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**NOV 2014**

GAZETTE ■ Vol. 42, No. 11

WINGS,  
Nov. 29,  
Dec. 1

# GREAT WAR GRANDE GUERRE

WORLD WAR I ON FILM

Complete  
schedule  
on page 3

ALSO: MARIE-MONIQUE ROBIN

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"The most nourishing example of cinematic brain food you'll have all year." — Oliver Lyttelton, *Indiewire*



**FIRST CHICAGO RUN!**

# National Gallery

2014, Frederick Wiseman, France/USA/UK, 173 min.

Documentary master Wiseman (AT BERKELEY, LA DANSE) turns his all-seeing camera on yet another institution: London's National Gallery. Going behind the scenes is Wiseman's trademark, but this expansive portrait makes getting under the skin of the art its foremost mission. With the museum's erudite and sometimes eccentric curators and docents as guides, treasured works by Da Vinci, Rembrandt, Vermeer, Turner, and more star in all their sumptuous glory, enhanced by gripping tales of restorations and of artists' secrets revealed. DCP digital. (BS)

## TWO-WEEK RUN!

**November 21—26**

Fri., Mon., and Wed. at 6:30 pm;  
Sat. at 2:30 pm and 7:30 pm;  
Sun. at 2:00 pm;

**November 28—December 4**

Fri. at 2:30 pm;  
Sat. at 7:15 pm;  
Tue. at 7:30 pm;  
Thu. at 6:30 pm

**CHICAGO PREMIERE!**

# HAPPY VALLEY

2014, Amir Bar-Lev, USA, 98 min.

**"Riveting...turns the tables on the national perception of the scandal."** —Eric Kohn, *Indiewire*

This provocative documentary takes the conviction of disgraced Penn State football coach Jerry Sandusky on multiple counts of child molestation as the jumping-off point for a deep-delve look at the enabling role of an entire community. Moving in concentric circles starting with Sandusky's abused adopted son Matt and the family of idolized head coach Joe Paterno, HAPPY VALLEY examines the role of hero worship in a town that dangerously put football on par with religion. DCP digital. (BS)

**HBO** The Wednesday, December 3, screening is a Movie Club event (see p. 3).

**November 28—December 4**

Fri. at 5:45 pm and 7:45 pm; Sat. at 5:30 pm;  
Sun. at 3:00 pm and 5:00 pm; Mon. at 8:15 pm;  
Tue. at 8:00 pm; Wed. and Thu. at 6:00 pm



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# Gene Siskel Film Center MOVIE CLUB

Everyone likes to talk about movies, so let's keep the conversation going!

The Gene Siskel Film Center will get everyone talking with monthly film conversations. Every month, audiences will be invited to informal conversations led by—but not monopolized by—a carefully selected facilitator.

Wednesday, December 3, 6:00 pm

## HAPPY VALLEY

(see description on page 2).

**HBO** Facilitated by Daniel Bernstein, WSCR Afternoon Co-Host and Senior Columnist for CBSChicago.com.



FRIDAY 31

SATURDAY 1

6:00 **ROME OPEN CITY** (Run), p. 9  
6:00 **THE TRIP TO ITALY** (Run), p. 9  
8:00 **HELLAWARE** (Special), p. 4★  
8:15 **THE TRIP TO ITALY** (Run), p. 9

3:00 **BROKEN LULLABY** (WWI), p. 6  
3:00 **ROME OPEN CITY** (Run), p. 9  
4:30 **J'ACCUSE** (WWI), p. 6  
5:15 **MODERN ROMANCE** (Unquiet), p. 14  
7:45 **THE TRIP TO ITALY** (Run), p. 9  
8:00 **HELLAWARE** (Special), p. 4★

