker Yeagley lets the images speak for themselves as Nathan's faith-based resolve is seen as increasingly at odds with his attraction to men. DCP digital. (BS)

Stranger Than Fiction

CONTINUED



IMPULSO

2017, Emilio Belmonte, Spain, 87 min.

Saturday, January 12, 5:15 pm

Tuesday, January 15, 8:15 pm

Flamenco like you've never experienced it is center stage in this dynamic profile of avant-garde dancer Rocío Molina, who expands the techniques of an ancient form through wild athleticism and the improvisational spirit of performance art. Providing a veritable compendium of the rousingly passionate choreography that brings Molina's audiences to their feet, director Belmonte presents the charismatic dancer in rehearsals and public performances throughout Spain. In Spanish with English subtitles. DCP digital. (BS)



OWNED, A TALE OF TWO AMERICAS

2018, Giorgio Angelini, USA, 83 min.

Friday, January 18, 6:15 pm

Wednesday, January 23, 8:15 pm

The explosive growth of post-WWII suburbia launched legions of returning white G.I.s into a class upgrade that made them lords of the lawnmower and backyard grill, while minorities were simultaneously being barred from the giddy prosperity party of the Fifties. Exploring the dark side of the middle-class ideal of home ownership, director Angelini moves through the decades to link house flipping, the McMansion craze, underwater mortgages, and the 2008 crash with the widening gap between the haves and have-nots. DCP digital. (BS)



PATERNAL RITES

2018, Jules Roskam, USA, 82 min.

Saturday, January 19, 5:30 pm

Monday, January 21, 8:00 pm

Director Jules Roskam in person at both screenings.

A road movie of the mind, this personal essay follows a transformative route to catharsis for a gay transgender Jewish filmmaker. With a plan to trace the route of a Boston-to-Vancouver road trip that his parents took just prior to his birth, director (and SAIC alum) Roskam and his partner set out, using the parents' diaries and photos as guides. The journey evolves into an interior one that reveals secrets of physical and sexual abuse and shines a new light on three generations of family dynamic. DCP digital. (BS)



ON HER SHOULDERS

2018, Alexandria Bombach, USA, 95 min.

Friday, January 25, 4:00 pm

Saturday, January 26, 7:45 pm

Monday, January 28, 6:00 pm

Thursday, January 31, 8:00 pm

Nadia Murad's quiet teenage life ended in 2014, when ISIS forces attacked her village, taking her and all the other women as sex slaves. Following her subject a few months before she was awarded the Nobel Peace Prize, director Bombach sensitively observes the once-sheltered young woman as she faces the pain of repeatedly reliving her trauma in interviews and public statements, in order to give a voice to the thousands of victims of genocide carried out by the Islamic State. In English and Arabic with English subtitles. DCP digital. (BS)



F*** YOUR HAIR

(CHINGA TU PELO)
2018, Jason Polevoi, USA, 38 min.

'63 BOYCOTT

2016, Gordon Quinn, USA, 30 min.

Friday, January 25, 8:15 pm
Saturday, January 26, 5:00 pm
Wednesday, January 30, 6:00 pm

Filmmakers representing both films in person at all screenings.

In this triumphant story of how a little Chicago microbrewery succeeded in flipping off the president, married brewery owners Andres Araya and Mila Ramirez were selected to brew the house brand for the new Trump Tower. Following Trump's shocking public characterizations of Hispanic immigrants, they pulled their beer out of the tower and relabeled it as Chinga Tu Pelo, or F*** Your Hair. ProRes digital.

Preceded by '63 BOYCOTT (previously screened in Chicago), a then-and-now look at the historic 1963 boycott against the Chicago Public Schools that brought down schools superintendent Benjamin Willis for promoting discriminatory practices. DCP digital. (BS)

The Wednesday screening is a Movie Club event (see p. 3).



SILICONE SOUL

2018, Melody Gilbert, USA, 71 min.

Sunday, January 27, 5:00 pm
Monday, January 28, 8:00 pm

Director Melody Gilbert and special guests in person at both screenings.

