24th Annual Festival of Films from Iran

SNOW ON PINES, Feb. 8, 9

ALSO: JACQUES DEMY

FREE SCHEDULE NOT FOR SALE For more information, visit us online at: www.siskelfilmcenter.org
$11 General Admission, $7 Students, $6 Members
To receive weekly updates and special offers, join our email list at www.siskelfilmcenter.org

FEB 2014

GAZETTE Vol. 42, No. 2
In a wrenching, radiant performance, Binoche plays the lover and protégée of Rodin who became a brilliant sculptor in her own right before being committed by her family to a mental institution. With rigorous intensity, director Dumont (HUMANITÉ, HADEWIJCH) depicts three days in the early part of Camille’s long incarceration, observing her daily routines, interactions with the other patients, and sudden shifts in mood as she anxiously awaits a crucial visit from her brother, the pious poet Paul Claudel (Vincent). In French with English subtitles. DCP digital. (MR)

February 14—20
Fri. and Tue. at 6:00 pm; Sat. 8:00 pm; Sun. at 3:00 pm; Mon. at 7:45 pm; Wed. at 6:00 pm and 8:00 pm; Thu. at 8:15 pm

2013, Bruno Dumont, France, 95 min.
With Juliette Binoche, Jean-Luc Vincent

“One of Dumont’s finest achievements...Binoche is quite simply magnificent.”
—Geoff Andrew, Sight & Sound

2013, Mohsen Makhmalbaf, South Korea/Israel/Iran, 87 min.

“Soothing, civilized, and quietly touching...Makhmalbaf’s radical tolerance is itself an act of political defiance.”

In a welcome return to the screen after several years’ absence, exiled Iranian director Makhmalbaf (KANDAHAR) feelingly explores spirituality through this meditative film set in the magnificent gardens of the headquarters of the Baha’i faith in Haifa, Israel. A declared agnostic, the director gently debates his son Maysam on the pros and cons of religion through evocative imagery and poetic flights of visual fancy in a setting of breathtaking beauty. In English, Persian, and Tok Pisin with English subtitles. DCP digital. (BS)

February 28—March 6
Fri., Mon., and Wed. at 8:00 pm; Sat. at 6:45 pm; Sun. at 1:45 pm; Tue. and Thu. at 6:00 pm
## CATE Will Return!

Our Thursday-night series *Conversations at the Edge* is on hiatus and will return March 27. Check our website for upcoming CATE programs.

## Two New Initiatives to Benefit Movie Lovers

Reduced on-line ticketing fees

In order to better serve our patrons and to keep your entertainment costs down, we are excited to announce that we will be transitioning to a new ticketing system. Once the conversion is complete, the on-line service fee will only be $1.50 per ticket with no handling fee. We appreciate your patience during this transition.

### Membership Mondays!

Effective immediately, anyone and everyone who attends any screening at the Gene Siskel Film Center on Mondays pays the member ticket price of only $5 per movie instead of $11! Current Gene Siskel Film Center members pay only $5 on Mondays.

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### Schedule

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### Upcoming Events

- **7 BOXES**, February 7-20
- **THE GIRLS IN THE BAND**, February 21-27

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### Website for Upcoming March 27

To receive weekly updates and special offers, join our email list at [www.siskelfilmcenter.org](http://www.siskelfilmcenter.org)
The Gene Siskel Film Center welcomes you to our 24th edition of the Festival of Films from Iran, taking place for the first time in a new time slot in the cultural calendar, February 7 through 28. This year’s festival of seven films includes one North American premiere, two U.S. premieres, and four Chicago premieres.

Daring takes many forms as Iranian filmmakers continue to overcome challenges and circumvent taboos in order to bring their work to the world. Iranian American director Jamsheed Akrami’s documentary A CINEMA OF DISCONTENT entertainingly elucidates some of those challenges, most especially censorship.

Peyman Moaadi, best known as the co-star of A SEPARATION, tackles the subject of adultery in his directorial debut SNOW ON PINES. Adultery, marital discontent, and premarital sex are the domain of Rouhollah Hejazi in THE PRIVATE LIFE OF MR. & MRS. M and THE WEDLOCK.

Moral and personal complications arise for a kindergarten teacher attempting to save a man from execution in THE BRIGHT DAY. Transgression is the theme of PARVIZ, a film that shockingly undermines assumptions about family and community.