SUNDAY 2	MONDAY 3	TUESDAY 4	WEDNESDAY 5	THURSDAY 6	7	8
3:00 <b>THE TRIP TO ITALY</b> (Run), p. 9 3:00 <b>ROME OPEN CITY</b> (Run), p. 9 5:00 <b>THE WORLD ACCORDING TO MONSANTO</b> (En Garde), p. 10 5:15 <b>HELLAWARE</b> (Special), p. 4	6:00 <b>ROME OPEN CITY</b> (Run), p. 9 6:30 <b>J'ACCUSE</b> (WWI), p. 6 8:00 <b>THE TRIP TO ITALY</b> (Run), p. 9	6:00 <b>MODERN ROMANCE</b> (Unquiet), p. 14★ 6:00 <b>THE TRIP TO ITALY</b> (Run), p. 9 8:15 <b>ROME OPEN CITY</b> (Run), p. 9	6:00 <b>BROKEN LULLABY</b> (WWI), p. 6 7:30 <b>THE TRIP TO ITALY</b> (Run), p. 9 8:30 <b>ROME OPEN CITY</b> (Run), p. 9	6:00 <b>The X-Ray of Civilization</b> (CATE), p. 12★ 6:15 <b>ROME OPEN CITY</b> (Run), p. 9 8:15 <b>HELLAWARE</b> (Special), p. 4 8:15 <b>THE TRIP TO ITALY</b> (Run), p. 9	6:00 <b>GRAND ILLUSION</b> (WWI), p. 7 6:00 <b>BIRD PEOPLE</b> (Run), p. 16 8:15 <b>CAMP X-RAY</b> (Run), p. 4 8:30 <b>RHYMES FOR YOUNG GHOULS</b> (Run), p. 5★	3:00 <b>JULES AND JIM</b> (WWI), p. 7 3:00 <b>BIRD PEOPLE</b> (Run), p. 16 5:00 <b>GRAND ILLUSION</b> (WWI), p. 7 5:30 <b>THE KING OF COMEDY</b> (Unquiet), p. 14 7:45 <b>CAMP X-RAY</b> (Run), p. 4 7:45 <b>BIRD PEOPLE</b> (Run), p. 16
9	10	11	12	13	14	15
3:00 <b>World War I Animation</b> (WWI), p. 7 3:00 <b>RHYMES FOR YOUNG GHOULS</b> (Run), p. 5 4:45 <b>CAMP X-RAY</b> (Run), p. 4 4:45 <b>BIRD PEOPLE</b> (Run), p. 16	6:00 <b>JULES AND JIM</b> (WWI), p. 7 8:00 <b>CAMP X-RAY</b> (Run), p. 4 8:30 <b>RHYMES FOR YOUNG GHOULS</b> (Run), p. 5	6:00 <b>THE KING OF COMEDY</b> (Unquiet), p. 14★ 6:00 <b>RHYMES FOR YOUNG GHOULS</b> (Run), p. 5 7:45 <b>BIRD PEOPLE</b> (Run), p. 16	6:00 <b>RHYMES FOR YOUNG GHOULS</b> (Run), p. 5 6:00 <b>CAMP X-RAY</b> (Run), p. 4 8:15 <b>RHYMES FOR YOUNG GHOULS</b> (Run), p. 5	6:00 <b>A THOUSAND SUNS + short</b> (CATE), p. 12★ 6:00 <b>BIRD PEOPLE</b> (Run), p. 16 8:15 <b>CAMP X-RAY</b> (Run), p. 4 8:30 <b>RHYMES FOR YOUNG GHOULS</b> (Run), p. 5	6:00 <b>BIRD PEOPLE</b> (Run), p. 16 6:00 <b>MATINEE</b> (Unquiet), p. 14 8:00 <b>THE OVERNIGHTERS</b> (Run), p. 5 8:30 <b>BURROUGHS: THE MOVIE</b> (Run), p. 12	3:00 <b>DISHONORED</b> (WWI), p. 7 3:00 <b>THE OVERNIGHTERS</b> (Run), p. 5 4:45 <b>HELL'S ANGELS</b> (WWI), p. 7 4:45 <b>BURROUGHS: THE MOVIE</b> (Run), p. 12 7:45 <b>BIRD PEOPLE</b> (Run), p. 16 7:45 <b>ALTMAN + shorts</b> (Special), p. 11
16	17	18	19	20	21	22
3:00 <b>BIRD PEOPLE</b> (Run), p. 16 3:00 <b>ALTMAN + shorts</b> (Special), p. 11 5:30 <b>THE OVERNIGHTERS</b> (Run), p. 5 5:30 <b>OUR DAILY POISON</b> (En Garde), p. 10	6:00 <b>DISHONORED</b> (WWI), p. 7 6:00 <b>THE OVERNIGHTERS</b> (Run), p. 5 7:45 <b>BURROUGHS: THE MOVIE</b> (Run), p. 12 7:45 <b>BIRD PEOPLE</b> (Run), p. 16	6:00 <b>MATINEE</b> (Unquiet), p. 14★ 6:00 <b>THE OVERNIGHTERS</b> (Run), p. 5 7:45 <b>BIRD PEOPLE</b> (Run), p. 16	6:00 <b>HELL'S ANGELS</b> (WWI), p. 7 6:00 <b>BIRD PEOPLE</b> (Run), p. 16 8:30 <b>BURROUGHS: THE MOVIE</b> (Run), p. 12 8:30 <b>THE OVERNIGHTERS</b> (Run), p. 5	6:00 <b>BURROUGHS: THE MOVIE</b> (Run), p. 12 6:00 <b>ALTMAN + shorts</b> (Special), p. 11 7:45 <b>BIRD PEOPLE</b> (Run), p. 16 8:30 <b>THE OVERNIGHTERS</b> (Run), p. 5	6:00 <b>DOWN WITH LOVE</b> (Unquiet), p. 14 6:30 <b>NATIONAL GALLERY</b> (Run), p. 2 8:00 <b>THE HOMESTRETCH</b> (Run), p. 13	2:30 <b>NATIONAL GALLERY</b> (Run), p. 2 3:00 <b>PATHS OF GLORY</b> (WWI), p. 8 4:45 <b>LA FRANCE</b> (WWI), p. 8 5:45 <b>THE HOMESTRETCH</b> (Run), p. 13 7:30 <b>NATIONAL GALLERY</b> (Run), p. 2 8:00 <b>COMING TO TERMS</b> (Special), p. 15★
23	24	25	26	27	28	29
2:00 <b>NATIONAL GALLERY</b> (Run), p. 2 3:00 <b>THE HOMESTRETCH</b> (Run), p. 13 5:15 <b>THE HOMESTRETCH</b> (Run), p. 13 5:15 <b>CROPS OF THE FUTURE</b> (En Garde), p. 10	6:00 <b>THE HOMESTRETCH</b> (Run), p. 13 6:30 <b>NATIONAL GALLERY</b> (Run), p. 2 8:15 <b>COMING TO TERMS</b> (Special), p. 15★	6:00 <b>DOWN WITH LOVE</b> (Unquiet), p. 14★ 6:00 <b>LA FRANCE</b> (WWI), p. 8 8:00 <b>THE HOMESTRETCH</b> (Run), p. 13	6:00 <b>PATHS OF GLORY</b> (WWI), p. 8 6:30 <b>NATIONAL GALLERY</b> (Run), p. 2 7:45 <b>THE HOMESTRETCH</b> (Run), p. 13	Closed – Thanksgiving	2:30 <b>NATIONAL GALLERY</b> (Run), p. 2 3:30 <b>THAT MAN FROM RIO</b> (Run), p. 11 5:45 <b>LOVE IS STRANGE</b> (Run), p. 13 5:45 <b>HAPPY VALLEY</b> (Run), p. 2 7:45 <b>LOVE IS STRANGE</b> (Run), p. 13 7:45 <b>HAPPY VALLEY</b> (Run), p. 2	3:00 <b>WINGS</b> (WWI), p. 8 3:00 <b>THAT MAN FROM RIO</b> (Run), p. 11 5:30 <b>HAPPY VALLEY</b> (Run), p. 2 5:45 <b>THE EAGLE AND THE HAWK</b> (WWI), p. 8 7:15 <b>NATIONAL GALLERY</b> (Run), p. 2 7:45 <b>LOVE IS STRANGE</b> (Run), p. 13
30	DECEMBER 1	2	3	4		
3:00 <b>HAPPY VALLEY</b> (Run), p. 2 3:00 <b>LOVE IS STRANGE</b> (Run), p. 13 5:00 <b>HAPPY VALLEY</b> (Run), p. 2 5:00 <b>THAT MAN FROM RIO</b> (Run), p. 11	6:00 <b>THAT MAN FROM RIO</b> (Run), p. 11 6:30 <b>WINGS</b> (WWI), p. 8 8:15 <b>HAPPY VALLEY</b> (Run), p. 2	6:00 <b>THE EAGLE AND THE HAWK</b> (WWI), p. 8 6:00 <b>LOVE IS STRANGE</b> (Run), p. 13 7:30 <b>NATIONAL GALLERY</b> (Run), p. 2 8:00 <b>HAPPY VALLEY</b> (Run), p. 2	6:00 <b>HAPPY VALLEY</b> (Run), p. 2★ 6:00 <b>LOVE IS STRANGE</b> (Run), p. 13 8:00 <b>THAT MAN FROM RIO</b> (Run), p. 11 8:30 <b>LOVE IS STRANGE</b> (Run), p. 13	6:00 <b>HAPPY VALLEY</b> (Run), p. 2 6:30 <b>NATIONAL GALLERY</b> (Run), p. 2 8:00 <b>LOVE IS STRANGE</b> (Run), p. 13		

