Shakespeare on Film

WILLIAM SHAKESPEARE'S
ROMEO + JULIET, Dec. 11, 14

www.siskelfilmcenter.org
164 N. State Street
DE DEC 2016

FIRST CHICAGO RUN!

(QUAND ON A 17 ANS)
2016, André Téchiné, France, 116 min.
With Sandrine Kiberlain, Kacey Mottet Klein, Corentin Fila

“A revelation...Well into his 70s, André Téchiné delivers his most youthful film yet.”
—Peter Debruge, Variety

Love and hatred are two sides of sexual desire in this nuanced coming-of-age story set against the isolated beauty of the French Pyrenees. Fistfights and bullying mask a deeply denied attraction between Damien, brainy son of professionals, and Tom, adopted biracial son of farmers. When Tom’s mother becomes ill, Damien’s doctor mother (Kiberlain) invites the boys into an awkward live-in proximity that will awaken conflicting feelings in all three of them. In French and Spanish with English subtitles. DCP digital. (BS)

December 2—8
Fri., 12/2 at 2 pm and 8:15 pm;
Sat., 12/3 at 4:45 pm and 7:45 pm;
Sun., 12/4 at 5:15 pm;
Mon., 12/5 at 7:45 pm;
Tue., 12/6 at 6 pm;
Wed., 12/7 at 7:45 pm;
Thu., 12/8 at 6 pm

LONG WAY NORTH

(TOUT EN HAUT DU MONDE)
2015, Remi Chayé, France/Denmark, 81 min.

“A complete pleasure, a gorgeous piece of wide-screen animation that is as delightful as it is unexpected.”
—Kenneth Turan, Los Angeles Times

In this exquisite hand-drawn animated tale suitable for the whole family, a young 19th century adventuress flees the pomp of the Russian court in order to track down her beloved grandfather, a famed Arctic explorer whose ship disappeared on a mission to the North Pole. Tricked and robbed, the sheltered but plucky aristocrat learns hard lessons before finally embarking on a dangerous journey into the unknown. In English, or in French with English subtitles, at indicated times. DCP digital. (BS)

December 16—22
Fri., 12/16 at 2 pm (subtitled) and 6 pm (English);
Sat., 12/17 at 3 pm (subtitled);
Sun., 12/18 at 3 pm (English);
Mon., 12/19 at 6 pm (subtitled);
Tue., 12/20 at 6 pm (English);
Wed., 12/21 at 8 pm (subtitled);
Thu., 12/22 at 6 pm (subtitled)

December 23—29
Fri., 12/23 at 5:30 pm (subtitled);
Mon., 12/26 at 3 pm (English);
Tue., 12/27 at 6 pm (English);
Wed., 12/28 at 8 pm (subtitled);
Thu., 12/29 at 6 pm (subtitled)

FIRST CHICAGO RUN!

BEING 17

"A revelation...Well into his 70s, André Téchiné delivers his most youthful film yet.”
—Peter Debruge, Variety

Love and hatred are two sides of sexual desire in this nuanced coming-of-age story set against the isolated beauty of the French Pyrenees. Fistfights and bullying mask a deeply denied attraction between Damien, brainy son of professionals, and Tom, adopted biracial son of farmers. When Tom’s mother becomes ill, Damien’s doctor mother (Kiberlain) invites the boys into an awkward live-in proximity that will awaken conflicting feelings in all three of them. In French and Spanish with English subtitles. DCP digital. (BS)

December 2—8
Fri., 12/2 at 2 pm and 8:15 pm;
Sat., 12/3 at 4:45 pm and 7:45 pm;
Sun., 12/4 at 5:15 pm;
Mon., 12/5 at 7:45 pm;
Tue., 12/6 at 6 pm;
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Discourt matinees Fridays at 2:00 PM! $8 General, $5 Members/Students.
FIRE AT SEA
(FUOCOAMMARE)
2016, Gianfranco Rosi, Italy, 114 min.