In the most unusual take on Iranian cinema yet, the documentary MY NAME IS NEGAHDAR JAMALI AND I MAKE WESTERNS chronicles the wacky heartfelt efforts of a self-taught filmmaker from Shiraz. Absolutely a must-see!

The Festival of Films from Iran would not be possible without the vital interest and generous support of many friends including: Mehrnaz Saeedvafa, Artistic Consultant; Amir Normandi, Community Affairs Consultant; Simin Hemmati-Raschussen, Cultural Affairs Consultant; and Narimon Safavi, Pasfarda Arts & Cultural Exchange.

—Barbara Scharres

**THE PRIVATE LIFE OF MR. & MRS. M, February 7, 9**

U.S. premiere!

THE PRIVATE LIFE OF MR. & MRS. M
(ZENDEGI-E KHOSOUSI-E AGHA VA KHANOM-E MIM)
2012, Rouhollah Hejazi, Iran, 80 min.
With Mahtab Keramati, Hamid Farrokhejad

**Friday, February 7, 8:00 pm**
**Sunday, February 9, 5:00 pm**

The fault lines in a marriage become evident when an out-of-town couple and their child arrive for a corporate trade show at a Tehran hotel. Accustomed to berating his pretty wife for her shy demeanor and her suburban manner, the husband is taken aback when she blooms under the attentions of a male colleague and is given a role in planning his company’s presentation. Director Hejazi (THE WEDLOCK, Feb. 22 & 23) displays a talent for portraying the subtle shifts in a relationship through glances and body language. In Persian with English subtitles. Digital video. (BS)
North American premiere!
SNOW ON PINES
(BARFROO-YE KAHA)
2013, Peyman Moaadi, Iran, 92 min.
With Mahnaz Afshar, Saber Abbar

Saturday, February 8, 8:15 pm
Sunday, February 9, 3:00 pm

The directorial debut of award-winning actor Moaadi (A SEPARATION) was banned in Iran for more than a year. In a contemporary urban story of adultery, a young piano teacher discovers that her affluent, older husband’s extended business trip is more than it seems. The stripped-down quality of the b&w cinematography foregrounds evolving subtleties of emotion as a wife is caught between social convention and the grief of abandonment. In Persian with English subtitles. DCP digital. (BS)

North American premiere!
PARVIZ
2012, Majid Barzegar, Iran, 105 min.
With Levon Haftvan, Homeyra Nonahali

Friday, February 14, 8:00 pm
Sunday, February 16, 4:45 pm

Emblematic of a new, eccentrically subversive strain of Iranian cinema, PARVIZ has as its increasingly horrifying anti-hero the 50-year-old hulk of a passive-aggressive bachelor (theater director/activist Haftvan), whose free ride in life screeches to a halt when his miserly widowed father plans to remarry. Employing a dark, sly method, director Barzegar (RAINY SEASONS) unreels a poisonous course of revenge that gives a rude poke in the eye to societal norms. In Persian with English subtitles. DCP digital. (BS)

Mehrnaz Saeedvafa in person!
MY NAME IS NEGAHDAH JAMALI AND I MAKE WESTERNS
(MAN NEGAHDAR JAMALI WESTERN MISAZAM)
2012, Kamran Heidari, Iran, 65 min.

Saturday, February 15, 8:00 pm
Sunday, February 16, 3:15 pm

This oft-hilarious making-of saga follows the misadventures of Jamali, an obsessed Shirazi hobbyist filmmaker who risks his marriage and mortgages his life to the hilt to churn out unique films in the manner of John Ford and Sergio Leone. In Persian with English subtitles. Digital video. (BS)

Mehrnaz Saeedvafa, faculty member at Columbia College, filmmaker, and co-author of the book Abbas Kiarostami, will discuss the film following the Saturday screening.

Chicago premiere!
THE BRIGHT DAY
(ROOZ-E ROSHAN)
2013, Hossein Shahabi, Iran, 86 min.
With Pantea Bahram, Mehran Ahmadi

Friday, February 21, 8:00 pm
Sunday, February 23, 3:15 pm

Winner of five awards, including Best Actress, at Tehran’s 2013 Fajr Film Festival, THE BRIGHT DAY weaves a story rooted in the complexity of Iran’s draconian laws governing capital punishment. A kindergarten teacher hopes to aid the father of one of her students, a man accused of manslaughter, by convincing each of seven reluctant witnesses to come forward. No one lacks a hidden agenda in this drama in which shades of truth collide with self-interest. In Persian with English subtitles. DCP digital. (BS)

"Festival of Films from Iran" continues on next page
CHICAGO PREMIERE!

