FLEABAG

Selected dates throughout November

ALSO: UCLA Festival of Preservation
FLEABAG

2019, Vicky Jones, UK, 80 min.
With Phoebe Waller-Bridge

“A performance showcase for Waller-Bridge. She’s a fabulous actor and a true stage animal.”
—Michael Phillips, Chicago Tribune

“A must-see...the material is so good and enduring that even those familiar with the series will find themselves laughing as if they were hearing it all for the first time.”—Peter Sobczynski, eFilmCritic.com

This hilarious, award-winning one-woman show that inspired BBC’s hit TV series is a rip-roaring look at some sort of woman living her sort of life. Fleabag (Waller-Bridge) may seem oversexed, emotionally unfiltered, and self-obsessed, but that’s just the tip of the iceberg. With family and friendships under strain, and a guinea pig café struggling to keep afloat, she suddenly finds herself with nothing to lose. DCP digital. (Description courtesy of NT Live)

SPECIAL PRICES: $14 GENERAL; $8 MEMBERS/STUDENTS

November 1—30
Fri., 11/1 at 8 pm
Sun., 11/3 at 5 pm
Fri., 11/8 at 8:30 pm
Sat., 11/9 at 4:30 pm
Fri., 11/15 at 8:15 pm
Sun., 11/17 at 3 pm
Fri., 11/22 at 6 pm
Sun., 11/24 at 3 pm
Fri., 11/29 at 6 pm
Sat., 11/30 at 7:45 pm

NT LIVE
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**December 1**

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| **4:00** | **DOWNTON ABBEY** (Run), p. 11 | **5:00** | **DOWNTON ABBEY** (Run), p. 11 |

**December 2**

| **3:00** | **DOWNTON ABBEY** (Run), p. 11 | **4:00** | **DOWNTON ABBEY** (Run), p. 11 |
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**December 3**

| **3:00** | **DOWNTON ABBEY** (Run), p. 11 | **4:00** | **CELEBRATION** (Run), p. 11 |
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**December 4**

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**December 5**

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| **4:00** | **GIVE ME LIBERTY** (Run), p. 12 | **5:00** | **DOWNTON ABBEY** (Run), p. 11 |

**December 6**

| **3:00** | **DOWNTON ABBEY** (Run), p. 11 | **4:00** | **CELEBRATION** (Run), p. 11 |
| **4:00** | **GIVE ME LIBERTY** (Run), p. 12 | **5:00** | **DOWNTON ABBEY** (Run), p. 11 |

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| **4:00** | **GIVE ME LIBERTY** (Run), p. 12 | **5:00** | **DOWNTON ABBEY** (Run), p. 11 |

**December 9**

| **3:00** | **DOWNTON ABBEY** (Run), p. 11 | **4:00** | **CELEBRATION** (Run), p. 11 |
| **4:00** | **GIVE ME LIBERTY** (Run), p. 12 | **5:00** | **DOWNTON ABBEY** (Run), p. 11 |
The sound of Linda Ronstadt's voice is the great pleasure and renewable joy of this music-packed documentary. Starting with early hits like “You’re No Good” and “Different Drummer,” the ranch-raised Tucson girl with proud Mexican roots triumphed in a man's world of rock, then added Mexican canciones, light opera, and Sinatra standards to her recording repertoire. In part, Ronstadt narrates her own story, including her current struggle with Parkinson’s disease. DCP digital. (BS)

November 1—7
Fri., 11/1 at 2 pm and 6 pm;
Sat., 11/2 at 7:45 pm;
Sun., 11/3 at 3 pm;
Wed., 11/6 at 6 pm;
Thu., 11/7 at 8:15 pm

“A beautiful, deeply moving and well-deserved tribute to this utterly singular woman and her talent.”
—Katie Walsh, Chicago Tribune

CHICAGO PREMIERE!