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★ indicates special guest appearance  
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**CHICAGO PREMIERE!**  
**MICHAEL M. BILANDIC IN PERSON!**

# HELLAWARE

2013, Michael M. Bilandic, USA, 73 min.  
With Keith Poulson, Sophia Takal

**Friday, October 31, 8:00 pm**  
**Saturday, November 1, 8:00 pm**  
**Sunday, November 2, 5:15 pm**  
**Thursday, November 6, 8:15 pm**

"A very funny slice of art world satire."  
—Katie Walsh, *The Playlist*

A comic satire on the conventions and pretensions of the New York gallery scene, HELLAWARE is spot-on in its outrageous stereotypes, from the jaded curator to the fickle art groupies. Bad art meets worse intentions when a wannabe photographer (Poulson) shoots for transgression à la Larry Clark by stalking a no-talent teen goth band, purveyor of the dubious viral sensation "I'll Cut Yo' Dick Off." Director Bilandic (son of Chicago's former mayor) lets the abundant black humor rip in this straight-faced send-up. DCP digital. (BS)

Director Michael M. Bilandic will be present for audience discussion on Friday and (tentatively) Saturday.



**CHICAGO PREMIERE!**

# CAMP X-RAY

2014, Peter Sattler, USA, 117 min.  
With Kristen Stewart, Peyman Moaadi

"Riveting...there's not a moment Stewart's onscreen here where she isn't completely transfixing."—David Rooney, *Hollywood Reporter*

Two mesmerizing performances anchor this story of a psychological cat-and-mouse game set in the confines of the U.S. detention center in Guantanamo Bay, where recent recruit Amy (Stewart) is guarding Middle Eastern detainees in solitary confinement. Among them is English-speaking Ali (Moaadi of *A SEPARATION*), an immigrant picked up in New York in the wake of 9/11. Although they are technically enemies, both their lives are shaped by loneliness and fear, creating a climate in which respect and an odd sort of friendship take root. DCP digital widescreen. (BS)

**November 7—13**  
Fri. and Thu. at 8:15 pm;  
Sat. at 7:45 pm;  
Sun. at 4:45 pm;  
Mon. at 8:00 pm;  
Wed. at 6:00 pm



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# Rhymes for Young Ghouls

2013, Jeff Barnaby, Canada, 88 min.  
With Devery Jacobs, Glen Gould

*"Richly imaginative...a movie that, in many ways, represents a milestone."*  
—Liam Lacey, *Globe and Mail*

Native American director Barnaby makes an audacious debut with this eerie revenge drama steeped in raw poetry, tribal myth, and pop-culture iconography. The story is set in 1976 on the fictional Red Crow Reservation, where 15-year-old Alia (newcomer Jacobs in a riveting performance), a wily truant from the government's residential school wields power as the tribe's self-made pot-dealing queen but draws the white-hot rage of the community's corrupt Indian Agent. DCP digital. (BS)

**November 7—13**  
Fri., Mon., and Thu. at 8:30 pm;  
Sun. at 3:00 pm;  
Tue. at 6:00 pm;  
Wed. at 6:00pm and 8:15pm

*Director Jeff Barnaby will be present for audience discussion on Friday.*

**CHICAGO PREMIERE!**  
**JEFF BARNABY IN PERSON!**

**CHICAGO PREMIERE!**

# The Overnighters

2014, Jesse Moss, USA, 90 min.

**"A shattering experience; a masterwork of unbridled honesty."**

—Jason Gorber, *Twitich*

Growing tensions in an oil-rich North Dakota boomtown come to a head when a Lutheran pastor offers his church as shelter for the hordes of men who arrive broke and homeless to seek employment in the fracking industry. Increasingly under criticism from the City Council and his own parishioners, the clergyman stands his ground, but his do-unto-others mindset is challenged by unexpected revelations, until a wrenching finale colors the most honorable of intentions with unanticipated shades of meaning. Winner of the Special Jury Award at Sundance. DCP digital. (BS)

**November 14—20**

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





# GREAT WAR/ GRANDE GUERRE

## — WORLD WAR I ON FILM —

From November 1 through December 2, the Gene Siskel Film Center presents *Great War/Grande Guerre: World War I on Film*, a series of eleven programs of American and French films commemorating the centenary of the First World War.

Perceived as a less justifiable war than World War II, the First World War long remained the primary setting for the cinema's strongest pacifist statements, as represented in this series by *BROKEN LULLABY*, *J'ACCUSE*, *GRAND ILLUSION*, *DISHONORED*, *PATHS OF GLORY*, and *THE EAGLE AND THE HAWK*, and by many films not included, such as *ALL QUIET ON THE WESTERN FRONT*, *WOODEN CROSSES*, *KING AND COUNTRY*, *KING OF HEARTS*, and *GALLIPOLI*, to name just a few.

Even those World War I films that are less overtly antiwar, such as *THE BIG PARADE*, *WINGS*, and *HELL'S ANGELS*, often feature a strong streak of grimness, punctuated by episodes of arbitrary and chilling death (the generally gung-ho *WINGS* contains an especially striking example). More consistently than the films of any other war, the best WWI movies have addressed the appalling human costs of modern warfare.

*Supported by the Cultural Service at the Consulate General of France, the Institut français, and Mission Centenaire 14-18. Special thanks to Denis Quenelle and Laurence Geannopoulos of the Cultural Service at the Consulate General of France in Chicago.*

—Martin Rubin



INSTITUT  
FRANÇAIS



**BROKEN LULLABY, Nov. 1, 5**

### **BROKEN LULLABY**

(aka *THE MAN I KILLED*)  
1932, Ernst Lubitsch, USA, 76 min.  
With Phillips Holmes, Lionel Barrymore

**Saturday, November 1,  
3:00 pm**  
**Wednesday, November 5,  
6:00 pm**

After the Armistice, a guilt-ridden French soldier (Holmes) seeks out the family of the German boy he killed in combat; they mistake him for their late son's friend and welcome him into their home. This heartfelt pacifist drama marked a courageous change-of-pace for comedy master Lubitsch, with characteristic comic tropes (tactful irony, the telling detail shot) fascinatingly turned to more serious ends. 35mm. (MR)



**J'ACCUSE, Nov. 1, 3**

*New restoration!*

### **J'ACCUSE**

1919, Abel Gance, France, 166 min.  
With Romuald Joubé, Maryse Dauvray

**Saturday, November 1,  
4:30 pm**  
**Monday, November 3,  
6:30 pm**

*J'ACCUSE* is perhaps the first of the great pacifist films to emerge from World War I. Horribly realistic depictions of trench warfare are combined with flamboyant symbolism and flagrant melodrama, centered on a love triangle involving a poet (Joubé), a brute (Séverin-Mars), and a woman (Dauvray) abducted and raped by the Germans. New DCP digital restoration. Silent film with recorded music score. (MR)

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

Buy a ticket at our regular prices for the first *Great War/Grande Guerre* film on any Saturday in November, and get a ticket for the second *Great War/Grande Guerre* 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.)