(COULEUR DE PEAU: MIEL)
2012, Laurent Boileau and Jung Henin, France, 75 min.
With Taraneh Alidoosti, Hamid Farrokhnejad

Saturday, February 22, 8:00 pm
Sunday, February 23, 5:15 pm

In an animated docudrama that will especially resonate with every family that has experienced adoption, illustrator and graphic novelist Jung Henin recounts his life as an Asian adoptee caught between two cultures. Comedy and rueful memories punctuate this autobiographical tale as Jung, a five-year-old Korean boy adopted by a large Belgian family, imagines the mother he never knew and proves a mischievous challenge to his adoptive mom. In French and Korean with English subtitles. DCP digital. (BS)

February 28—March 6
Fri., Mon., and Wed. at 6:15 pm;
Sat. at 3:00 pm and 6:45 pm;
Sun. at 2:00 pm;
Tue. and Thu. at 7:45 pm

Approved for Adoption

U.S. premiere!

THE WEDLOCK
(ZENDEGI MOSHTARAK-E AGHAYE MAHMOODI VA BANOO)
2013, Rouhollah Hejazi, Iran, 82 min.
With Taraneh Alidoosti, Hamid Farrokhnejad

Saturday, February 22, 8:00 pm
Sunday, February 23, 5:15 pm

The renovation of a rambling family homestead becomes a metaphor for an unexpected assault on traditional family values when a newly married twenty-something brings her architect husband to draw up the plans for her aunt and uncle’s rehab job. Director Hejazi (THE PRIVATE LIFE OF MR. & MRS. M, Feb. 7 & 9) explores a bitter generation gap through the disquieting introduction of premarital sex, adultery, and women’s freedom. In Persian with English subtitles. DCP digital. (BS)

Friday, February 28, 6:15 pm

Why are women in Iranian movies wearing headscarves in bed, or even when blow-drying their hair? Why is there no kissing? This thoroughly entertaining and enlightening documentary comprehensively explores the censorship codes and religious taboos that leave some Iranian filmmakers in despair or in prison, and lead others to increasingly artful subterfuge. Interviews include Asghar Farhadi, Jafar Panahi, Bahman Ghobadi, and more. In English and Persian with English subtitles. DigiBeta video. (BS)

Approved for Adoption
BETTIE PAGE REVEALS ALL

2013, Mark Mori, USA, 101 min.
Narrated by Bettie Page

“A breezy, informative, and entertaining portrait.”—Leonard Maltin, Indiewire

Exuberant 1950s pinup girl Bettie Page had a talent for making peek-a-boo lingerie, black leather, and even full-out nudity look like innocent fun. She’s been lauded for starting the sexual revolution and slammed for corrupting the nation’s morals. In Southern-accented voiceover, bodacious Bettie tells her own story, both the naughty and the nice parts. DCP digital. (BS)

February 7—13
Fri., and Thu. at 8:00 pm;
Sat. at 4:45 pm;
Sun. at 5:00 pm;
Tue. at 6:00 pm;
Wed. at 6:00 pm and 8:00 pm

American Promise is the bold, unflinching twelve-year movie diary of two African American families seeking to give their sons a shot at the American dream, starting at age 5 in an elite Manhattan prep school and continuing through high school graduation. The enormous hopes of eager parents weigh on young Idris and Seun, complicating a childhood already impacted by racism and classism. DCP digital. (BS)

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February 21—27
Fri. at 6:00 pm;
Sat. at 7:45 pm;
Sun. at 5:30 pm;
Mon. at 8:00 pm;
Tue. and Thu. at 8:30 pm;
Wed. at 6:00 pm and 7:45 pm

BacK By POPuLAR DEMAnD!

American Promise

AMERICAN PROMISE

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

AMERICAN PROMISE is the bold, unflinching twelve-year movie diary of two African American families seeking to give their sons a shot at the American dream, starting at age 5 in an elite Manhattan prep school and continuing through high school graduation. The enormous hopes of eager parents weigh on young Idris and Seun, complicating a childhood already impacted by racism and classism. DCP digital. (BS)

February 21—27
Fri., Mon., and Wed. at 7:45 pm;
Sat. at 5:00 pm;
Sun. at 3:00 pm;
Tue. and Thu. at 6:00 pm

BacK By POPuLAR DEMAnD!