PARADISE HILLS

2019, Alice Waddington, Spain, 94 min.
With Emma Roberts, Awkwafina, Milla Jovovich

In this extravagantly tongue-in-cheek satire, headstrong debutant Uma’s (Roberts) rejection of her upcoming arranged marriage lands her in Paradise Hills, an über-luxurious establishment on a remote Mediterranean island, overseen by an iron-willed duchess (Jovovich). Director Waddington unpacks a trunk-full of candy-colored fantasy, with fluffy-dress uniforms and obsequious servants, futuristic spa treatments, and memory re-training on a whirling carousel. DCP digital. (BS)

A 6:30 pm reception sponsored by the Gene Siskel Film Center’s Associate Producers auxiliary group precedes the Wednesday screening. Reception and film: $15; film only: regular prices.

November 1—7
Fri., 11/1 at 2 pm and 6 pm;
Sat., 11/2 at 7:45 pm;
Sun., 11/3 at 3 pm;
Tue., 11/5 at 8 pm;
Wed., 11/6 at 8 pm;
Thu., 11/7 at 6 pm

“Unspooling like a candy-coated dystopian design baby of MIDSOMMAR and Tim Burton’s ALICE IN WONDERLAND.”
—Jude Dry, Indiewire
November 1—7
Fri., 11/1 at 4 pm and 8 pm; Sat., 11/2 at 3 pm; Sun., 11/3 at 5 pm; Tue., 11/5 at 6 pm; Wed., 11/6 at 8 pm; Thu., 11/7 at 8 pm

**THE SWEET REQUIEM**

"An urgent but understated drama. The film puts its points across with a delicacy and sobriety rare in moviemaking."
—Glenn Kenny, The New York Times

November 8—14
Fri., 11/8 at 4:15 pm and 7:45 pm; Sat., 11/9 at 6:15 pm; Sun., 11/10 at 5:30 pm; Mon., 11/11 at 6 pm; Tue., 11/12 at 6 pm; Wed., 11/13 at 8:15 pm; Thu., 11/14 at 8:15 pm

2018, Ritu Sarin and Tenzing Sonam, Tibet, 91 min.
With Tenzin Dolkar, Jampa Kaisang Tamang

Informed by Tibet’s political struggle, this gripping film interweaves two different timelines. The first, set in the present, centers on Dolkar, a 26-year-old woman living in the Tibetan exile community in North Delhi, India. The second, set 18 years earlier, details the trek she and her father made across the high Himalayas to flee Chinese persecution. The two sides meet when Dolkar recognizes a recently-arrived refugee as the guide who abandoned her and her father on that fateful journey. In Tibetan with English subtitles. DCP digital. (MR)
NEW RESTORATION!

MR. KLEIN

1976, Joseph Losey, France, 123 min.
With Alain Delon, Jeanne Moreau, Juliet Berto

“An event...All good films come to those who wait.” —Anthony Lane, The New Yorker

“Seductive...splendidly visual.” —Vincent Canby, The New York Times

“MR. KLEIN remains as strong and thought-provoking as it was over 40 years ago.” —Mitchell Abidor, Jewish Currents

Set in 1942, during the Nazi occupation of France, director Losey’s unnerving drama of identity and complicity channels Kafka’s parables of nightmarish bureaucracies, Hitchcock’s thrillers of mistaken identity, and Losey’s own experiences as a blacklisted leftist during the McCarthy era.

The protagonist is Robert Klein (Delon), an elegant Parisian art-dealer who is comfortably profiting off the fire-sale prices extracted from Jews fleeing the country. Then a copy of a Jewish newspaper is delivered to Klein’s door, apparently by mistake. Contacting the authorities, he discovers that there is another Robert Klein in Paris, resembling him in many respects but notably different in one: he is Jewish. Our Mr. Klein sets out on a quest for his elusive double, in the process entangling himself ever deeper in the net of suspicion and surveillance that is engulfing France.

Recently revived in a new 2K digital restoration, MR. KLEIN enjoyed a record-breaking run at New York’s Film Forum. In French with English subtitles. (MR)

TWO-WEEK RUN!

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

November 15—21
Fri., 11/15 at 4 pm and 8 pm;
Sat., 11/16 at 3 pm;
Sun., 11/17 at 4:45 pm;
Mon., 11/18 at 7:45 pm;
Tue., 11/19 at 6:00 pm;
Wed., 11/20 at 8 pm;
Thu., 11/21 at 6 pm

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.
**Stuffed**

“Very well made, featuring stunning shots of the models, and truly engrossing.”
—Bobby LePire, Film Threat

2019, Erin Denham, USA, 85 min.

