CZECH THAT FILM

HONEYMOON, July 27, 30

Complete schedule on page 3

ALSO: Alec Guinness

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GORE VIDAL
THE UNITED STATES OF AMNESIA

2013, Nicholas Wrathall, USA, 89 min.

“Entertaining...a thorough, skillfully assembled chronology of the life and times of this all-around man of letters and public gadfly.”

It would be difficult to find a more fascinating (or July 4th-appropriate) documentary subject than Gore Vidal. Provocative, insightful, eminently quotable, and unfailingly candid, with footholds in the worlds of literature, movies, politics, and sexual politics, Vidal (“I never miss a chance to have sex or appear on television”) embodied the role of public intellectual as fully as any American of the past century. New full-access footage of the still-vital Vidal in the years before his 2012 death provides the framework for a look-back into an incredibly rich life. DCP digital. (MR)

July 4—10
Fri. at 4:45 pm and 7:00 pm; Sat. at 6:30 pm and 7:45 pm; Sun. at 3:00 pm and 5:30 pm; Mon. at 6:00 pm and 7:45 pm; Tue. and Thu. at 7:45 pm; Wed. at 6:00 pm

“THE UNITED STATES WAS FOUNDED BY THE BRIGHTEST PEOPLE IN THE COUNTRY - AND WE HAVEN’T SEEN THEM SINCE.”

Walking the Camino: SIX WAYS TO SANTIAGO

2013, Lydia Smith, USA/Spain, 84 min.

The Camino de Santiago is a 500-mile route across northern Spain that has attracted pilgrims since the Middle Ages. The trek is arduous and humbling, but, as many participants will tell you, it is the inner journey that is more challenging. Balancing beautiful scenery with moving personal dramas, this documentary follows six pilgrims, including an overly goal-oriented American, a Canadian widower honoring his wife's memory, and a young brasileira whose life has hit rock-bottom. In English, Spanish, and French with English subtitles. DCP digital. (MR)

July 11—17
Fri., Mon, and Thu. at 6:00 pm and 8:00 pm; Sat. at 3:00 pm, 5:15 pm, and 8:00 pm; Sun. at 3:00 pm and 5:00 pm; Tue. at 6:00 pm and 7:45 pm; Wed. at 6:00 pm and 8:15 pm

“Soulful, spiritual, invigorating, accepting, and so damn pretty.”
—Bernard Boo, Way Too Indie

Featured pilgrim and co-producer Annie O’Neil will be present for audience discussion at all shows on Friday and Saturday.
### TUESDAY 1
- **3:00** ON APPROVAL (Special), p. 15
- **6:00** THE INTERNET’S OWN BOY (Run), p. 15
- **8:00** HELI (Run), p. 15
- **8:00** THE INTERNET’S OWN BOY (Run), p. 15

### WEDNESDAY 2
- **3:00** THE INTERNET’S OWN BOY (Run), p. 15
- **6:00** THE INTERNET’S OWN BOY (Run), p. 15
- **6:15** THE LAST DAY OF SUMMER (Polish), p. 15
- **8:00** HELI (Run), p. 15
- **8:00** THE INTERNET’S OWN BOY (Run), p. 15

### THURSDAY 3
- **3:00** THE NEW RIJKSMUSEUM: Part 1 (Run), p. 4
- **3:00** Cartoons by John Hubley (Special), p. 14
- **4:45** GORE VIDAL (Run), p. 2
- **5:00** THE NEW RIJKSMUSEUM: Part 2 (Run), p. 4
- **5:00** GORE VIDAL (Run), p. 2
- **7:00** GORE VIDAL (Run), p. 2
- **7:00** ELENA (Special), p. 13