John, a retiree, readily introduces family, neighbors, and curious strangers to his "wife" Jackie—a life-size silicone doll that he lovingly dresses, grooms, and cuddles daily. The face of an aged woman with Alzheimer's lights up as she tenderly rocks and caresses the adorably lifelike silicone infant that a visitor places in her eager arms. Director Gilbert compassionately records scenarios like these and more, as she moves through the intricate and little-known world of silicone surrogates. DCP digital. (BS)



MID90S

2018, Jonah Hill, USA, 85 min.
With Sunny Suljic, Lucas Hedges, Katherine Waterston

"Hilarious and heartfelt...totally irresistible."—Peter Travers, *Rolling Stone*

Growing up in Clinton-era L.A. with a distracted single mom (Waterston) and a bullying brother (Hedges), 13-year-old Stevie (Suljic) hooks up with a quartet of raucous skateboarders and hurtles through a gauntlet of rites of passage (booze, drugs, danger, theft, sex). In his directorial debut, esteemed actor Hill (MONEYBALL) finds a distinctive groove between the unfiltered edginess of Larry Clark and the humane generosity of Richard Linklater. DCP digital. (MR)

January 11—17

Fri., 1/11 at 4:15 pm and 6:15 pm;
Sat., 1/12 at 8 pm; Sun., 1/13 at 3:15 pm;
Mon., 1/14 at 6 pm; Tue., 1/15 at 8:15 pm;
Wed., 1/16 at 8:15 pm; Thu., 1/17 at 8:15 pm

The Owl's Legacy



(L'HERITAGE DE LA CHOUETTE)
1989, Chris Marker, France/Greece, ca. 340 min.

"Something for the ages...at once illuminating and confounding, heady but playful. It is also seldom less than entertaining."

—J. Hoberman, *The New York Times*

Chris Marker (SANS SOLEIL) was the acknowledged master of the film-essay, and THE OWL'S LEGACY was perhaps his most ambitious project. It consists of thirteen 26-minute chapters, each centered on a single word that illustrates one facet of the series' overriding question: "What is the role of Greece?"

Using as his model the Greek symposium—a banquet in which the flow of wine accompanied the flow of ideas—Marker gathers together an eloquent roster of philosophers, historians, scholars, filmmakers, and musicians to expound upon the pervasive legacy of Greek thought in the modern world. They are joined by another "voice," that of the unseen, unheard, but totally engaged filmmaker Chris Marker, whose characteristically dazzling digressions and juxtapositions illuminate, critique, and expand upon what is said.

All of this is overseen by the looming figure of the owl—symbol of Athens, the goddess Athena, and wisdom—which recurs in various forms to evoke the Greeks' revolutionary quest for knowledge and self-knowledge. In French, Greek, English, Japanese, and Georgian with English subtitles. DCP digital. (MR)

The thirteen parts of the series are divided into four programs, presented every Sunday and Monday throughout January.

PROGRAM ONE. 78 min.

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

Part 1: Symposium—or Accepted Ideas.
Part 2: Olympics—or Imaginary Greece.
Part 3: Democracy—or the City of Dreams.

PROGRAM TWO. 78 min.

Sunday, January 13, 5:15 pm
Monday, January 14, 6:00 pm

Part 4: Nostalgia—or the Impossible Return.
Part 5: Amnesia—or History on the March.
Part 6: Mathematics—or The Empire Counts Back.

PROGRAM THREE. 78 min.

Sunday, January 20, 5:15 pm
Monday, January 21, 6:00 pm

Part 7: Logomachy—or the Dialect of the Tribe.
Part 8: Music—or Inner Space.
Part 9: Cosmogony—or the Ways of the World.

PROGRAM FOUR. 104 min.

Sunday, January 27, 5:00 pm
Monday, January 28, 6:00 pm

Part 10: Mythology—or Lies Like Truth.
Part 11: Misogyny—or the Snares of Desire.
Part 12: Tragedy—or the Illusion of Death.
Part 13: Philosophy—or the Triumph of the Owl.