The popular notion of taxidermy as a creepy Norman Bates-like endeavor is quickly dispelled in this lively and surprising documentary. The common denominator of the varied taxidermists we encounter is their enthusiasm—for animals, for nature, and for this unique skill that merges art and science. Their process is fascinating, their styles are diverse, and their creations—from hummingbirds to black leopards, from museum dioramas to the fanciful hybrids of “rogue” taxidermy—are dazzling. DCP digital. (MR)

**November 8—14**
Fri., 11/8 at 6 pm; Sat., 11/9 at 6:15 pm; Sun., 11/10 at 1:30 pm; Mon., 11/11 at 6 pm; Thu., 11/14 at 8:15 pm

**THE KINGMAKER**

2019, Lauren Greenfield, USA/Denmark, 101 min.

This revealing, hair-raising portrait of Imelda Marcos makes it clear that, at the age of 90, the shoe-loving former first lady of the Philippines still has a firm grip on power, as she maneuvers to catapult her son to the nation’s presidency. Famed as the luxury-loving power behind her husband Ferdinand’s bloody and corrupt regime, she is alleged to have fleeced the nation of billions. Gaining her subject’s eager participation, director Greenfield (QUEEN OF VERSAILLES) rolls out an incredible tale with obvious parallels in the world’s other political dynasties. DCP digital. (BS)

**November 15—21**
Fri., 11/15 at 2 pm and 6 pm; Sat., 11/16 at 7:45 pm; Sun., 11/17 at 3 pm; Mon., 11/18 at 6 pm; Tue., 11/19 at 8:15 pm; Wed., 11/20 at 6 pm; Thu., 11/21 at 8:15 pm

“Jaw-dropping... the juiciest insider look at a corrupt world leader since Barbet Schroeder’s GENERAL IDI AMIN DADA.”
—Peter Debruge, Variety
New Breed Film Showcase:
A Creative Cypher Collaboration

Thursday, November 20, 8:15 pm

The New Breed Film Showcase is focused on highlighting emerging millennial creators and providing an environment of pure creative energy. This quarterly collaboration between Creative Cypher and the Gene Siskel Film Center consists of six films, preceded by a DJ mixer and followed by a Q&A. (Troy Pryor)

7:15 DJ Mixer with food
8:15 Screening:
MONITA (Briana Clearly, 5 min.)
THE ORCHESTRA (Curtis Matzke, 6 min.)
‘TIL DEATH (Asha Flowers, 7 min.)
35 YEARS TIL NOW (David Saunders, 13 min.)
BROTHERS FROM THE SUBURBS: EPISODE 2 (Patrick Wimp, USA, 10 min.)
BROTHERS FROM THE SUBURBS: EPISODE 3 (Patrick Wimp, USA, 10 min.)
9:15 Q&A with filmmakers Briana Clearly, Curtis Matzke, David Saunders, and Patrick Wimp, moderated by Mellisa Duprey.

CHICAGO PREMIERE!

JIM ALLISON:
BREAKTHROUGH

2019, Bill Haney, USA, 90 min.
Narrated by Woody Harrelson

“Investigating and heartening...Check it out. Take the kids. Go twice. Just see the dang thing. You won't regret it, and you'll never forget it.” —Ann Hornaday, Washington Post

Can a harmonica-playing good ol’ Texan boy and pal of Willie Nelson cure cancer? Real-life medical stories don’t come any more exciting or engaging than this profile of Nobel Prize-winner Dr. Jim Allison, a good-humored raconteur and amateur musician who is equally at home in a research lab or a blues bar. Ignoring skepticism and accepted theories, his unorthodox approach and intuitive thinking about the role of T-cells in the blood ultimately leads to a major advance in the cure for cancer. DCP digital. (BS)

November 22—27
Fri., 11/22 at 2 pm and 6:15 pm; Sat., 11/23 at 5:15 pm; Sun., 11/24 at 3 pm; Mon., 11/25 at 7:45 pm; Tue., 11/26 at 6 pm; Wed., 11/27 at 7:45 pm
NEW 4K RESTORATION!