### FRIDAY 4
- **3:00** THE NEW RIJKSMUSEUM: Part 1 (Run), p. 4
- **3:00** THE LAVENDER HILL MOB (Guinness), p. 7
- **4:45** LAST HOLIDAY (Guinness), p. 7
- **5:00** THE NEW RIJKSMUSEUM: Part 2 (Run), p. 4
- **5:00** GORE VIDAL (Run), p. 2
- **7:00** GORE VIDAL (Run), p. 2
- **7:45** ELENA (Special), p. 13

### SATURDAY 5
- **3:00** THE NEW RIJKSMUSEUM: Part 1 (Run), p. 4
- **3:00** KAWASAKI’S ROSE (Guinness), p. 7
- **4:45** LAST HOLIDAY (Guinness), p. 7
- **5:00** THE NEW RIJKSMUSEUM: Part 2 (Run), p. 4
- **5:00** GORE VIDAL (Run), p. 2
- **7:45** GORE VIDAL (Run), p. 2
- **8:00** ELENA (Special), p. 13

### SUNDAY 6
- **2:30** MARKET LAZAROVÁ (Special/Czech), p. 12
- **3:00** GORE VIDAL (Run), p. 2
- **4:45** Cartoons by John Hubley (Special), p. 14
- **5:30** GORE VIDAL (Run), p. 2

### MONDAY 7
- **8:00** LAST HOLIDAY (Guinness), p. 7
- **8:00** GORE VIDAL (Run), p. 2
- **7:45** ELENA (Special), p. 13
- **7:45** GORE VIDAL (Run), p. 2
- **8:15** THE NEW RIJKSMUSEUM: Part 1 (Run), p. 4

### JULY 4, 5, 8, 10, 15, 19, 24, 31
- **6:00** MOOD INDIGO
- **7:45** THE DON JUANS
- **8:00** THE IMMIGRANT
- **8:00** THE NEW RIJKSMUSEUM: Part 2 (Run)
- **8:00** THE INTERNET’S OWN BOY (Run)

### AUGUST 13, 14, 15, 16
- **6:00** WALKING THE CAMINO (Run)
- **7:00** KING HEARTS AND CORONETS (Guinness), p. 7
- **7:45** THE GALAPAGOS AFFAIR (Run), p. 9
- **8:00** THE GALAPAGOS AFFAIR (Run)

### AUGUST 20, 21, 22, 23
- **3:00** THE DON JUANS (Czech), p. 11
- **3:00** THE IMMIGRANT (Run), p. 5
- **5:00** LIKE NEVER BEFORE (Czech), p. 11
- **5:55** FLAMENCO, FLAMENCO (Run), p. 16

### AUGUST 27, 28, 29
- **3:00** HONEymoon (Czech), p. 12
- **3:00** CLOSED CURTAIN (Run), p. 5
- **5:00** KANSAWAS’S ROSE (Czech), p. 12
- **5:55** MOOD INDIGO (Run), p. 5

### JUNE
- **124 North State Street.**
- **164**

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THE NEW RIJKSMUSEUM

“THE NEW RIJKSMUSEUM is about art and architecture, but it’s a great work of art itself, comprehensive, multivalent in its concerns and full of memorable characters.”—Francis Levy, Huffington Post

“★★★★ Proves that films can describe nuances of character and situation as finely as the finest novel.”—Steven Boone, RogerEbert.com

In 2003, Amsterdam’s fabled Rijksmuseum, home of masterpieces by Rembrandt and other Dutch masters, embarked on an ambitious renovation project, and filmmaker Hoogendijk set out to make a conventional hour-long documentary about it. Then came ten years of setbacks, delays, public protests, compromises, and resignations, and, as she puts it, the film “turned into nothing short of a Shakespearean drama.”

The resulting four-hour epic (which, if anything, seems too short) plays like a Balzac novel or an Altman movie, full of power struggles, compelling characters, passionate dreams, and unexpected reverses. One of the film’s great strengths is that it never loses sight of the art—both in its own beautifully filmed artfulness, and in its sense of the looming presence of the glorious artworks that are, ultimately, what all the fuss is about. In Dutch, English, French, and Spanish with English subtitles. DCP digital. (MR)

TWO-PART DISCOUNT!