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**GRAND ILLUSION, Nov. 7, 8**



**DISHONORED, Nov. 15, 17**



**JULES AND JIM, Nov. 8, 10**



**HELL'S ANGELS, Nov. 15, 19**

## GRAND ILLUSION

(LA GRANDE ILLUSION)

1937, Jean Renoir, France, 114 min.  
With Jean Gabin, Erich von Stroheim

**Friday, November 7, 6:00 pm**

**Saturday, November 8, 5:00 pm**

The pattern-setter for all subsequent P.O.W. films, Renoir's timeless masterpiece sets bonds of class, era, love, honor, and common humanity against those of nationality as it follows a group of French soldiers from one German prison camp to another, until they reach one commanded by a crippled former flier (Stroheim in a legendary performance). In French, German, and English with English subtitles. 35mm. (MR)

## JULES AND JIM

(JULES ET JIM)

1961, François Truffaut, France, 104 min.  
With Jeanne Moreau, Oskar Werner

**Saturday, November 8, 3:00 pm**

**Monday, November 10, 6:00 pm**

Truffaut's New Wave classic remains remarkable for its bold mixture of tones and its lyrically inventive use of film technique. Beginning in Paris just before World War I, the story parallels the war's impact on the young century with a three-sided love affair among a trio of Bohemians: an outgoing Frenchman (Henri Serre), a reserved Austrian (Werner), and a mercurial woman (Moreau). In French with English subtitles. 35mm widescreen. (MR)

## World War I Animation

1916-31, Various directors, USA, ca. 75 min.

**Sunday, November 9, 3:00 pm**

We present a program of rare World War I-themed cartoons, curated by early animation historian/archivist/preservationist Tommy José Stathes. The 12 shorts in the program are

mostly from the pioneering Bray Studios of New York City and feature such characters as Happy Hooligan, Col. Heeza Liar, Dinky Doodle, Bonzo the Dog, and Goodrich Dirt. 16mm. Silent films with live piano accompaniment by David Drazin. (MR)

## DISHONORED

1931, Josef von Sternberg, USA, 91 min.

With Marlene Dietrich, Victor McLaglen

**Saturday, November 15, 3:00 pm**

**Monday, November 17, 6:00 pm**

In their third and perhaps greatest collaboration, director Sternberg and muse Dietrich venture into Mata Hari territory, and plausibility takes a back seat to the multifaceted spectacle of prostitute-turned-spy Marlene pounding a piano, meowing like a kitten, and donning a series of stunning costumes. DISHONORED was named by Jean-Luc Godard as one of the ten greatest American sound films. 35mm. (MR)

## HELL'S ANGELS

1930, Howard Hughes, USA, 127 min.

With Ben Lyon, Jean Harlow

**Saturday, November 15, 4:45 pm**

**Wednesday, November 19, 6:00 pm**

This legendarily extravagant production by spendthrift millionaire Hughes centers on two flyboy brothers and the free-loving floozy (Harlow) who shares her favors with both. The film is dominated by its spectacular aerial sequences, especially a spooky nighttime bombing raid by a mile-long German dirigible that anticipates steampunk and STAR WARS. In English and German with English intertitles. 35mm. (MR)

Great War/Grande Guerre continues on next page



# GREAT WAR/ GRANDE GUERRE

CONTINUED



**PATHS OF GLORY**, Nov. 22, 26



**WINGS**, Nov. 29, Dec. 1



**LA FRANCE**, Nov. 22, 25



**THE EAGLE AND THE HAWK**, Nov. 29, Dec. 2

## PATHS OF GLORY

1957, Stanley Kubrick, USA, 86 min.  
With Kirk Douglas, Ralph Meeker

**Saturday, November 22, 3:00 pm**  
**Wednesday, November 26, 6:00 pm**

When an ill-conceived French attack on an entrenched German position fails, three soldiers are arbitrarily chosen to be court-martialed; Douglas plays the officer assigned the hopeless task of defending them. Though *PATHS* was instantly praised as an antiwar classic, young Kubrick was already demonstrating his ability to escape categories, most tellingly in the controversially ambiguous coda.

## LA FRANCE

2007, Serge Bozon, France, 102 min.  
With Sylvie Testud, Pascal Greggory

**Saturday, November 22, 4:45 pm**  
**Tuesday, November 25, 6:00 pm**

Testud brings her waiflike sensuality to the role of a village girl who dresses as a boy, sets out to find her soldier-husband at the front, and falls in with a wandering patrol that is deserting en masse. This unique film's haunting twilight tone is counterpointed with Chaplinesque comedy and wistful musical numbers. In French with English subtitles. Archival 35mm print courtesy of the Institut français. (MR)

## WINGS

1927, William Wellman, USA, 144 min.  
With Charles "Buddy" Rogers, Clara Bow

**Saturday, November 29, 3:00 pm**  
**Monday, December 1, 6:30 pm**

Winner of the first Oscar for Best Picture, *WINGS* is still grand entertainment. Two small-town buddies (Rogers, Richard Arlen) fall for the same girl, join the flying corps, and encounter heroism and heartbreak in the skies over France. Vigorously directed by veteran pilot Wellman, *WINGS* features breathtakingly authentic air battles. 4K DCP digital restoration with rerecorded original

## THE EAGLE AND THE HAWK

1933, Stuart Walker, USA, 68 min.  
With Frederic March, Cary Grant

**Saturday, November 29, 5:45 pm**  
**Tuesday, December 2, 6:00 pm**

Aviator-turned-screenwriter John Monk Saunders penned a remarkable series of aerial combat dramas (*WINGS*, *THE DAWN PATROL*, etc.). In this dark tale of a Royal Flying Corps unit in France, Grant plays the hawkish half of the central love-hate bromance, but the film is dominated by March as an ace pilot sickened by his own heroism and the trail of corpses left in

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**NEW RESTORATION!**



# ROME OPEN CITY

(ROMA, CITTÀ APERTA)

(aka OPEN CITY)

1945, Roberto Rossellini, Italy, 100 min.