“Beautiful, mysterious and moving... masterly filmmaking.”
—Peter Bradshaw, The Guardian

Winner of the Golden Bear at the Berlin Film Festival, this adventurous documentary is set on the small Italian island of Lampedusa, whose proximity to Africa has attracted hundreds of thousands of refugees making a desperate exodus in leaky, overcrowded boats. Rosi plays two narrative strands off each other: the influx of the refugees, and the daily life of the islanders—the latter centering on a lively 12-year-old boy with a fisherman father and a trusty slingshot. In Italian and English with English subtitles. (MR)

December 9—15
Fri., 12/9 at 2 pm and 6 pm;
Sat., 12/10 at 7:45 pm;
Sun., 12/11 at 5:15 pm;
Mon., 12/12 at 8:15 pm;
Tue., 12/13 at 6 pm;
Wed., 12/14 at 6 pm;
Thu., 12/15 at 8:15 pm

DON’T CALL ME SON
(MÃE SÓ HÃ UMA)
2016, Anna Muylaert, Brazil, 82 min.
With Naomi Nero, Daniel Botelho


In this arch tale shot through with black humor, the director of the acclaimed hit THE SECOND MOTHER ties a Gordian knot of family dilemmas around Pierre, a child stolen at birth. Blithely bisexual and aggressively bohemian, Pierre is proven by a DNA test to actually be Felipe, the natural son of conservative upper-crust parents. Whisked away to his lavish new home, Pierre/Felipe busts out his wilder side as a full-blown cross-dresser, to the shock of his newfound family. In Portuguese with English subtitles. DCP digital. (BS)

December 9—15
Fri., 12/9 at 8:15 pm;
Sat., 12/10 at 8:15 pm;
Sun., 12/11 at 5:15 pm;
Mon., 12/12 at 6 pm;
Tue., 12/13 at 8:15 pm;
Wed., 12/14 at 8:15 pm;
Thu., 12/15 at 8:30 pm

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.
**CHICAGO PREMIERE! ROBERT GREENE AND STEVE JAMES IN PERSON!**

**KATE PLAYS CHRISTINE**

2016, Robert Greene, USA, 112 min. With Kate Lyn Sheil

**Friday, December 9, 8:15 pm**  
Saturday, December 10, 5:30 pm  
**Monday, December 12, 7:45 pm**

“*A tour de force in the blending and bending of genres.*”—Richard Brody, *The New Yorker*

Documentarian Greene (ACTRESS) has turned toward explorations of the slippery boundary between fact and fiction. His subject in this haunting, thought-provoking film is Christine Chubbuck (also the subject of the recent fiction film *CHRISTINE*), a Florida newscaster who committed suicide on-air in 1974. Greene follows indie actress Sheil as she investigates Chubbuck’s life and reenacts scenes from the newscaster’s last days, causing performer and role to blur in uncanny ways.

DCP digital. (MR)

Director Robert Greene will be present for audience discussion on Friday and Saturday. The Friday discussion will be moderated by critic and filmmaker Michael G. Smith. The Saturday discussion will be moderated by acclaimed documentarian Steve James.

**CHICAGO PREMIERE!**

**NATIONAL BIRD**

2016, Sonia Kennebeck, USA, 92 min.

“*Heartbreaking and enraging.*”—Alex Needham, *The Guardian*

Three former employees of the U.S. drone program turn whistleblower in this searing look at the little-known moral and emotional impact on those whose jobs involve remotely identifying and bombing human targets in Afghanistan. Haunted by guilt over the deaths of innocent civilians, the three, now civilians, find themselves the targets of government investigation. Executive produced by Wim Wenders and Errol Morris. In English and Dari with English subtitles. DCP digital. (BS)

**December 16—22**

Fri., 12/16 at 6 pm;  
Sat., 12/17 at 7:45 pm;  
Sun., 12/18 at 5:30 pm;  
Mon., 12/19 at 7:45 pm;  
Tue., 12/20 at 8:30 pm;  
Wed., 12/21 at 6 pm;  
Thu., 12/22 at 8:30 pm

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.
HIERONYMUS BOSCH:
TOUCHED BY THE DEVIL

2015, Pieter van Huystee, Netherlands, 86 min.
"Takes you up close to an artist whose grand and disturbing visions were centuries ahead of their time." —Owen Glieberman, Variety

Surreal before there was a word for it, the mind-blowing paintings of Dutch artist Hieronymus Bosch continue to inspire controversy. To commemorate the 500th anniversary of the artist’s death, Dutch experts plan a retrospective in his hometown, but the bulk of the work is held by foreign museums. Jealousy, territorialism, and tricky art-world maneuvers all play a part, as shocking new revelations come to light. In Dutch, English, Spanish, and Italian with English subtitles. DCP digital. (BS)

December 2—8
Fri., 12/2 at 2 pm and 6 pm; Sat., 12/3 at 3 pm; Sun., 12/4 at 5:15 pm; Mon., 12/5 at 8:15 pm; Tue., 12/6 at 8:15 pm; Wed., 12/7 at 6 pm and 8:15 pm; Thu., 12/8 at 8:15 pm

BACK BY POPULAR DEMAND!