Buy a ticket at our regular prices to Part 1 of THE NEW RIJKSMUSEUM, and get a ticket to any screening of Part 2 at the discount price of $4 with proof of your original purchase.

Part 1 (110 min.)
Fri., July 4, 3:00 pm; Sat., July 5, 3:00 pm; Tue., July 8, 6:15 pm; Thu., July 10, 6:15 pm; Tue., July 15, 6:15 pm; Sat., July 19, 3:00 pm; Thu., July 24, 6:00 pm; Thu., July 31, 6:15 pm

Part 2 (105 min.)
Fri., July 4, 5:00 pm; Sat., July 5, 5:15 pm; Tue., July 8, 8:15 pm; Thu., July 10, 8:15 pm; Tue., July 15, 8:15 pm; Sat., July 19, 5:15 pm; Thu., July 24, 6:00 pm; Thu., July 31, 8:15 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!**

**MOOD INDIGO**

*(L’ÉCUME DES JOURS)*
2013, Michel Gondry, France/Belgium, 94 min.
With Roman Duris, Audrey Tautou, Omar Sy

In the hands of director Gondry (ETERNAL SUNSHINE OF THE SPOTLESS MIND), a book once considered unfilmable—Boris Vian’s cult novel *Froth on the Daydream*—comes to life in all its jazz-infused vibe and wackiness. Think a piano that mixes exotic cocktails, a pint-sized mouse-man, rubber-legged dancing, and much, much more. Wealthy Parisian bachelor Colin (Duris) falls for Chloé (Tautou), and marriage is a blissful ride on the wings of fantasy until mortality intervenes in an eccentric guise. In French and English with English subtitles. DCP digital. (BS)

**July 25—31**
Fri. and Tue. at 6:00 pm and 8:00 pm;
Sat. at 3:00 pm and 8:00 pm;
Sun. at 5:15 pm;
Mon. and Wed. at 8:00 pm;
Thu. at 6:00 pm

*“An imaginative, powerful love story...combining refined style and raw emotion into one devastating, beautiful package.”*
—Todd Gilchrist, *The Wrap*

**CLOSED CURTAIN**

*(PARDE)*
2013, Jafar Panahi, Iran, 106 min.
With Kambozia Partovi, Maryam Moghadam

In his second film created while under house arrest, Iranian filmmaker Panahi (THIS IS NOT A FILM, OFFSIDE) defies a twenty-year ban on filmmaking to weave a tale of captivity, threat, and frustration, laced with mystery and suspense. A writer and his pet dog are holed up in a summerhouse under guard, when uninvited and unwelcome guests appear. From this setup, Panahi peels back layer after layer of fiction involving runaway siblings, the secret police, and a manhunt, to finally reveal the film’s core of bitter truth. In Persian with English subtitles. DCP digital. (BS)

**July 25—31**
Fri. at 7:45 pm;
Sat. at 5:00 pm and 7:45 pm;
Sun. at 3:00 pm;
Mon. and Wed. at 6:00 pm and 8:00 pm;
Tue. at 7:45 pm;
Thu. at 8:00 pm

*“Heady, emotional, provocative and invigorating... This was the best film I saw at Cannes.”*
—Keith Uhlich, *RogerEbert.com*
From July 5 through 29, the Gene Siskel Film Center presents *The Light Side of Alec Guinness*, an eight-film series commemorating the centennial of one of the most distinguished and versatile actors of the twentieth century.

Alec Guinness (1914-2000) won his Best Actor Oscar for *The Bridge on the River Kwai* (1957). Guinness is perhaps most respected for his prestigious collaborations with director David Lean, and he is probably best known to filmmakers under forty for playing Obi-Wan Kenobi in *Star Wars*.