With Aldo Fabrizi, Anna Magnani

"Remains a film of electric drama and high emotion, as well as a major turning point in film history."—Michael Wilmington, *Chicago Tribune*

The opening salvo of the Italian neorealist movement, this still-potent classic initiated a new era in film history—as Jean-Luc Godard said, "All roads lead to ROME OPEN CITY." Rossellini's portrait of Rome under the German occupation centers on the manhunt for a resistance leader and its effect upon a partisan priest, a corrupt actress, a Gestapo major, a gang of street kids, and a feisty pregnant woman (Magnani) about to celebrate her long-deferred wedding. In Italian with English subtitles. New 4K DCP digital restoration. (MR)

**October 31—November 6**

Fri. and Mon. at 6:00 pm;

Sat. and Sun. at 3:00 pm;

Tue. at 8:15 pm;

Wed. at 8:30 pm;

Thu. at 6:15 pm

2013, Michael Winterbottom, UK, 106 min.

With Rob Brydon, Steve Coogan

★★★★½

**A comic breeze  
of a movie."**

—Michael Phillips,  
*Chicago Tribune*

2010's THE TRIP was a unique delight; this worthy sequel brings back bantering buddies Coogan and Brydon for a culinary tour of Italy. The virtuoso impersonations (Pacino!) are supplemented with visits to famous film locations; Byron's and Shelley's footsteps are followed; the senses are served with gorgeous scenery and mouth-watering pastas; and it's all deepened with touches of guilt-ridden infidelity and midlife melancholy. DCP digital. (MR)

**October 31—November 6**

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

Sat. at 7:45 pm;

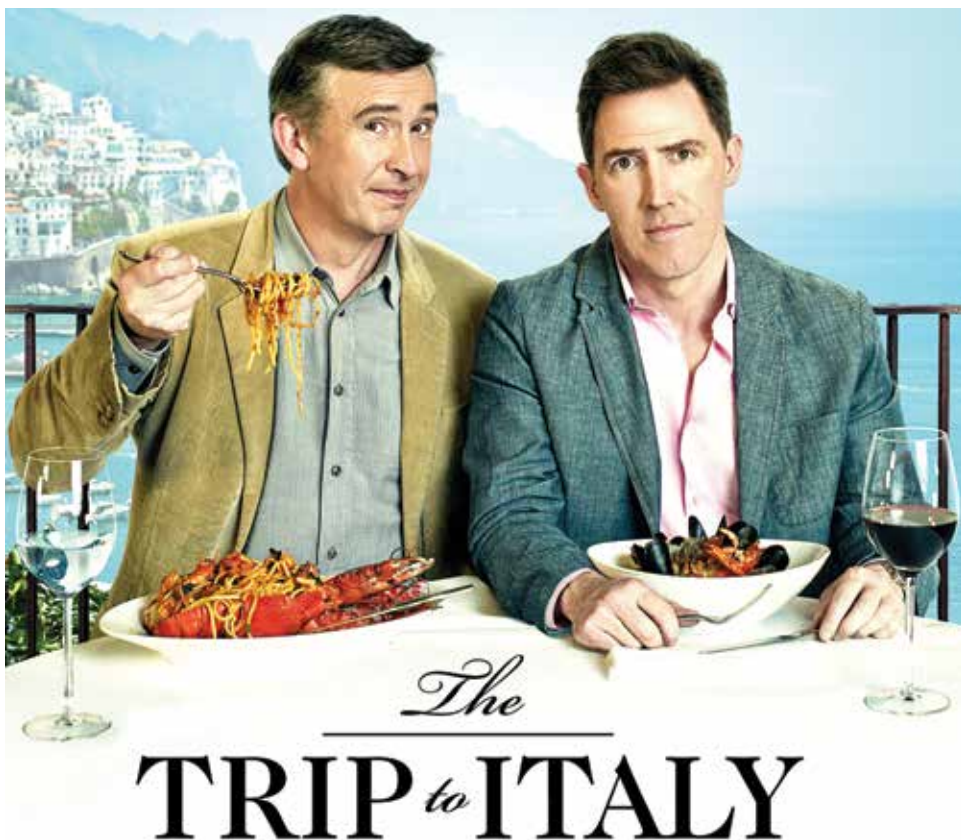
Sun. at 3:00 pm;

Mon. at 8:00 pm;

Tue. at 6:00 pm;

Wed. at 7:30 pm;

Thu. at 8:15 pm



# En Garde for the Environment:

## *The World According to Marie-Monique Robin*

From November 2 through 23, the Gene Siskel Film Center presents *En Garde for the Environment*, three environmental documentaries by award-winning author, TV journalist, and documentary filmmaker Marie-Monique Robin. Robin has covered a wide range of sensitive subjects in her distinguished career, from war and political torture to the French secret service, but it is this hard-hitting trilogy that has spotlighted her as one of the film world's foremost environmental crusaders.

*Supported by the Cultural Service at the Consulate General of France and the Institut français. Special thanks to Denis Quenelle and Laurence Geannopoulos of the Cultural Service at the Consulate General of France in Chicago; Livia Bloom, Icarus Films; Jane Gutteridge, National Film Board of Canada; Katiria Perez, Films Media Group; and Anne Voirin, Arte.*

—Barbara Scharres



### CROPS OF THE FUTURE, Nov. 23

#### THE WORLD ACCORDING TO MONSANTO

(*LE MONDE SELON MONSANTO*)  
2008, Marie-Monique Robin, France, 109 min.

Sunday, November 2,  
5:00 pm



This Rachel Carson Award-winning investigative documentary takes Robin on a three-year journey tracing the political strategies and alliances that have given the Monsanto Corporation increasing

domination over the world's food supply. In English, Spanish, and French with English subtitles. DigiBeta video. (BS)

#### OUR DAILY POISON

(*NOTRE POISON QUOTIDIEN*)

2011, Marie-Monique Robin, France, 110 min.

Sunday, November 16, 5:30 pm

Haunted by the rapidly rising prevalence of rare cancers and autoimmune disorders in the developed world, especially among children, Robin launches an in-depth investigation into a few of the 100,000 chemicals that have invaded our daily environment. In French and English with English subtitles. DigiBeta video. (BS)

#### CROPS OF THE FUTURE

(*MOISSONS DU FUTUR*)

2012, Marie-Monique Robin, France, 96 min.