TOUCHED BY THE DEVIL:
BACK BY POPULAR DEMAND!

December 2—8
Fri., 12/2 at 2 pm and 6 pm; Sat., 12/3 at 3 pm; Sun., 12/4 at 5:15 pm; Mon., 12/5 at 8:15 pm; Tue., 12/6 at 8:15 pm; Wed., 12/7 at 6 pm and 8:15 pm; Thu., 12/8 at 8:15 pm

BACK BY POPULAR DEMAND!

(SARUSUBERI: MISS HOKUSAI)

2015, Keiichi Hara, Japan 90 min.
"A contender for most beautiful animated movie of the year." —Rob Daniel, Electric Shadows

This animated gem from the revered anime studio Production I.G (GHOST IN THE SHELL) follows 23-year-old O-Ei as she lives and works alongside her father—the great artist Hokusai. The film’s episodic structure leaves room to immerse us in the sights and sounds of 19th-century Edo’s “floating world” of prostitutes, artists, and merchants, as the prickly O-Ei struggles to mature as an artist and as a woman. In English, or in Japanese with English subtitles, at indicated times. DCP digital. (MR)

December 30—January 5
Fri., 12/30 at 2 pm (English) and 7:30 pm (subtitled); Mon., 1/2 at 5 pm (subtitled); Tue., 1/3 at 7:45 pm (subtitled); Wed., 1/4 at 6 pm (subtitled) and 7:45 pm (English); Thu., 1/5 at 6 pm (English) and 8:30 pm (subtitled)
**The Handmaiden**

A demure heiress, a sexually curious lady’s maid, a ruthless conman, and a degenerate uncle with an unusual library of carnal curiosities figure in this quirky no-return ride into the darkest depths of erotic fantasy. Director Park (OLDBOY) takes Sarah Waters’s Booker Prize-winning lesbian crime novel *Fingersmith* as the jumping-off point for an eye-filling thriller transposed from Victorian London to Thirties Korea. In Korean and Japanese with English subtitles. Note: contains explicit sex and nudity. DCP digital. (BS)

**November 23—30**

Fri., 11/25 at 2 pm and 7:45 pm; Sat., 11/26 at 4:45 pm and 7:45 pm; Sun., 11/27 at 4:45 pm; Mon., 11/28 at 6:30 pm; Tue., 11/29 at 7:45 pm; Wed., 11/30 at 6:30 pm; Thu., 12/01 at 7:45 pm

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**Certain Women**

Suffused with delicate but true magic...marks Reichardt’s return to effortless character studies and subtle visual mastery. —Michael Phillips, Chicago Tribune

CERTAIN WOMEN displays the qualities that have made Kelly Reichardt (WENDY AND LUCY) a leader of contemporary independent cinema: spare in style, rich in nuance, with a superb sense of place and an ability to immerse the political in the personal. Based on short stories by Maile Meloy, the film relates three tales set under the big skies of Montana, each centered on a female character, each only slightly connected on a plot level, but all subtly linked by themes of betrayal and class conflict. DCP digital. (MR)

**December 23—29**

Fri., 12/23 at 5:30 pm and 7:45 pm; Sat., 12/24 at 4:45 pm and 7:45 pm; Sun., 12/25 at 4:45 pm; Mon., 12/26 at 6:30 pm; Tue., 12/27 at 7:45 pm; Wed., 12/28 at 6 pm and 8:15 pm; Thu., 12/29 at 7:45 pm
SAGRADA
The Mystery of Creation

(SAGRADA: EL MISTERI DE LA CREACIÓ)
2012, Stefan Haupt, Switzerland, 89 min.

“A symphony of ideas about religion, art, and humanity's place in the universe...The photography is impressive as well.”
—Ben Sachs, Chicago Reader

The 1926 death of visionary architect Antoni Gaudí left unfinished Barcelona’s La Sagrada Familia basilica, his magnificent masterwork characterized by soaring, organically inspired towers. Director Haupt engagingly delves into the past, present, and future of La Sagrada Familia through new discoveries, anecdotal evidence in the wake of Gaudí’s missing plans, and the ongoing work of architects and artisans with rival interpretations of the master’s vision. In French, Spanish, English, and Catalan with English subtitles. DCP digital. (BS)

December 30 – January 5
Fri., 12/30 at 3:45 pm;
Mon., 1/2 at 2 pm and 5:15 pm;
Wed., 1/4 at 6 pm;
Thu., 1/5 at 7:45 pm

ANTONIO GAUDÍ

1985, Hiroshi Teshigahara, Japan, 72 min.