Is the Man Who Is Tall Happy?: An Animated Conversation with Noam Chomsky

2013, Michel Gondry, France, 89 min.

“Entrancing, vibrant...This is a movie that celebrates the life of a great mind.”—Manohla Dargis, The New York Times

Philosopher, linguist, and political activist Noam Chomsky seems an unlikely subject for an animated film, which is what makes this imaginative gem such a delightful surprise. Gondry (ETERNAL SUNSHINE OF THE SPOTLESS MIND) plays the naive layman to Chomsky’s erudite but patient professor, their conversation animated in hand-drawn doodles which spark with the vitality of colorfully firing synapses. DCP digital. (BS)

February 21—27
Fri. at 6:00 pm;
Sat. at 7:45 pm;
Sun. at 5:30 pm;
Mon. at 8:00 pm;
Tue. and Thu. at 8:30 pm;
Wed. at 6:00 pm and 7:45 pm
From February 8 through March 6, the Gene Siskel Film Center, in collaboration with the Cultural Services of the French Embassy, the Consulate General of France (Chicago), and the Institut Français, presents Jacques Demy: Heart of the New Wave, an eight-film tribute to one of French cinema’s most distinctive auteurs.

Born in Pontchâteau on the west coast of France, Jacques Demy (1931-1990) bought his first movie camera at age 13. An avid cinephile, he especially admired Bresson, Cocteau, Ophuls, and American musicals, all of which left their mark on his own films. A Cocteau story was the source for Demy’s first fictional short (LE BEL INDIFFÉRENT, 1957); his first feature (LOLA, 1961) opens with a dedication to Ophuls.

Although LOLA was acclaimed by critics, Demy’s commercial breakthrough did not come until his third film (and first musical), THE UMBRELLAS OF CHERBOURG (1964). His most famous film, UMBRELLAS won the Palme d’Or at Cannes and was nominated for four Oscars. His bigger-budgeted follow-up, THE YOUNG GIRLS OF ROCHEFORT, was a hit in France but failed to match the international success and universal acclaim of its predecessor.

After this point, the reception of Demy’s films became more problematic, both critically and commercially. Nevertheless, he continued to explore new directions (including the American production THE MODEL SHOP, the fairy tale DONKEY SKIN, and the socially conscious musical A ROOM IN TOWN), while remaining true to his distinctive, self-contained world view, centered on artifice, fatalism, female characters, music (even when the film is not officially a musical), and emotional warmth with an undercurrent of bittersweet melancholy.

In 1962 Demy wed the equally distinguished filmmaker Agnès Varda. They remained married until Demy’s death at age 59. Varda has since sustained her husband’s memory by making documentary tributes and supervising restorations of his films.

THE UMBRELLAS OF CHERBOURG, February 8, 13

This series is presented with the support of the Institut Français and the Cultural Services of the French Consulate. Special thanks to Florence Almozini, French Embassy—Cultural Services (New York); Laurence Geannopulos, Fabrice Rozie, Cultural Services at the Consulate General of France in Chicago; Brian Belovarac, Sarah Finklea, Janus Films.

—Martin Rubin

SATURDAY DOUBLE-BILL DISCOUNT!
Buy a ticket at our regular prices for the first Jacques Demy film on any Saturday this month, and get a ticket for the second Demy film that day at this discount rate (tickets must be purchased at the same time in person at the Film Center box office): General Admission $7; Students $5; Members $4. (This discount rate applies to the second film only.)
LOLA
1961, Jacques Demy, France, 90 min.
With Anouk Aimée, Marc Michel
Saturday, February 8, 4:45 pm
Monday, February 10, 6:00 pm
Demy described LOLA as a musical without musical numbers; their place is filled by Raoul Coutard’s swirling camerawork and Michel Legrand’s lilting score. Set in Demy’s boyhood hometown of Nantes, the film stars Aimée as a Monroesque dance-hall girl courted by three men while faithfully waiting for the sailor who left her pregnant seven years ago. Archival 35mm widescreen print courtesy of the Institut Français and Janus Films. (MR)