Our series concentrates on one period and one side of Guinness’s lengthy, multifaceted career: the early comic roles that first brought him worldwide acclaim. Beginning with his eight-character tour de force in *KIND HEARTS AND CORONETS* (1949), Guinness became the figurehead of the renaissance in British screen comedy that was centered on the small but influential production company known as Ealing Studios. Five of the eight films in this series were made at Ealing, and the others all bear the Ealing stamp in tone, themes, or personnel.

Like such screen chameleons as Lon Chaney, Paul Muni, Peter Sellers, Gene Hackman, and Kevin Spacey, Guinness’s reputation is based on his ability to “disappear” into a variety of roles, rather than on projecting a consistent star persona. In a 1953 profile of Guinness, drama critic Kenneth Tynan compared the techniques of two celebrated actors by likening Laurence Olivier to a safecracker who uses crowbar and explosives, and Guinness to “the nocturnal burglar, the humble Houdini who knows the combination and therefore makes no noise.”

It was Guinness’s stealthy flexibility that made him the ideal vehicle for the spirit of the Ealing comedies. When Ealing was about to close its doors in 1956, studio head Michael Balcon described its legacy as “comedies about ordinary people with the stray eccentric among them—films about day-dreamers, mild anarchists, little men who long to kick the boss in the teeth.” It is within this context that we can savor the small, ultimately contained, yet quietly exhilarating rebellions of such Guinness characters as George Bird, Henry Holland, Sidney Stratton, Denry Machin, and Capt. Henry St. James.

Special thanks to Eric Di Bernardo, Rialto Pictures; Chris Chouinard, Park Circus LLC.

—Martin Rubin

**SATURDAY DOUBLE-BILL DISCOUNT!**

Buy a ticket at our regular prices for the first Guinness film on any Saturday in July, and get a ticket for the second Guinness 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 film only.)
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.
THE LADYKILLERS, July 18, 19

THE CARD, July 19, 22

THE MAN IN THE WHITE SUIT, July 25, 26

THE CAPTAIN’S PARADISE, July 26, 29

THE LADYKILLERS
1955, Alexander Mackendrick, UK, 91 min.
With Alec Guinness, Katie Johnson

Friday, July 18, 6:00 pm
Saturday, July 19, 3:00 pm

In the last of the classic Ealing comedies, a lopsided old lady (Johnson) runs a lopsided old lodging house next to a train station. Here five seedy crooks, led by the smarmily sinister Guinness, come to plan a railroad robbery—but the heist is child’s play compared to disposing of their tiny but tenacious landlady when she gets wise to their game. New DCP digital restoration. (MR)

THE CARD
(aka THE PROMOTER)
1952, Ronald Neame, UK, 85 min.
With Alec Guinness, Glynis Johns

Saturday, July 19, 4:45 pm
Tuesday, July 22, 6:00 pm

This vigorous social comedy was scripted by Eric Ambler from Arnold Bennett’s 1910 novel. Guinness has one of his juiciest early roles as low-born Derry Machin, who climbs his way up the social ladder by cheating, conniving, cutting corners, and working every angle—all with such good-humored gusto that he never quite forfeits our sympathy or admiration. 35mm. (MR)

THE MAN IN THE WHITE SUIT
1951, Alexander Mackendrick, UK, 85 min.
With Alec Guinness, Joan Greenwood

Friday, July 25, 6:00 pm
Saturday, July 26, 3:00 pm

Guinness has one of his signature roles in this delightful but deeply ambivalent parable of progress. He plays chemist Sidney Stratton, whose invention of a cloth that never wears out horrifies union leaders and factory owners, working stiffs and stuffed shirts alike. Is he a martyr or a menace, a “knight in shining armor” or his own Frankenstein monster? New DCP digital restoration. (MR)

THE CAPTAIN’S PARADISE
1953, Anthony Kimmins, UK, 86 min.
With Alec Guinness, Yvonne De Carlo

Friday, July 25, 6:00 pm
Saturday, July 26, 4:45 pm
Tuesday, July 29, 6:00 pm

This clever sex farce is remarkably racy and non-chauvinist for its period. Capt. Henry St. James (Guinness) shuttles his ferry between Gibraltar, where one wife (Celia Johnson) provides cozy domesticity, and Morocco, where another wife (De Carlo) serves up sultry passion. For him, this arrangement is paradise, but how long will the women put up with it? 35mm. (MR)
2013, Dayna Goldfine and Dan Geller, USA, 120 min.