“An architectural symphony...astounding in its beauty and boldness.”

Our holiday tradition, we bring back the ever-popular cult film inspired by the wild, undulating, joyously erupting forms of the Barcelona architect. Director Teshigahara’s eye for texture, shape, and sensual detail meets Gaudí’s whimsy in the cinematic exploration of such visionary masterpieces as the church of La Sagrada Família. Forgoing narration, the film reveals the hallucinatory richness of Gaudí’s concepts through camerawork alone, accompanied by a brilliantly eclectic selection of music, ranging from baroque harpsichord to glass orchestra. 35mm. (BS)

December 30—January 5
Fri., 12/30 at 3:45 pm;
Mon., 1/2 at 2 pm and 5:15 pm;
Wed., 1/4 at 6 pm;
Thu., 1/5 at 7:45 pm

TWO-FILM DISCOUNT!
Buy a ticket at our regular prices for either ANTONIO GAUDÍ or SAGRADA, and get a ticket for any show of the other film at this discount rate with proof of your original purchase: General Admission $7; Students $5; Members $4.
(This discount rate applies to the second film only. Discount available only in person at the box office.)
164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.
2016 CHICAGO EUROPEAN UNION FILM FESTIVAL AUDIENCE AWARD WINNER

Land of Songs

2014, Aldona Watts, Lithuania/USA, 60 min.
Monday, December 5, 6:15 pm
San Francisco-based Watts, granddaughter of Lithuanian immigrants, traveled to the region of Dainava ("Land of Songs") to make this lovely, elegiac documentary. Its subject is five lively, charismatic močiurės ("grannies") who are the last to sing the region’s traditional folk songs, steeped in its deep forests and rolling rivers, and in its long history of invasion and loss. In Lithuanian with English subtitles. DCP digital. (MR)

Please join us as we count down to the 20th Annual Chicago European Film Festival, coming March 3-30, 2017. Enjoy last year's Audience Award winner, and receive late-breaking news of upcoming European premieres.

1967, D.A. Pennebaker, USA, 96 min.
With Bob Dylan, Joan Baez
Friday, December 23, 7:45 pm
Monday, December 26, 5:15 pm
Wednesday, December 28, 6:00 pm

“A genuine blast from the past, evoking the 60s like few other documents.”
—Jonathan Rosenbaum, Chicago Reader

We salute the latest Nobel laureate in Literature with screenings of this landmark cinéma-vérité portrait of the artist in his insolent, freewheelin' prime. Pennebaker’s camera gets up close and personal as never before during Dylan’s 1965 English tour, alternating superlative musical performances with the singer’s now-legendary take-downs of those who would simplify or classify him, including overmatched folkie Donovan and a well-meaning but hopelessly square Time reporter. DCP digital. (MR)
From December 3 to January 5, the Gene Siskel Film Center presents Shakespeare on Film, a series of ten film adaptations of the Bard, the 400th anniversary of whose death has been commemorated throughout the world in 2016.

Shakespeare has been by far the most fertile literary source for movies. The IMDb database currently lists 1,189 films based on his work. With such an embarrassment of riches, one needs to set parameters.

Our first guideline was that the most essential element of Shakespeare’s plays is the language; ergo, the films in this series should be rooted in Shakespearean language. The screenplay might prune and rearrange the original text, and transpose it to another time or place, but what’s left is still essentially the Bard’s words. Some remarkable films have creatively reimagined Shakespeare without retaining the language (FORBIDDEN PLANET, THRONE OF BLOOD, THE LION KING, etc.), but they fall outside the boundaries of this series. To narrow the choices further, as well as to increase variety, we have included only one version of each selected play, and only one film by each director.

Of course, Shakespeare’s contributions to cinema can be measured by more than numbers. The richness of his imagery, the durability of his stories, and the universality of his characters have provided an incomparable stimulus for the skills and imaginations of countless actors and filmmakers.