SERIES DISCOUNT!

Buy a ticket at our regular prices for any program of THE OWL'S LEGACY, and get a ticket for each of the other programs at this discount rate with proof of your original purchase: General admission \$7; Students \$5; Members \$4. (This discount rate applies only to additional programs after the first one purchased. Discount available in person at the box office only.)

JACQUES BECKER

From January 4 to 31, the Gene Siskel Film Center, in collaboration with the Institut Français and Cultural Services of the French Embassy, presents ten films by Jacques Becker, whose career forms a bridge between French cinema's Golden Age of the 1930s and its New Wave of the 1960s.

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

INSTITUT
FRANÇAIS



IT HAPPENED AT THE INN

(*GOUPI MAINS ROUGES*)
1943, Jacques Becker, France, 104 min.
With Fernand Ledoux, Georges Rollin

Friday, January 4, 4:15 pm
Tuesday, January 8, 6:00 pm

In Becker's first major film, a not-as-dumb-as-he-seems city lad arrives in a provincial backwater where he finds himself embroiled in a murder, a hidden treasure, and the warring factions of a most peculiar family. Part mystery story, part black comedy, part satire of country-city conflicts, INN is at all times a ripping good yarn, laced with irony and vivid characterizations. In French with English subtitles. 35mm print courtesy of the Institut Français; thanks to the Cultural Services of the French Embassy. (MR)



RENDEZVOUS IN JULY

(*RENDEZ-VOUS EN JUILLET*)
1949, Jacques Becker, France, 99 min.
With Daniel Gélin, Brigitte Auber, Maurice Ronet

Saturday, January 5, 3:00 pm
Thursday, January 10, 6:00 pm

No film better captures the youthful ferment of postwar Paris than this high-spirited comedy-drama centered on a quintet of twentyish Parisians: Julien (Gélin), an aspiring ethnographic filmmaker; his best friend Roger (Ronet), a cinematographer and jazz trumpeter; Roger's girlfriend Thérèse (Auber), a talented actress; Julien's girlfriend Christine, an untalented actress who uses sex to get ahead; and her brother François, an aspiring playwright with designs on Thérèse. In French with English subtitles. New 2K DCP digital restoration. (MR)



TOUCHEZ PAS AU GRISBI

(*HANDS OFF THE LOOT!*)
1953, Jacques Becker, France, 94 min.
With Jean Gabin, Jeanne Moreau

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

Two aging crooks (Gabin, René Dary) plan a spectacular gold heist at Orly Airport, but their plans are complicated by a brutal rival (Lino Ventura) and an unreliable girlfriend (Moreau). Becker's originality was to treat criminals like ordinary human beings, observing their habits and quiet moments, and the result is not only an exciting crime thriller but also a moving meditation on friendship and growing old. In French with English subtitles. DCP digital. (MR)

Jaques Becker continues on next page

JACQUES BECKER CONTINUED



ÉDOUARD AND CAROLINE

(ÉDOUARD ET CAROLINE)
1952, Jacques Becker, France, 92 min.
With Daniel Gélin, Anne Vernon

Friday, January 11, 4:15 pm
Saturday, January 12, 5:15 pm
Thursday, January 17, 6:00 pm

This sparkling comedy with troubling undertones evokes the screwball classics of the 1930s and looks forward to the French New Wave of the 1960s. The opening scenes reveal the tensions in Édouard and Caroline's marriage: he's a talented pianist frustrated by lack of success and resentful of her upper-class roots. A party at the mansion of Caroline's snobbish uncle brings those tensions to a head. In French with English subtitles. DCP digital. (MR)



THE LOVERS OF MONTPARNASSE

(LES AMANTS DE MONTPARNASSE)
1958, Jacques Becker, France, 108 min.
With Gérard Philipe, Anouk Aimée, Lilli Palmer