“Imagine Robinson Crusoe penned by Agatha Christie and you’ll get a sense of the true-crime mystery...a stranger-than-fiction gem.”—Chris Nashawaty, Entertainment Weekly

In 1929, a Berlin doctor and his young lover head for an uninhabited outpost in the Galapagos Islands, where they plan to live as “Adam and Eve.” Their tropical paradise is soon invaded by new adventurers; dissension, seduction, and bed-hopping ensue, until one of them mysteriously ends up dead. This scandalous true-life tale is reconstructed through journal entries, photos, the captain’s movie footage, and voice performances by such luminaries as Cate Blanchett, Sebastian Koch, Diane Kruger, Connie Nielsen, and Josh Radnor. In English and Spanish with English subtitles. DCP digital. (BS)

July 11—17
Fri., Sat., Mon. and Thu. at 7:45 pm; Wed. at 6:00 pm

“Great and tender and sublimely sincere.”
—Ray Pride, Newcity

“The Immigrant”

“Beautifully shot, designed, and performed, this may well be Gray’s masterpiece.”
—Ben Sachs, Chicago Reader

2013, James Gray, USA, 119 min.
With Marion Cotillard, Joaquin Phoenix

Arriving at Ellis Island in 1921, Ewa (Cotillard) naively falls into the hands of Bruno (Phoenix), a ruthless trickster and pimp. An object of desire for both Bruno, who enslaves her, and his cousin, a mercurial magician (Jeremy Renner), Ewa keeps her eyes on the prize: her sister’s freedom. Director Gray based the film on stories from his own immigrant family, and his meticulous research results in ravishingly atmospheric period recreations. In English and Polish with English subtitles. DCP digital. (BS)

July 18—24
Fri., Sat., and Tue. at 7:45 pm; Sun. at 3:00 pm; Mon. at 8:00 pm; Wed. and Thu. at 6:00 pm and 8:00 pm
From July 13 through 30, the Gene Siskel Film Center presents Czech That Film in cooperation with the Consulate General of the Czech Republic in Chicago. Provocative premieres and prizewinners make up this series of six recent films.

Prolific director Jan Hrebejk challenges assumptions with dramas centering on family secrets, some with political impact, in HONEYMOON and KAWASAKI’S ROSE. The survival of relationships is the focus of Holocaust drama COLETTE and the contemporary-era LOUSY BASTARDS. Life echoes art in a tale of two opera directors in THE DON JUANS. An artist attempts to outrun death in a complicated relationship with two women in the major prizewinner LIKE NEVER BEFORE.

On July 6 and 9, in related programming, we screen a newly struck 35mm print of the great Czech classic MARKETA LAZAROVA by Frantisek Vlacil. The most honored Czech film of all time, this eerie, poetic epic set in the Middle Ages is a must-see experience.

—Barbara Scharres
COLETTE
2013, Milan Cieslar, Czech Republic, 126 min.
With Jiri Madl, Clemence Thioly
Sunday, July 13, 5:00 pm
Wednesday, July 16, 7:45 pm
Based on the novel A Girl from Antwerp by Pulitzer-winning author Arnost Lustig, COLETTE draws on the author's experiences in a Nazi death camp. Director Cieslar imbues this emotional story with the tension of a thriller. A camp commander forces young Colette into sex slavery, yet she finds love with inmate Vili. The two resolve to survive at any cost, but the possibility of escape is a different and more dangerous question. In English. DCP digital. (BS)