MOULIN ROUGE
1952, John Huston, USA, 119 min.
With José Ferrer, Colette Marchand, Zsa Zsa Gabor

Friday, November 8, 2:00 pm
Sunday, November 10, 3:15 pm
Wednesday, November 13, 6:00 pm

Huston’s visually stunning biopic of Henri Toulouse-Lautrec shares the setting but not the story of Baz Luhrmann’s 2001 namesake musical. After a sensational opening can-can number, the film concentrates on the stunted artist’s unhappy life and loves, primarily his stormy relationship with the fickle prostitute Marie Charlet (Marchand). New 4K DCP digital restoration. (MR)

CHICAGO PREMIERE!

A Night with Janis Joplin
2019, David Horn, USA, 117 min.
With Mary Bridget Davies, Aurianna Angelique

Saturday, November 9, 8:00 pm
Monday, November 11, 7:45 pm

Enjoy the Tony Award® nominated Broadway musical sensation celebrating Janis Joplin and her biggest musical influences—icons including Aretha Franklin, Etta James, Odetta, Nina Simone, and Bessie Smith, who inspired one of rock & roll’s greatest legends. DCP digital. (Description courtesy of CineLife Entertainment)

JONATHAN ROSENBAUM IN PERSON!

THE GREEN FOG
2017, Guy Maddin, Evan Johnson, and Galen Johnson, USA, 63 min.

Saturday, November 16, 5:30 pm

Guy Maddin (MY WINNIPEG) once again transforms old movie tropes into something wildly and wittily original. Alfred Hitchcock’s VERTIGO is retold with clips from over a hundred San Francisco-set movies and TV shows that uncannily match moments from the original. The results are eerie, awesome, and hilarious. DCP digital. (MR)

Critic and author Jonathan Rosenbaum, whose new book Cinematic Encounters 2 includes an essay on THE GREEN FOG, is scheduled to appear for audience discussion.
164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.

**FIRST CHICAGO RUN!**
**NEW 4K RESTORATION! FILMMAKERS IN PERSON!**

1984, Bill Duke, USA, 118 min.
With Damien Leake, Alfre Woodard, Moses Gunn

“One of the all-time great Chicago movies.”—Michael Glover Smith, White City Cinema

Beginning in 1917, this powerfully authentic historical drama centers on Frank Custer (Leake), who leaves his destitute Mississippi farm for the promised land of Chicago. He gets a job in the stockyards but soon finds himself caught in a crossfire of bitter conflicts—labor against management, union workers against non-union workers, blacks against whites—that will explode in the infamous Chicago race riot of summer 1919. New 4K DCP digital restoration. (MR)

Producer-writer Elsa Rassbach and actor Damien Leake are scheduled to appear at the Fri. 7:45 show; they will be joined via Skype by director Bill Duke (tentative). Check our website for TBA personal appearances throughout the week.

**November 22—27**
Fri., 11/22 at 3:45 pm and 7:45 pm; Sat., 11/23 at 2 pm and 7:30 pm;
Sun., 11/24 at 4:45 pm; Mon., 11/25 at 7:45 pm; Tue., 11/26 at 7:45 pm;
Wed., 11/27 at 6 pm

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**ANTHROPOCENE: THE HUMAN EPOCH**

2018, Jennifer Baichwal, Nicholas de Pencier, and Edward Burtynsky, Canada, 87 min.
Narrated by Alicia Vikander

“Astonishment. Pure, lurid, ravishing, genuine astonishment...intimate and colossal at once.”—Luke Hicks, Nonfics

The award-winning trio behind MANUFACTURED LANDSCAPES take viewers on a journey as awe-inspiring as it is terrifying in its remarkable visual survey of the ways and means by which humankind continues to ravage the earth. Images of lithium pools in Chile’s Atacama Desert, phosphate mines in Florida, a landfill in Kenya, an Italian marble quarry, and more, are seen as eerie monuments to a dying eco-system. In English, Russian, Mandarin, and Cantonese with English subtitles. DCP digital. (BS)

**November 22—27**
Fri., 11/22 at 2 pm and 8 pm; Sat., 11/23 at 7:45 pm;
Sun., 11/24 at 4:45 pm; Mon., 11/25 at 6 pm; Wed., 11/27 at 8:15 pm