THE YOUNG GIRLS OF ROCHEFORT
(LES DEMOISELLES DE ROCHEFORT)
1967, Jacques Demy, France, 125 min.
With Catherine Deneuve, Françoise Dorléac
Saturday, February 15, 5:30 pm
Thursday, February 20, 6:00 pm
This offbeat spin on classic Hollywood musicals stars real-life sisters Deneuve and Dorléac as musically inclined twins yearning for love and a way out of the small port city where they live. The iconic cast includes Oscar-winner George Chakiris, legendary French star Danielle Darrieux, and the master himself, Gene Kelly, in a charming supporting role. In French and English with English subtitles. Archival 35mm widescreen print courtesy of the Institut Français and Janus Films. (MR)

BAY OF ANGELS
(LA BAIE DES ANGES)
1963, Jacques Demy, France, 79 min.
With Jeanne Moreau, Claude Mann
Saturday, February 15, 3:00 pm
Monday, February 17, 6:00 pm
A ravishing star (Moreau), ravishing locale (Cote d’Azur), ravishing piano score (by Michel Legrand), and ravishing black-and-white cinematography (by Jean Rabier), provide the elegant frame for a tale of obsession and self-destruction. A Parisian bank clerk (Mann) on a Riviera holiday comes under the spell of a glamorous compulsive gambler (Moreau in a showcase role). In French with English subtitles. Archival 35mm print courtesy of the Institut Français and Janus Films. (MR)

UNE CHAMBRE EN VILLE
(aka A ROOM IN TOWN)
1982, Jacques Demy, France, 90 min.
With Dominique Sanda, Danielle Darrieux
Saturday, February 22, 3:00 pm
Thursday, February 27, 6:00 pm
Like THE UMBRELLAS OF CHERBOURG, Demy’s next-to-last film is entirely sung, but it represents a daring change-of-pace, including nudity, violence, and political strife. Set in strike-torn Nantes in 1955, it centers on an upper-class widow (Darrieux) who runs a boarding house, a shipyard worker (Richard Berry) who rooms there, and the woman’s daughter (Sanda), a part-time prostitute married to an abusive merchant (Michel Piccoli). In French with English subtitles. New DCP digital restoration. (MR)

“Jacques Demy” continues on the next page
Jacques Demy continued

Model Shop, February 22, 24

Model Shop
1969, Jacques Demy, USA, 95 min.
With Gary Lockwood, Anouk Aimee
Saturday, February 22, 4:45 pm
Monday, February 24, 6:00 pm

Demy's only American film is a fascinating combination of old and new elements. Cruising around Los Angeles in his green MG, a draft-eligible architect (Lockwood) follows a mystery woman in a white dress. She is none other than Lola (Aimee), the heroine of Demy's first film, now working as a cheesecake model in a storefront dive. As the two strangers move toward a brief encounter, we learn what happened to Lola after LOLA. In English. New DCP digital restoration. (MR)

Donkey Skin, March 1, 6

Donkey Skin
(PEAU D'ÂNE)
1970, Jacques Demy, France, 90 min.
With Catherine Deneuve, Jean Marais
Saturday, March 1, 3:00 pm
Thursday, March 6, 6:00 pm

Many Demy films have a fairy-tale quality, but this is his first bona fide fairy tale. The king of the blue kingdom (Marais) is enjoined by his dying queen (Deneuve) to marry only someone as beautiful as she...which narrows the field to his own daughter (also Deneuve). She flees to the red kingdom, where she is aided by a fairy (Delphine Seyrig) and a love-struck prince (Jacques Perrin). In French with English subtitles. Archival 35mm print courtesy of the Institut Français and Janus Films. (MR)

A Slightly Pregnant Man, March 1, 3

A Slightly Pregnant Man
(L'ÉVÉNEMENT LE PLUS IMPORTANT DEPUIS QUE L'HOMME A MARCHÉ SUR LA LUNE)
1973, Jacques Demy, France, 92 min.
With Catherine Deneuve, Marcello Mastroianni
Saturday, March 1, 4:45 pm
Monday, March 3, 6:00 pm

The most fairy-taleish of Demy's contemporary-set films involves a Parisian driving instructor (Mastroianni) who learns that he is pregnant. The resulting media frenzy shakes up gender stereotypes but also threatens the man's relationship with his wife (Deneuve). In French with English subtitles. New DCP digital restoration. (MR)

Museum Hours

2012, Jem Cohen, Austria/USA, 107 min.
With Mary Margaret O'Hara, Bobby Sommer

"★★★★ A plaintive beauty...a humane testament to reaching out."—Michael Phillips, Chicago Tribune