Sunday, November 23, 5:15 pm

Concluding her food-crisis trilogy, Robin explores alternatives to GMO seeds, chemical fertilizers, and factory farms. From North America to Europe and Africa, she finds farmer-led innovations in pesticide-free, GMO-free sustainable agriculture. In French, English, and German with English subtitles. DCP digital. (BS)

## 2014 River's Edge International Film Festival

10 - YEAR ANNIVERSARY

Paducah, Kentucky, the world's 7th City of Crafts and Folk Art in the UNESCO Creative Cities Network, hosts the Riversedge International Film Festival, November 6-9.

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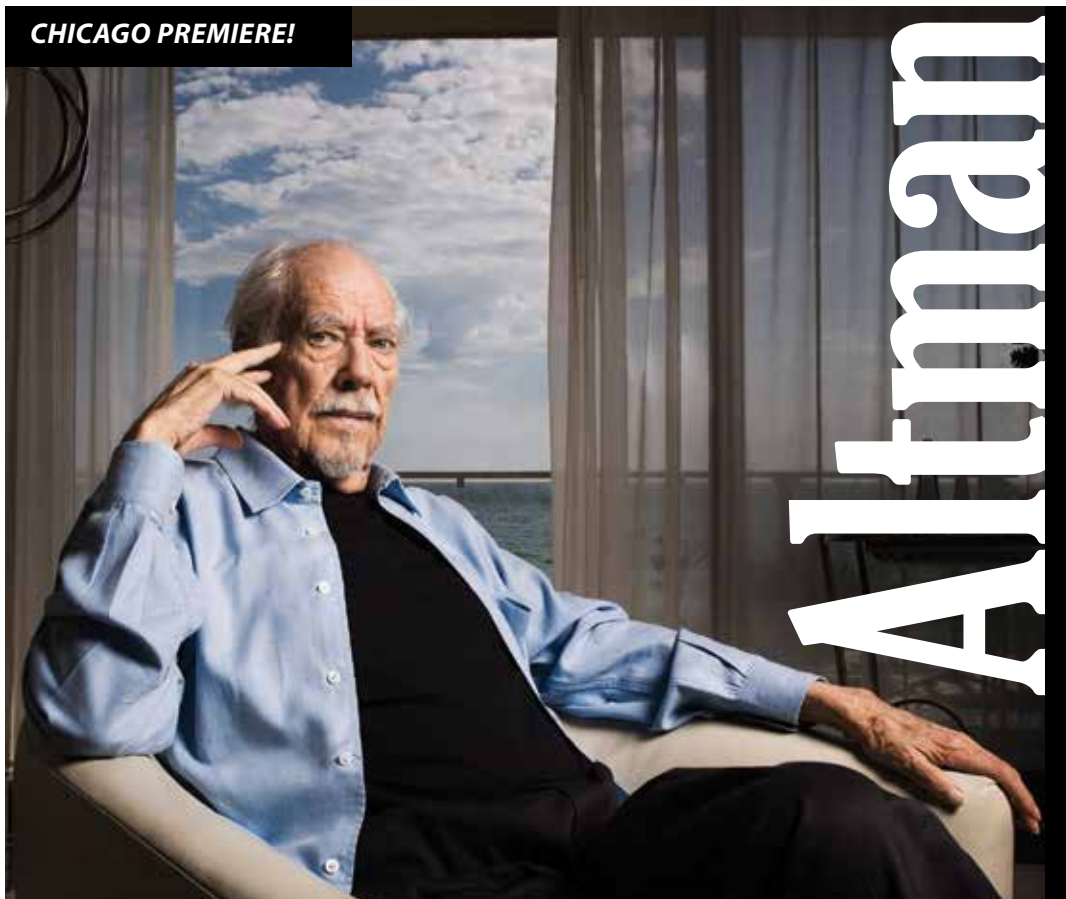
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**CHICAGO PREMIERE!**



2014, Ron Mann, USA, 95 min.  
(Total program: 122 min.)

**Saturday, November 15,  
7:45 pm  
Sunday, November 16,  
3:00 pm  
Thursday, November 20,  
6:00 pm**

"An absorbing, marvelous film that manages to squeeze a wildly prolific career into 90 minutes."  
—Allan Tong, *Filmmaker Magazine*

Ron Mann's *ALTMAN* is, by design, not a definitive portrait of the iconoclastic, innovative filmmaker, but it is an essential one. It provides a uniquely intimate perspective on Altman's life and work, told mainly in the director's own words, with assists from his wife and children, and illustrated with film excerpts and rare home-movie and on-set footage. Accompanied by three never-released Altman shorts: *THE KATHRYN REED STORY* (1965, 15 min.), *POT AU FEU* (1965, 9 min.), and *THE PARTY* (1966, 3 min.). DCP digital. (MR)

**NEW RESTORATION!**

(*L'HOMME DE RIO*)

1964, Philippe de Broca, France, 112 min. With Jean-Paul Belmondo, Françoise Dorléac

"A crazy delight, a stylish, early-'60s pastiche that folds in every adventure-movie cliché you've ever seen, and possibly invents a few new ones."—Stephanie Zacharek, *Village Voice*

This chilly Thanksgiving weekend, how about a jaunt to sunny Rio with the witty adventure spoof that longtime fan Steven Spielberg cited as a key inspiration for his Indiana Jones series? When a magical Maltec idol and an archaeologist's daughter (Dorléac) are snatched from a Paris museum by Brazil-bound thugs, her boyfriend (Belmondo) sets off in hot pursuit via every conceivable form of transport, from motorcycle to water skis to jungle vines to upside-down airplane. In French with English subtitles. New DCP digital restoration. (MR)

# THAT MAN FROM RIO

**November 28—  
December 3**  
Fri. at 3:30 pm;  
Sat at 3:00 pm;  
Sun. at 5:00 pm;  
Mon. at 6:00 pm;  
Wed. at 8:00 pm

164 North State Street. Tickets: Go to our website for on-line ticket purchasing information. For more information, visit us online at: [www.siskelfilmcenter.org](http://www.siskelfilmcenter.org) or call 312-846-2800.

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# CONVERSATIONS AT THE EDGE

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

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

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

*Marvin J. Taylor in person!*

## The X-Ray of Civilization: Films by Tom Rubnitz, David Wojnarowicz, and Tommy Turner

1985-92, Various directors, USA, ca. 85 min.