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**THE KILLING FLOOR**

1984, Bill Duke, USA, 118 min.
With Damien Leake, Alfre Woodard, Moses Gunn

“One of the all-time great Chicago movies.”—Michael Glover Smith, White City Cinema

Beginning in 1917, this powerfully authentic historical drama centers on Frank Custer (Leake), who leaves his destitute Mississippi farm for the promised land of Chicago. He gets a job in the stockyards but soon finds himself caught in a crossfire of bitter conflicts—labor against management, union workers against non-union workers, blacks against whites—that will explode in the infamous Chicago race riot of summer 1919. New 4K DCP digital restoration. (MR)

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Fri., 11/22 at 3:45 pm and 7:45 pm; Sat., 11/23 at 2 pm and 7:30 pm;
Sun., 11/24 at 4:45 pm; Mon., 11/25 at 7:45 pm; Tue., 11/26 at 7:45 pm;
Wed., 11/27 at 6 pm
“It works. It really works...good-hearted and clever.”
—Matt Zoller Seitz, RogerEbert.com

2019, Michael Engler, UK, 122 min.
With Michelle Dockery, Maggie Smith, Hugh Bonneville

Come 'n' get it, Downton fans! Writer Julian Fellowes and his team have whipped up the ultimate big-screen extravaganza for those who can’t get enough after six seasons of the popular BBC series. It’s 1926, and, with the aristocratic Crawley family expecting a royal visit, the clan’s smart and ever-spunky ingénue Lady Mary (Dockery) summons beloved old-school butler Mr. Carson (Jim Carter) out of retirement to rally the faithful crew of servants. DCP digital (BS)

The Thursday screening is a Movie Club event (see p. 3).
November 29—December 5
Fri., 11/29 at 2 pm (Open-captioned) and 7:45 pm; Sat., 11/30 at 5:15 pm; Sun., 12/1 at 3 pm; Mon., 12/2 at 7:30 pm; Tue., 12/3 at 6 pm (Open-captioned); Wed., 12/4 at 7:30 pm; Thu., 12/5 at 6 pm

November 29—December 5
Fri., 11/29 at 4:30 pm; Sat., 11/30 at 6:15 pm; Sun., 12/1 at 3 pm; Mon., 12/2 at 6 pm; Tue., 12/3 at 8:30 pm; Wed., 12/4 at 6 pm; Thu., 12/5 at 8:30 pm

CELEBRATION
aka YVES SAINT LAURENT: THE LAST COLLECTIONS
2007, Olivier Meyrou, France, 74 min.

“Essential viewing...A priceless addition to our understanding of how Yves Saint Laurent—the man, the myth, la marque—operated.” —Peter Debruge, Variety

Legally prevented from release for many years by Pierre Bergé, Yves Saint Laurent’s life partner and business manager, CELEBRATION is a fly-on-the-wall chronicle of preparations for the fabled designer’s final collection before his brand was sold to Gucci in 1998. Intimately revealing but less than flattering, this documentary shows Saint Laurent as an ill, chain-smoking, tic-ridden recluse, while the domineering Bergé micro-manages their empire. In French and English with English subtitles. DCP digital. (BS)
GIVE ME LIBERTY

2019, Kirill Mikhanovsky, USA, 110 min.
With Lauren "Lolo" Spencer, Chris Galust, Max Stoianov

Lurching and sprawling into new territory for comedy, this Milwaukee-set saga of one day in the life of Russian American medical-transport van driver Vic (Galust) turns into a manic melting-pot adventure. Vic, who drives clients with special needs to their daily destinations, becomes the backseat protagonist in a high-energy urban road movie that puts the interlocking stories of a clutch of unscheduled passengers in the driver’s seat. In English and Russian with English subtitles. DCP digital. (BS)

November 29—December 5
Fri., 11/29 at 2 pm (Open-captioned) and 6:15 pm; Sat., 11/30 at 3 pm; Sun., 12/1 at 4:30 pm; Mon., 12/2 at 7:30 pm; Tue., 12/3 at 8:15 pm; Thu., 12/5 at 6 pm (Open-captioned)