From Vienna's Kunsthistorisches Art Museum to more offbeat locations around the city, director Cohen (INSTRUMENT) melds art and daily life into an acutely observational narrative. Anne, a lonely Canadian visitor, wanders the galleries as a respite from visiting a comatose relative in the hospital, and meets Johann, the security guard who becomes her guide, confidant, and laid-back guardian angel. DCP digital. (BS)

February 28—March 6
Fri., Mon., and Thu. at 7:45 pm;
Sat. at 4:30 pm and 8:15 pm;
Wed. at 6:00 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 or call 312-846-2800.
CHICAGO PREMIERE!

EVERYBODY STREET
2013, Cheryl Dunn, USA, 83 min.

Saturday, February 8, 3:00 pm
Monday, February 10, 7:45 pm
Wednesday, February 12, 6:15 pm
Thursday, February 13, 7:45 pm

“It’s wonderful...snappy and inspiring.”—Rollo Romig, The New Yorker

Street photography began in Paris, but it reached its apogee in New York. For this vibrant survey, director Dunn spent three years following thirteen current practitioners of the art, including Boogie (junkies), Jill Freedman (cops), Bruce Gilden (Coney Island), Ricky Powell (art scenesters), and Jamel Shabazz (hip-hop culture). DCP digital. (MR)

CHICAGO PREMIERE!

IN NO GREAT HURRY: 13 LESSONS IN LIFE WITH SAUL LEITER
2012, Tomas Leach, UK, 75 min.

Saturday, February 15, 3:00 pm and 6:30 pm
Monday, February 17, 8:00 pm
Wednesday, February 19, 6:15 pm

“A beautiful film about a lovely man.”—The Times

Asked which photographer she most regretted not being able to include in EVERYBODY STREET, Cheryl Dunn named Leiter. Fortunately, Brit doc-maker Leach was able to gain up-close access to the late pioneer of color photography, whose wry, self-effacing, sometimes cranky reminiscences are punctuated by ravishing examples of his art. DCP digital. (MR)

NEW YORK PHOTOGRAPHY TWO-FILM DISCOUNT!
Buy a ticket at our regular prices for any show of EVERYBODY STREET, and get a ticket for any show of IN NO GREAT HURRY at this discount rate (tickets must be purchased at the same time in person at the Film Center box office): General Admission $7; Students $5; Members $4.
(This discount rate applies to the second film only.)

CHICAGO PREMIERE!

THE GIRLS IN THE BAND
2011, Judy Chaikin, USA, 81 min.

“A real crowd pleaser...may prompt a rewrite of jazz history.”—Robert Koehler, Variety

This untold history of women in jazz is a swinging and inspiring tale of sisterhood and superior musicianship that endured despite the challenges of sexism and racism. The spotlight is on musicians seen in vivid clips, including Roz Cron, Clara Bryant, Billie Rogers, and Viola Smith, and all-girl bands including the International Sweethearts of Rhythm and the Melodears. DCP digital. (BS)

February 21—27
Fri., Mon., and Wed. at 6:00 pm;
Sat. at 3:00 pm;
Thu. at 7:45 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 or call 312-846-2800.
From January 24 through May 6, we offer a series of fourteen programs entitled The American New Wave, with weekly Tuesday lecture/discussions by Bruce Jenkins, professor at the School of the Art Institute of Chicago and author/editor of books on Gordon Matta-Clark, Hollis Frampton, and Bruce Conner. 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. Jenkins's lecture. Admission to all American New Wave programs is $5 for Film Center members; usual admission prices apply for non-members.

—Martin Rubin

The late 1950s-early 1960s saw a veritable tsunami of "new wave" cinemas, beginning with the French and quickly followed by the British, Czech, Polish, and Japanese. A parallel American New Wave, sometimes dubbed "the New York School" or "Off-Hollywood," emerged during this period. It was led by a heterogeneous mix of artists and filmmakers ranging from John Cassavetes to more avant-garde figures like the photographer Robert Frank and the dancer Shirley Clarke. While less heralded than these other movements, this generation laid the groundwork for the emergence of both the "New Hollywood" of the 1970s and the American independent movement in the 1980s.