**Thursday, November 6, 6:00 pm**

Against the background of the Culture Wars and the AIDS epidemic in 1980s New York, these three artists created transgressive responses to the socio-political order. From the sprawling suburbs in *WHERE EVIL DWELLS* (Turner/Wojnarowicz, 1985) to America's status as a global military power in *LISTEN TO THIS* (Rubnitz/Wojnarowicz, 1992) to Hollywood itself in *PSYKHO III THE MUSICAL* (Rubnitz, 1985), they scathingly satirized mainstream American iconography. Introduced by Marvin J. Taylor, Director of Fales Library and Special Collections, New York



## PSYKHO III THE MUSICAL, Nov. 6

*University, and founder of the Downtown Collection.*  
(George Price)

*Mati Diop in person!*

## A THOUSAND SUNS

(MILLE SOLEILS)  
2013, Mati Diop, Senegal/France, 45 min.

**Thursday, November 13, 6:00 pm**

Known for dreamlike shorts that experiment with

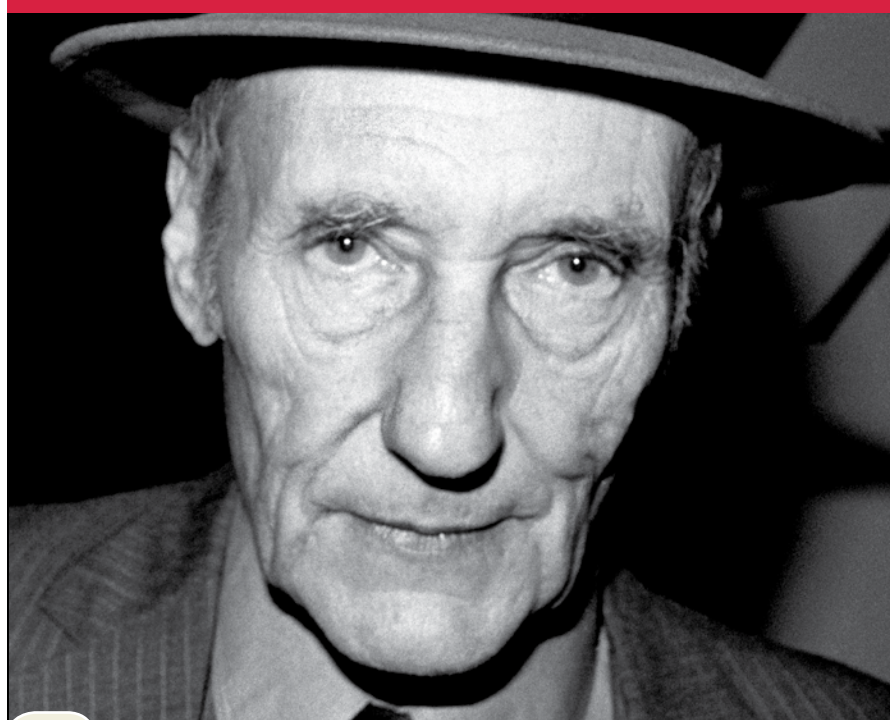


## A THOUSAND SUNS, Nov. 13

the boundaries between documentary and fiction, Mati Diop focuses her latest film on the revolutionary Senegalese classic *TOUKI BOUKI* (1973), directed by her uncle Djibril Diop Mambéty. She catches up with the film's lead, Wasis Diop, now living as a farmer. As he reflects on the forty years since his starring role, Mati Diop meditates on Senegal's history, the role of its cinema, and her own place in it. Also: Diop's haunting short *ATLANTIQUE* (2009, 16 min.). In French, Wolof, and Swahili with English subtitles. (Amy Beste)

# BURROUGHS: THE MOVIE

**NEW RESTORATION!**



1983, Howard Brookner, USA, 86 min.

**"Rarely is a  
documentary so well  
attuned to its subject."**

—Janet Maslin, *The New York Times*

William S. Burroughs, whose centennial is celebrated this year, could write like Joyce and crack wise like W.C. Fields. The long-unavailable, newly restored *BURROUGHS: THE MOVIE* is the definitive film portrait, made with WSB's close and enthusiastic participation. The master himself leads us through the scenes of his youth, performs readings and skits, and shows off his memorabilia, while acquaintances and admirers (Allen Ginsberg, Patti Smith, et al.) comment candidly on both the highs and lows of his astonishing life and work. New DCP digital restoration. (MR)

**November 14—20**  
Fri. and Wed. at 8:30 pm;  
Sat. at 4:45 pm;  
Mon. at 7:45 pm;  
Thu. at 6:00 pm

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BACK BY POPULAR DEMAND! FILMMAKERS IN PERSON!

# THE HOMESTRETCH

2014, Anne de Mare and Kirsten Kelly, USA, 90 min.

"Engaging and compelling viewing."—Glenn Kenny, *RogerEbert.com*

In this new release from renowned Kartemquin Films (HOOP DREAMS, THE INTERRUPTERS), three homeless Chicago teenagers defy the odds to create a future. The filmmakers follow aspiring actor Roque, poet/painter Kasey, and rapper/entrepreneur Anthony into the haunting underworld of children cast off by broken or unfit families. As the three tenaciously fight for an education and eventual independence, the film powerfully explores surrounding issues of race, juvenile justice, immigration, foster care, and LGBTQ rights. DCP digital. (BS)

Filmmakers, subjects, and representatives from Chicago homeless services organizations will tentatively be present at selected shows. Check our website at [www.siskelfilmcenter.org](http://www.siskelfilmcenter.org) for more details.

## November 21—26

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

# LOVE IS STRANGE

2014, Ira Sachs, USA, 94 min.  
With John Lithgow, Alfred Molina

"A wise and lovely film."

—A.O. Scott, *The New York Times*

"Lovely...Lithgow and Molina are splendid."

—Michael Phillips, *Chicago Tribune*

Director Sachs describes his critically acclaimed crowd-pleaser as "a film about love and real estate." It begins with the wedding day of long-time partners Ben (Lithgow) and George (Molina), but celebration turns to calamity when the marriage costs George his teaching job at a Catholic school. No longer able to afford a N.Y. apartment, the couple have to find lodging separately, fastidious George with gay cop neighbors whose party-hearty lifestyle hardly matches his own, skittish Ben with a nephew whose novelist wife (Marisa Tomei) and teenage son find his presence increasingly irritating. Sachs avoids sitcom obviousness for gentle humor and piercing accuracy, building to a climax of considerable emotional wallop. DCP digital. (MR)



## November 28—December 4

Fri. at 5:45 pm and 7:45 pm; Sat. at 7:45 pm; Sun. at 3:00 pm;  
Tue. at 6:00 pm; Wed. at 6:00 pm and 8:30 pm; Thu. at 8:00 pm

# The Unquiet American

## TRANSGRESSIVE COMEDIES FROM THE U.S.

Lecturer: Jonathan Rosenbaum

From August 29 through December 9, we present a series of fourteen programs entitled *The Unquiet American: Transgressive Comedies from the U.S.*, with weekly Tuesday lectures by internationally renowned film critic Jonathan Rosenbaum. The series is presented in cooperation with the School of the Art Institute of Chicago's Department of Art History, Theory, and Criticism and the Department of Film, Video, New Media, and Animation. Additional screenings of the films on Friday or Saturday do not include Jonathan Rosenbaum's lecture. Admission to all *Unquiet American* programs is \$5 for Film Center members; usual admission prices apply for non-members.