— Martin Rubin

CHIMES AT MIDNIGHT
(aka FALSTAFF)
1965, Orson Welles, Spain, 115 min.
With Orson Welles, Keith Baxter
Saturday, December 3, 3:00 pm
Thursday, December 8, 6:00 pm

Considered by many to be the greatest of all Shakespeare films, this was also Welles’s personal favorite among his own films. Portions of five different plays (primarily Henry IV, Parts I and II, and Henry V) are woven together in a tragicomic narrative tracing Falstaff’s relationship as mentor, boon companion, bad example, and eventual embarrassment to Prince Hal, later King Henry V. DCP digital. (MR)

MUCH ADO ABOUT NOTHING
2012, Joss Whedon, USA, 109 min.
With Alexis Denisof, Amy Acker
Sunday, December 4, 3:00 pm
Tuesday, December 6, 6:00 pm

This off-the-cuff production, filmed in 12 days in Whedon’s house and played in modern-day dress, is one of the least starchy, most effervescent Shakespeare adaptations. Antagonistic former lovers Beatrice (Acker) and Benedick (Denisof) set the template for countless future rom-com couples, battling and bickering until they come together to foil a foul plot against Beatrice’s virginal cousin. DCP digital. (MR)

Shakespeare on Film continues on next page
Shakespeare on Film

THE MERCHANT OF VENICE, Dec. 10, 15

2004, Michael Radford, USA, 131 min.
With Al Pacino, Ralph Fiennes

Saturday, December 10, 3:00 pm
Thursday, December 15, 6:00 pm

Radford’s gripping adaptation doesn’t disguise the bigotry inherent in the creation of the play’s villain, the Jewish money-lender Shylock; instead, he contextualizes it by elaborating the historical background of medieval anti-Semitism. And Pacino’s hushed, haunted performance brings out Shylock’s full tragic potential. 35mm. (MR)

WILLIAM SHAKESPEARE’S ROMEO + JULIET, Dec. 11, 14

1996, Baz Luhrmann, USA, 120 min.
With Leonardo DiCaprio, Claire Danes

Sunday, December 11, 3:00 pm
Wednesday, December 14, 6:00 pm

In this revved-up rendition of the Bard’s most youth-oriented drama, Luhrmann opens the film with a TV newscast, films most of the action in Mexico City, adorns the characters with Hawaiian shirts and tattoos, and turns Mercutio into a drag queen. 35mm. (MR)

KING LEAR, Dec. 17, 22

1971, Peter Brook, UK/Denmark, 137 min.
With Paul Scofield, Irene Worth

Saturday, December 17, 3:00 pm
Thursday, December 22, 6:00 pm

Boldly reconceived in cinematic terms, Brook’s film retains the core of his controversial 1962 stage production (featuring a legendary performance by Scofield), stripping away what he saw as nineteenth-century sentimentality in favor of a more relevant Samuel Beckett-like nihilism. 35mm. (MR)

A MIDSUMMER NIGHT’S DREAM, Dec. 18, 20

1968, Peter Hall, UK, 124 min.
With Helen Mirren, Judi Dench

Sunday, December 18, 3:00 pm
Tuesday, December 20, 6:00 pm

Shakespeare’s tale of mismatched lovers, meddling fairies, and hilariously inept tragedians gets a high-spirited, 1960s-inflected treatment. The cast features the mind-boggling trio of Helen Mirren, Diana Rigg, and Judi Dench (the last nearly nude throughout) in the main female roles. 35mm. (MR)
RICHARD III, Dec. 23, 27

1955, Laurence Olivier, UK, 158 min.
With Laurence Olivier, Ralph Richardson

Friday, December 23, 2:00 pm
Tuesday, December 27, 6:30 pm

Acting and directing with gusto, Olivier renders the play as a rousing black comedy with touches of horror movie and Grand Guignol. A model for Kevin Spacey’s Frank Underwood in House of Cards, his Richard is a magnificently malevolent monster as he schemes and slaughters his way to the English throne. DCP digital. (MR)

THE TRAGEDY OF MACBETH, Dec. 26, 29

1971, Roman Polanski, UK/USA, 140 min.
With Jon Finch, Francesca Annis

Monday, December 26, 2:30 pm
Thursday, December 29, 6:30 pm

Polanski’s supremely intelligent adaptation is full of subtle condensations and alterations that focus the original without distorting it. At the same time, it is firmly located in the Polanskiverse, depicting a world in which brutality is routine, treachery a means of survival, and evil ineradicable. 4K DCP digital restoration. (MR)