—Bruce Jenkins

SHADOWS
1959, John Cassavetes, USA, 81 min.
With Lelia Goldoni, Tony Ray
Friday, January 31, 6:00 pm
Tuesday, February 4, 6:00 pm
In this landmark film, a young black woman passes for white, not by design, but because race is irrelevant to her, until her white lover meets her two darker-skinned brothers. 35mm restored print courtesy of the UCLA Film & Television Archive. Preservation funded by The Film Foundation and the Hollywood Foreign Press Association. (BS)

HALLELUJAH THE HILLS
1963, Adolfas Mekas, USA, 82 min.
With Marty Greenbaum, Peter H. Beard
Friday, February 7, 6:00 pm
Tuesday, February 11, 6:00 pm
In Mekas's anarchic avant-garde comedy, two buddies, spurned by the same woman, repair to the woods to reminisce about their lost love. But the real love story here is for the movies, erupting in a barrage of parodies and homages, from Griffith to Godard, Keaton to Kurosawa. 35mm print courtesy of Anthology Film Archives. (MR)

NOTHING BUT A MAN
1964, Michael Roemer, USA, 95 min.
With Ivan Dixon, Abbey Lincoln
Friday, February 14, 6:00 pm
Tuesday, February 18, 6:00 pm
This pioneer indie is one of the truest portraits of black Southern life. An Alabama railroad worker (Dixon) struggles against racism and the prejudices of his own culture when he falls in love with a middle-class schoolteacher (Lincoln). An Artists Public Domain/Cinema Conservancy release of a Cinedigm/New Video film. 35mm. (MR)
SCORPIO RISING, February 25

1963, Kenneth Anger, USA, 29 min.
FLAMING CREATURES
1963, Jack Smith, USA, 43 min.

Tuesday, February 25, 6:00 pm

Two legendary succès de scandale from the golden age of American avant-garde cinema: Anger’s luridly beautiful, brilliantly edited mythologizing of a Brooklyn biker gang, and Smith's often-busted, mock-exotic reverie in which orgiasts of various sexualities enact a series of richly textured erotic-comic tableaux. Both in 16mm. (MR)

SINS OF THE FLESHAPOIDS, March 4

1965, Mike Kuchar, USA, 43 min.
HOLD ME WHILE I’M NAKED
1966, George Kuchar, USA, 15 min.

Tuesday, March 4, 6:00 pm

In Mike Kuchar’s imaginatively tacky sci-fi epic SINS OF THE FLESHAPOIDS, a robot slave rebels against his decadent human masters in order to be united with his robot beloved. Preceded by twin brother George Kuchar’s gaudy comedy of a filmmaker’s frustration, HOLD ME WHILE I’M NAKED (1966, 15 min.). Both in 16mm. (MR)

CONTINUING FEBRUARY

SCORPIO RISING
1963, Kenneth Anger, USA, 29 min.
FLAMING CREATURES
1963, Jack Smith, USA, 43 min.

January 31—February 6

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

First Chicago run!

AT BERKELEY
2013, Frederick Wiseman, USA, 244 min.
Wednesday, February 5, 6:30 pm

Overview of UC Berkeley as it faces a budget crisis. DCP digital. [For earlier screenings, see January Gazette.]

A TOUCH OF SIN
(TIAN ZHU DING)
2013, Jia Zhangke, China/Japan, 133 min.
With Wu Jiang, Vivien Li

Four brutal stories illustrating the dog-eat-dog ethos of the new China. In Mandarin, Cantonese, and English with English subtitles. DCP digital. (BS)

January 31—February 6

Fri., Mon., and Wed. at 7:45 pm; Sat. at 4:30 pm and 7:45 pm; Sun. at 3:00 pm; Tue. and Thu. at 6:00 pm

FIRST BURKE

Stranger Than Fiction
2013, Dylan Mohan Gray, India/USA, 87 min.
(Narrated by William Hurt)

Saturday, February 1, 4:30 pm or Thursday, February 6, 8:00 pm

Exposé of Big Pharma’s role in the African HIV/AIDS crisis. In English, Hindi, Manipuri, and Xhosa with English subtitles. DCP digital. (BS)

Director Dylan Mohan Gray will be available for Q&A via Skype at both screenings.

As Tears Go By
(WONG GOK KA MOON)
1983, Bette Gordon, USA, 97 min.

In Wong’s first film, a country girl stays with her big-city cousin, a small-time hood. In Cantonese with English subtitles. 35mm. (MR)

Upcoming films in The American New Wave:

March 11
TARZAN AND JANE REGAINED...SORT OF
1964, Andy Warhol, USA, 80 min.