THE DON JUANS
(DONSAJNI)
2013, Jiri Menzel, Czech Republic, 102 min.
With Jan Hartl, Libuse Safrankova
Sunday, July 20, 3:00 pm
Wednesday, July 23, 6:00 pm
The world of opera comes in for some pointed but affectionate satire in the able hands of Czech master Menzel (CLOSELY WATCHED TRAINS). Mozart's Don Giovanni provides the connection between the stories of two aging opera directors: obsessive womanizer Vitek, something of a Don Juan in his own right; and Marketka, one of a long line of women seduced by a bass tenor starring in Mozart's masterpiece. In Czech with English subtitles. DCP digital. (BS)

LIKE NEVER BEFORE
(JAKO NIKDY)
2013, Zdenek Tyc, Czech Republic, 100 min.
With Jiri Schmitzer, Petra Spalkova
Sunday, July 20, 5:00 pm
Monday, July 21, 6:00 pm
Winner of four Czech Lion awards, including Best Actor, Actress, and Supporting Actress, this engaging drama depicts a feisty artist's struggle against death. Determined to outrun his dire diagnosis, a wild-man painter repairs to the countryside with two women: his young protégé and an ex-lover. Rivalry, jealousy, and quarrels are overshadowed by the inevitability that lurks on the edges of the summer. In Czech with English subtitles. DCP digital. (BS)

Chicago premiere!
COLETTE
Chicago premiere!
THE DON JUANS
Chicago premiere!
LIKE NEVER BEFORE
HONEYMOON (LIBANRY)
2013, Jan Hrebejk, Czech Republic, 97 min.
With Ana Geislerova, Stanislav Majer

Sunday, July 27, 3:00 pm
Wednesday, July 30, 6:00 pm

The presence of an uninvited guest at a lavish fairytale wedding is the catalyst for the bride's second look at the man she married. Completing his trilogy on guilt (including INNOCENCE and KAWASAKI'S ROSE), director Hrebejk draws secrets from dark places when a blended family's quirks go on display. In Czech with English subtitles. DCP digital. (BS)

KAWASAKI'S ROSE (KAWASHIKO RUZE)
2009, Jan Hrebejk, Czech Republic, 100 min.
With Lenka Vlasáková, Martin Huba

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

A failing marriage and a son-in-law’s resentment set the stage for the downfall of a national hero. Director Hrebejk deftly juggles intersecting storylines of infidelity and betrayal with a characteristic infusion of wry humor, as a distinguished doctor on the eve of being honored with a national award is revealed to be other than he seems. In Czech with English subtitles. DigiBeta video. (BS)

MARKETA LAZAROVA

1967, Frantisek Vlacil, Czechoslovakia, 163 min.
With Josef Kemr, Magda Vásáryová

Sunday, July 6, 2:30 pm
Wednesday, July 9, 6:30 pm

“A ceaseless flow of ravishing images.”
—Kristin M. Jones, The Wall Street Journal

Voted the best Czech film of all time in a poll of 100 Czech critics, this ravishing 13th-century epic evokes an era when pagan and Christian clans face off in a fierce struggle for dominance. Opening against an unforgiving winter landscape, Vlacil’s poetic yet ominous vision of nature sets the scene for an authentically violent tale of rapacious rivalries played out in kidnapping, murder, plunder, and rape. In Czech with English subtitles. New 35mm print from the Czech National Archive’s recent 4K restoration. (BS)
COMING IN AUGUST!

20th Annual Black Harvest Film Festival!

August 1-28, 2014

The Black Harvest Film Festival is Chicago’s Black film festival. The Gene Siskel Film Center’s most vibrant annual showcase, Black Harvest features provocative films that tell stories, spark lively discussions, and address issues relating to the experiences from the African diaspora.