Saturday, January 12, 3:00 pm

Taking over the film from fatally ill Max Ophuls, Becker rewrote the script to accommodate his customary emphases on character and setting. It details the final years of the Italian-born unappreciated genius Amedeo Modigliani (Philippe) as he struggles to survive in Paris, wracked by drug addiction and alcoholism, accompanied by a loyal rich girl (Aimée), and stalked by a predatory art dealer (Lino Ventura). In French with English subtitles. DCP courtesy of the Institut Français; thanks to the Cultural Services of the French Embassy. (MR)



RUE DE L'ESTRAPADE

1953, Jacques Becker, France, 100 min.
With Anne Vernon, Louis Jourdan, Daniel Gélin

Tuesday, January 15, 6:00 pm

RUE DE L'ESTRAPADE is the last in a series of Becker romances notable for their delicate mixture of comedy and melodrama and their feel for Parisian life. When a young wife (Vernon) discovers that her race-driver husband (Jourdan) has cheated on her, she moves into the Latin Quarter, where she meets a seductive musician (Gélin). Godard called it "splendid." In French with English subtitles. 35mm print courtesy of the Institut Français; thanks to the Cultural Services of the French Embassy. (MR)



ANTOINE AND ANTOINETTE

(ANTOINE ET ANTOINETTE)
1947, Jacques Becker, France, 84 min.
With Claire Mafféi, Roger Pigaut

Friday, January 18, 4:15 pm
Saturday, January 19, 5:30 pm
Tuesday, January 22, 6:00 pm

He's a printing-press worker; she's a shop girl whose vivaciousness is a magnet for wolves. The film establishes the attractive young couple's connubial bliss, then puts it to the test via a lecherous grocer and a lost lottery ticket. Lingering on peripheral characters and incidents, Becker's centrifugal style weaves a rich tapestry of everyday life around the slight but engaging story. In French with English subtitles. DCP digital. (MR)



LE TROU

1960, Jacques Becker, France, 131 min.
With Marc Michel, Michel Constantin

Saturday, January 19, 3:00 pm
Thursday, January 24, 6:00 pm

Tough and haunting, Becker's final film is a stirring tale of friendship, a gripping suspense drama, a subtle critique of totalitarianism, and a hymn to the textures of iron and stone. Based on a true story, LE TROU takes place at a Parisian prison in 1947, where four closely knit cons planning an escape are faced with a dilemma when an outsider (Michel) is placed in their cell. In French with English subtitles. DCP digital. (MR)



CASQUE D'OR

1952, Jacques Becker, France, 94 min.
With Simone Signoret, Serge Reggiani

Saturday, January 26, 3:00 pm
Thursday, January 31, 6:00 pm

This celebrated film is both a passionate love story and a stunning recreation of the 1890s Belle Epoque in Paris. CASQUE D'OR ("Golden Helmet," referring to the heroine's hair) centers on the temptress Marie (Signoret), whose beauty stirs up a violent rivalry among three men: her brutal apache boyfriend, a cunning crime boss, and a quiet young carpenter named Manda (Reggiani). Meeting Marie by chance at a country café, Manda is drawn into a trap that tightens with the relentless fatalism of film noir. 35mm. (MR)



FALBALAS

1945, Jacques Becker, France, 111 min.
With Raymond Rouleau, Micheline Presle

Saturday, January 26, 5:00 pm
Wednesday, January 30, 7:45 pm

Mixing romantic comedy with Hoffmannesque fairy tale, FALBALAS centers on a temperamental couturier (Rouleau) who uses and discards women as easily as one would last year's dress. At a creative ebb, he finds renewed inspiration in his best friend's fiancée (Presle), but this one proves not so easy to forget. Becker beautifully captures the bustling, hothouse atmosphere of the fashion house; Jean Paul Gaultier cited this as the film that inspired him to become a fashion designer. In French with English subtitles. DCP digital. (MR)