—Martin Rubin

This series explores the American *zeitgeist* from the 1930s to the early 2000s as seen through diverse forms of comedy and satire. The notion of The Unquiet American is derived, somewhat ironically, from Graham Greene's anti-American novel *The Quiet American* (1955), referring to a well-intentioned American idealist who perpetrates a certain amount of deadly mischief in Vietnam. Part of the premise of this eclectic survey is that Americans, regardless of their intentions, are not always prone to be "quiet," and that diverse forms of excess tend to be inseparable from what keeps the American cinema transgressive. All films are scheduled to be shown in 35mm.

—Jonathan Rosenbaum



### MODERN ROMANCE, Nov. 1, 4

#### MODERN ROMANCE

1981, Albert Brooks, USA, 93 min.  
With Albert Brooks, Kathryn Harrold

**Saturday, November 1, 5:15 pm**  
**Tuesday, November 4, 6:00 pm**

"Painfully funny" is perhaps the best description of the edgy comedies made by Albert Brooks in the 1980s. *MODERN ROMANCE*, his second film, follows the agonizingly indestructible relationship between a self-centered Hollywood film editor (Brooks) and his long-suffering partner (Harrold). 35mm. (MR)

#### THE KING OF COMEDY

1982, Martin Scorsese, USA, 109 min.  
With Robert De Niro, Jerry Lewis

**Saturday, November 8, 5:30 pm**  
**Tuesday, November 11, 6:00 pm**



### THE KING OF COMEDY, Nov. 8, 11

In this prescient and acerbic riff on celebrity and the media, sheepish yet obsessively determined fan Rupert Pupkin (De Niro) and a fellow stalker (Sandra Bernhard) kidnap Carson-surrogate Jerry Langford (Lewis) to secure a comedy spot on his late-night talk show. 35mm. (Christopher Sanew)

#### MATINEE

1993, Joe Dante, USA, 99 min.  
With John Goodman, Cathy Moriarty

**Friday, November 14, 6:00 pm**  
**Tuesday, November 18, 6:00 pm**

A Cold War comedy steeped in pop and laced with politics, *MATINEE* parallels two forms of nightmare: the 1962 Cuban Missile Crisis and the Key West premiere of the cheesy horror film *MANT*, presented by a producer-huckster (Goodman) modeled on shlockmeister William Castle. 35mm. (MR)



### DOWN WITH LOVE, Nov. 21, 25

#### DOWN WITH LOVE

2003, Peyton Reed, USA, 101 min.  
With Ewan McGregor, Renée Zellweger

**Friday, November 21, 6:00 pm**  
**Tuesday, November 25, 6:00 pm**

This dazzlingly designed parody of Doris Day/Rock Hudson comedies stars Zellweger as the author of a bestseller on a woman's right to be sexually and professionally unencumbered by love, and McGregor as the chauvinist journalist determined to show her up. 35mm widescreen. (MR)

#### Upcoming in *The Unquiet American:*

December 5 and 9

#### IDIOCRACY

2006, Mike Judge, USA, 84 min.  
With Luke Wilson, Maya Rudolph

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CHICAGO PREMIERE! JON JOST IN PERSON!

# COMING TO TERMS



2013, Jon Jost, USA, 85 min.

With James Benning, Ryan Harper Gray

**Saturday, November 22, 8:00 pm**  
**Monday, November 24, 8:15 pm**

"Exquisitely meditative."—Jonathan Rosenbaum

Legendary avant-gardist Jost returns to his native Chicago with a new film of subtle power and striking depth. An aging father (filmmaker Benning) summons his two long-estranged sons and their mothers to hear his plan for assisted suicide. No ordinary narrative, *COMING TO TERMS* evokes the emotional landscape of a divided family in all its beauty, pain, and meaning. DCP digital. (BS)

Director Jon Jost will be present for audience discussion at both screenings.

## BECOME A MEMBER!

**Members pay only \$6 per movie!**

### Individual Membership (\$50)

- \$6 admission to movies at the Gene Siskel Film Center
- Free subscription to the *Gazette*, the Gene Siskel Film Center's monthly schedule
- \$5 admission to the spring and fall lecture series
- \$10 discount on an Art Institute of Chicago membership
- Four free popcorns
- Sneak preview passes to major motion pictures and other offers

### Dual Membership (\$80)

- Same benefits as above—for two

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- 1) Purchase online at [www.siskelfilmcenter.org](http://www.siskelfilmcenter.org) (click on "Membership")
- 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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- Weekly schedule •
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### 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.siskelfilmcenter.org](http://www.siskelfilmcenter.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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### THE GENE SISKEL FILM CENTER IS AVAILABLE FOR RENTAL!

Dynamic location for presentations, meetings, trainings, and luncheons. Theaters and gallery/café available during daytime hours. Call 312-846-2076 for more details.

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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. DivvyBikes station at NE corner of State & Randolph. For more information and bus lines, call the CTA at 312-836-7000.

**Tickets:**

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

**CHICAGO PREMIERE!**

# bird people

2014, Pascale Ferran, France, 127 min.  
With Josh Charles, Anaïs Demoustier

"Entrancing and surprising...audacious and idiosyncratic."—A.O. Scott, *The New York Times*

The paths of a shy student working as a chambermaid and an AWOL Silicon Valley engineer intersect in a Paris airport hotel, but not in the way of romance. Magic realism and the supernatural come to bear on a unique story in which flight, both metaphorical and real, provides soaring release and makes way for tentative steps into the future. The film's wondrous and touching special effects cast an unforgettable spell. In French, English, and Japanese with English subtitles. DCP digital. (BS)

**TWO-WEEK RUN!**

**November 7—13**  
Fri. and Thu. at 6:00 pm;  
Sat. at 3:00 pm and 7:45 pm;  
Sun. at 4:45 pm;  
Tue. at 7:45 pm

**November 14—20**  
Fri. and Wed. at 6:00 pm;  
Sat., Mon., Tue., and  
Thu. at 7:45 pm  
Sun. at 3:00 pm

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