HONeYMOON, July 27, 30
2012, Petra Costa, Brazil, 82 min.
Friday, July 4, 7:00 pm; Saturday, July 5, 8:15 pm; Monday, July 7, 7:45 pm; Wednesday, July 9, 7:45 pm

The recipient of a passel of rave reviews upon its recent New York opening, Costa’s intensely personal first film is a haunting attempt to commune with her older sister Elena, who committed suicide at age 20 after unsuccessfully pursuing an acting career in New York. With a fragmented, lyrical style that evokes Resnais and Malick, the filmmaker time-travels through home movies, audio recordings, interviews, and reenactments (with herself as Elena), immersing herself in her sister’s identity in the hope of finding her own. In English and Portuguese with English subtitles. DCP digital. (MR)

“A masterwork.”
—John Anderson, Indiewire

“A breathtakingly beautiful, one of a kind documentary.”
—Dustin Chang, Twitch
COMING THIS FALL!

The Unquiet American: Transgressive Comedies from the U.S.

Presented by Jonathan Rosenbaum

NEW 35MM PRINTS!

Cartoons by John Hubley


Friday, July 4, 3:00 pm
Sunday July 6, 4:45 pm
Tuesday, July 8, 6:00 pm

John Hubley's centennial is celebrated with a program of eight of the innovative animator's finest films, all in newly struck 35mm prints (see our website for a list of titles). Breaking away from the Disney tradition, Hubley combined jazz influences, modernist drawing, improvised dialogue, and social themes (overpopulation, consumerism, nuclear war) into a whimsical, free-form style that garnered seven Oscar nominations and three wins. An Artists Public Domain / Cinema Conservancy Release in collaboration with the Hubley Studio. (MR)

LAUGHTER

THE KING OF COMEDY

Beginning August 29, we present the fourteen-week lecture/screening series, The Unquiet American: Transgressive Comedies from the U.S., with weekly Tuesday lectures by Jonathan Rosenbaum, internationally renowned film critic and author of numerous books including Discovering Orson Welles and Goodbye Cinema, Hello Cinephilia: Film Culture in Transition.

The series opens with Harry d’Abbadie d’Arrast’s sparkling, rarely screened 1930 comedy LAUGHTER. Other films in the series include BLONDE CRAZY (Roy Del Ruth, 1931), CHRISTMAS IN JULY (Preston Sturges, 1940), GENTLEMEN PREFER BLONDES (Howard Hawks, 1953), AVANTI! (Billy Wilder, 1972), RICHARD PRYOR: LIVE IN CONCERT (Jeff Margolis, 1979), 1941 (Steven Spielberg, 1979), MODERN ROMANCE (Albert Brooks, 1981), THE KING OF COMEDY (Martin Scorsese, 1993), and IDIOCRACY (Mike Judge, 2006). All films are scheduled to be shown in 35mm.

The series is presented in cooperation with the School of the Art Institute of Chicago's Department of Art History, Theory, and Criticism.

JULY 2014

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- $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 a first-time membership
- Free popcorn
- Sneak preview passes to major motion pictures and other offers

**Dual Membership ($80)**
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First North American Run!

Flamenco, Flamenco

2010, Carlos Saura, Spain, 97 min.

The name Carlos Saura is synonymous with the art of flamenco, owing to his vibrant international hits BLOOD WEDDING, CARMEN, and FLAMENCO. In this long-awaited follow-up, he abandons plot for pure performance. New talents and revered masters perform in lush sequences shot by the great Vittorio Storaro. Performers include dancers Sara Baras, Israel Galván, and Eva Yerbabuena; vocalists José Mercé and Estrella Morente; and more. In Spanish. DCP digital. Note: Performers and song titles are identified onscreen, but, per the director’s decision, the lyrics are not subtitled. (BS)

July 18—24
Fri., Mon., and Tue. at 6:00 pm and 8:00 pm; Sat. at 6:30 pm and 8:30 pm; Sun. at 5:15 pm; Wed. and Thu. at 8:15 pm