NT LIVE

ANTONY AND CLEOPATRA

2018, Simon Godwin, UK, ca. 220 min.
With Ralph Fiennes, Sophie Okonedo

Sunday, January 27, 1:00 pm

At the fringes of a war-torn Roman empire, the Egyptian Queen Cleopatra (Okonedo) and Mark Antony (Fiennes) have fallen fiercely in love. In a tragic fight between devotion and duty, obsession becomes a catalyst for war in Shakespeare's great tragedy of politics, passion and power. DCP digital. (Description courtesy of NT Live)

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ORSON WELLES:

The Other Side of the Argument

Lecturer: Jonathan Rosenbaum

From Jan. 25 through May 7, we offer *Orson Welles: The Other Side of the Argument*, a series of fourteen programs with weekly Tuesday lectures by Jonathan Rosenbaum, internationally renowned film critic and author of numerous books including *Discovering Orson Welles*. The series is presented in cooperation with the SAIC Dept. of Art History, Theory, and Criticism. Additional screenings of the films on Fri. or Sat. do not include the lecture. Admission to all *Orson Welles* programs is \$5 for Film Center members; usual prices for non-members.

—Martin Rubin

A polemical defense and celebration of Orson Welles' fourteen features and a few of his shorter works, *Orson Welles: The Other Side of the Argument* will seek to counter some of the ideological and biographical biases that have viewed him as an out-of-control and unfulfilled artist. Despite the very unruly and unorthodox aspects of Welles' career, the richness of his artistry and the perpetual originality of his accomplishments have yielded challenges that this series will attempt to define, engage with, and honor.

—Jonathan Rosenbaum

CITIZEN KANE

1941, Orson Welles, USA, 119 min.
With Orson Welles, Joseph Cotten

Friday, January 25, 2:00 pm and
6:00 pm
Tuesday, January 29, 6:00 pm

Daringly innovative in its use of deep-focus cinematography, narrative structure, and multilayered soundtrack, this prismatic portrait of a newspaper tycoon loosely modeled on William Randolph Hearst remains the most sensational debut in film history. 35mm. (MR)

Upcoming films in *Orson Welles*

(Friday and Saturday dates are subject to change. Please check the relevant month's *Gazette* and website.)

February 1 and 5
**THE MAGNIFICENT
AMBERSONS**
(1942)

February 8 and 12
THE STRANGER
(1946)

February 15 and 19
**THE LADY FROM
SHANGHAI**
(1947)

February 22 and 26
MACBETH
(1948)



March 5
OTHELLO
(1955)

March 12
MR. ARKADIN
(1955)

March 19
TOUCH OF EVIL
(1958)

April 2
THE TRIAL
(1962)

April 5 and 9
CHIMES AT MIDNIGHT
(1965)

April 16
THE IMMORTAL STORY
(1968)

April 23
TBA

April 26 and 30
F FOR FAKE
(1973)

May 7
FILMING OTHELLO
(1978)

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PANORAMA LATINX

PANORAMA LATINX is an initiative of the Gene Siskel Film Center dedicated to year-round Latin American film programming. We engage the dynamic Latinx community of greater Chicago through showcasing the work of emerging and established Latinx filmmakers, educational screenings, and community partnerships.

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Ticket prices:

\$11 General Admission;
\$7 Students;
\$6 Members.
Unless otherwise noted.



NEW 4K RESTORATION!

1988, Terence Davies, UK, 85 min.
With Pete Postlethwaite, Freda Dowie

“A gripping and original piece of work.”—Dave Kehr, Chicago Tribune

Terence Davies’s autobiographical masterpiece chronicles the lives of a Liverpool working-class family. The narrative is divided into two modules: the first set during World War II and dominated by the family’s brutal father, the second centering on his children’s entry into adulthood and marriage during the early 1950s. The soundtrack is so memorably laced with period songs (“Buttons and Bows,” “Bye Bye Blackbird,” etc.) that the film seems almost a musical. New 4K DCP digital restoration. (MR)

January 25—31

Fri., 1/25 at 4:15 pm and 8 pm;
Sat., 1/26 at 3 pm; Sun., 1/27 at 1 pm;
Tue., 1/29 at 6 pm; Wed., 1/30 at 6 pm;
Thu., 1/31 at 8 pm