March 18
PORTRAIT OF JASON
1967, Shirley Clarke, USA, 105 min.

March 25
ICE
1970, Robert Kramer, USA, 134 min.

April 1
MR. FREEDOM
1969, William Klein, France, 95 min.

April 4 and 8
FILM ABOUT A WOMAN WHO...
1974, Yvonne Rainer, USA, 105 min.

April 11 and 15
PASSING THROUGH
1977, Larry Clark, USA, 111 min.

April 22
CHAN IS MISSING
1982, Wayne Wang, USA, 80 min.

May 2 and 6
VARIETY
1983, Bette Gordon, USA, 97 min.
17th Annual European Union Film Festival

March 7—April 3

The largest festival in the nation showcasing films of European Union nations, the festival annually presents the Chicago premieres of more than 60 new feature films from nations now numbering twenty-eight. With Greece in the presidency of the EU, our festival will open with a very special Greek film to be announced soon. Greece is additionally in the limelight with films including the dark satire THE ETERNAL RETURN OF ANTONIS PARASKEVAS, about the mysterious disappearance of a popular talk-show host.

Our French offerings include MARIUS and FANNY, new screen adaptations of Marcel Pagnol’s classics directed by and starring French mega-star Daniel Auteuil. From the UK we feature EXHIBITION, an intimate portrait of an upper-class London couple whose marriage is on the skids in all but the bedroom. Romanian entries are headlined by CHILD’S POSE, a film garnering lavish critical praise at festivals from Berlin to Toronto. DREAM TEAM 1935 brings a jazz-age edge to fast-paced tale of a Latvian quest for a basketball championship.

The 17th Annual European Union Film Festival brings the vibe of Europe’s movie culture as close as your theater seat. Be there!
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 and to all Monday screenings
- $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

Four easy ways to join:
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.

JOIN OUR EMAIL LIST!
Stay connected and receive email alerts!
- Weekly schedule • Invitations to special events • Email-only offers

Three easy ways to join our email list:
1) Email Jason Hyde at jhyde@saic.edu.
2) Call Jason at 312-846-2078 and request to be added to the email list.
3) Sign up through our Web site, [www.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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**SILHOUETTES**
2012, Gustavo Bernal-Mancheno, USA, 89 min.
With Tom Silva, Fawzia Mirza
Saturday, March 1, 8:30 pm
Wednesday, March 5, 8:15 pm

Chicago stars in all its moods in this bittersweet love story created in the spirit of BEFORE SUNSET. Aamod (Silva), a sharp-eyed opportunist, finds a companion for twenty-four hours in Nadia (Mirza), a confident but wary lawyer stranded by a canceled train. The seduction of each other’s minds evolves as a series of increasingly intimate conversations on life, love, identity, and deep secrets. DCP digital. (BS)

Actors Tom Silva, Fawzia Mirza, and Puja Mohindra will be present for audience discussion at both screenings.

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7 BOXES

(7 CAJAS)
2012, Juan Carlos Maneglia and Tana Schembori, Paraguay, 99 min.
With Celso Franco, Lali González

“THE FAST AND THE FURIOUS with wheelbarrows...offers breathtaking action and suspense, humor and appealing characters all in one visually flashy package.”—Boyd van Hoeij, IndieWIRE

TWO-WEEK RUN!
February 7—13
Fri. and Thu. at 6:00 pm;
Sat. at 8:15 pm;
Sun. at 3:00 pm;
Mon. at 7:45 pm;
Tue. and Wed. at 8:00 pm

February 14—20
Fri. and Tue. at 8:00 pm;
Sat. at 4:30 pm;
Sun. at 5:00 pm;
Mon. at 6:00 pm;
Wed. at 7:45 pm;
Thu. at 6:15 pm and 8:30 pm

7 BOXES combines kinetic camerawork, breakneck action, and wild humor into an edgey, exhilarating package that has been generating massive buzz on the festival circuit. Victor (Franco), a 17-year-old hustler who plies his trusty wheelbarrow in Asunción’s sprawling market district, is hired to haul seven sealed crates from a butcher shop. But what is in those crates, and why is everyone—including cops, thieves, and a murderous gang—after them? In Spanish and Guarani with English subtitles. DCP digital. (MR)