HAMLET, Dec. 30, Jan. 3

1996, Kenneth Branagh, UK/USA, 242 min.
With Kenneth Branagh, Julie Christie

Friday, December 30, 2:00 pm
Tuesday, January 3, 6:00 pm

This is the only film to include the entire text of the play, but Branagh is more showman than scholar, as shown by his forceful performance in the title role, the dazzling sets, the epic swordfights, and a star-studded cast including Kate Winslet, Billy Crystal, Judi Dench, John Gielgud, Charlton Heston, and many more. DCP digital. (MR)

THE TAMING OF THE SHREW, Jan. 2, 5

1967, Franco Zeffirelli, USA/Italy, 122 min.
With Elizabeth Taylor, Richard Burton

Monday, January 2, 2:30 pm
Thursday, January 5, 6:00 pm

For his first film, celebrated opera director Zeffirelli’s broad, populist style proved well-suited for Shakespeare’s rowdy battle-of-the-sexes comedy. The film gains an added dimension by its casting of Burton and Taylor, at the time the world’s most famous (and not always tranquil) couple. DCP digital. (MR)
We conclude the series of fourteen programs entitled No Borders: Contemporary Latin American Cinema, with weekly Tuesday lectures by Daniel R. Quiles, Associate Professor of Art History, Theory & Criticism at the School of the Art Institute of Chicago. 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. Quiles's lecture. Admission to all No Borders programs is $5 for Film Center members; usual admission prices apply for non-members.

**IXCANUL, Dec. 10, 13**

**IXCANUL**
2015, Jayro Bustamante, Guatemala, 93 min.
With Maria Mercedes Coroy
Saturday, December 10, 3:15 pm
Tuesday, December 13, 6:00 pm
Set in a traditional indigenous community of coffee-farmers, this powerfully visualized drama centers on Maria, a 17-year-old peasant who evades an advantageous marriage to the plantation overseer and gets impregnated by a young worker. In Kaqchikel with English subtitles. DCP digital. (Daniel R. Quiles)

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**NEWSENSORYCINEMA**

Watch for our next series, New Sensory Cinema, beginning January 28, with weekly Tuesday lectures by award-winning filmmaker and installation artist Melika Bass, Assistant Professor in the Department of Film, Video, New Media and Animation at the School of the Art Institute of Chicago. This series explores fourteen films, all made in the last thirty years, in which the body acts as a territory of desire, a vessel of transformation, a site of return, and a mode of resistance to cinematic capture. Films planned for inclusion include Yorgos Lanthimos's DOGTOOTH, Guy Maddin's THE FORBIDDEN ROOM, Eliza Hittman's IT FELT LIKE LOVE, Carlos Reygadas's POST TENEBRUS LUX, and Jonathan Glazer's UNDER THE SKIN.
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- $5 admission to the spring and fall lecture series
- $10 discount on an Art Institute of Chicago membership
- Four free popcorns
- Sneak preview passes to major motion pictures and other offers

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3) Visit our main office 9:00 am-5:00 pm, Monday-Friday.
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2) Email us at filmcenter@saic.edu
3) Call Jason Hyde at 312-846-2078 and request to be added to the email list.

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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NEW 4K RESTORATION!

TAMPOPO

1985, Jûzô Itami, Japan, 114 min.
With Ken Watanabe, Nobuko Miyamoto

“The greatest of all food films.”
—Ravinder Kingra, Keyframe

A tall, cowboy-hatted stranger named Goro (Watanabe) swaggers into the noodle shop operated by the adorable Tampopo (Miyamoto), whose name means dandelion in Japanese but whose ramen are terrible in any language. A bad ramen is serious business, so Goro takes Tampopo on a quest for The Perfect Noodle. From this offbeat premise, director Itami cooked up a zesty, simmering comedy that links together three elemental sources of pleasure: movies, sex, and food. New 4K DCP digital restoration. (MR)

TWO-WEEK RUN!
December 2—8
Fri., 12/2 at 6 pm and 7:45 pm; Sat., 12/3 at 5:15 pm; Sun., 12/4 at 3 pm; Mon., 12/5 at 6 pm; Tue., 12/6 at 8:15 pm; Wed., 12/7 at 6 pm; Thu., 12/8 at 8:15 pm

December 9—15
Fri., 12/9 at 2 pm and 6 pm; Sat., 12/10 at 5:30 pm; Sun., 12/11 at 3 pm; Mon., 12/12 at 6 pm; Wed., 12/14 at 8:15 pm; Thu., 12/15 at 6 pm

The 6 pm screening on Mon., Dec. 12, is a Movie Club event (see p. 3).