MONOS

2019, Alejandro Landes, Colombia/Argentina, 102 min.
With Julianne Nicholson, Moisés Arias, Sofia Buenaventura

Minions of an unspecified revolution, a ragtag clutch of teenage guerillas in a jungle encampment live by their own invented rituals, rules, and mating games. Random violence, half-truths, and sexual jealousy complicate a power struggle over a female American hostage (Nicholson), whose escape attempts bring the group’s internal struggles to a fissure. A percussive atonal score by Mica Levi complements the film’s haunting, unpredictable edginess. In Spanish and English with English subtitles. DCP digital. (BS)

November 29—December 5
Fri., 11/29 at 4:15 pm and 8:30 pm; Sat., 11/30 at 8 pm; Sun., 12/1 at 5:30 pm; Tue., 12/3 at 6:15 pm; Wed., 12/4 at 7:45 pm; Thu., 12/5 at 8:15 pm

“A monumentally cinematic experience of lush wilderness and raw emotions.” —Tomris Laffly, RogerEbert.com

PANORAMA LATINX

November 29—December 5
Fri., 11/29 at 4:15 pm and 8:30 pm; Sat., 11/30 at 8 pm; Sun., 12/1 at 5:30 pm; Tue., 12/3 at 6:15 pm; Wed., 12/4 at 7:45 pm; Thu., 12/5 at 8:15 pm

Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.
2019 UCLA Festival of Preservation

From November 1 through December 4, the Gene Siskel Film Center presents the 2019 UCLA Festival of Preservation, a ten-program series of new 35mm and digital restorations. We are honored to be included in this biennial touring series selected from the UCLA Film & Television Archive’s latest restoration efforts.

UCLA DOUBLE-BILL DISCOUNT!
Buy a ticket at our regular prices for the first UCLA film on any Saturday in November, and get a ticket for the second UCLA 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. Discount available in person at the box office only.)

THE MORTAL STORM
1940, Frank Borzage, USA, 100 min.
With Margaret Sullavan, James Stewart

Saturday, November 2, 3:00 pm
Wednesday, November 6, 6:00 pm

THE MORTAL STORM expands arch-romanticist Borzage’s focus from the couple to the family—in this case, the family of a persecuted German-Jewish professor (Frank Morgan), whose daughter (Margaret Sullavan) is courted by two suitors, one (Robert Young) a militant Nazi, the other (James Stewart) a staunch pacifist. This powerful mixture of romance and politics was one of the strongest anti-Fascist statements to come out of Hollywood in the pre-Pearl Harbor period. 35mm. (MR)

VOICE IN THE WIND
1944, Arthur Ripley, USA, 85 min.
With Francis Lederer, Sigrid Gurie

Friday, November 1, 4:00 pm
Saturday, November 2, 5:00 pm

An independent film produced by a Jewish refugee from Prague, this heartfelt, atmospheric drama deals with the plight of European refugees stranded on the Mexican island of Guadalupe. One of these lost souls, an amnesiac whom the locals call El Hombre, is revealed in flashbacks to be a celebrated Czech pianist who ran afoul of the Nazis. Inventively using offscreen sound and foggy expressionist sets to mask its low budget, the film nabbed Oscar nominations for Best Music and Sound Recording. DCP digital. (MR)

A BOY AND HIS DOG
1975, L.Q. Jones, USA, 93 min.
With Don Johnson, Susanne Benton, Jason Robards

Saturday, November 9, 3:00 pm
Wednesday, November 13, 8:15 pm

Adapted from a novella by iconoclastic sci-fi author Harlan Ellison, this dark-humored cult classic is set in a scrapheap future where life is cheap, and women and food are scarce. It is also a future in which humans and dogs can communicate telepathically, with dogs clearly the superior species. Vic (Johnson), a lad of basic appetites, and Blood, his sardonic canine companion, roam the desert wasteland, until a nubile lass (Benton) lures Vic down to a subterranean dystopia. DCP digital. (MR)

UCLA Festival of Preservation continues on next page
THE HOURS AND TIMES
1991, Christopher Munch, USA, 57 min.
With David Angus, Ian Hart
Friday, November 8, 4:30 pm
Saturday, November 9, 5:00 pm

Munch’s audacious first feature is one of the foundational works of the New Queer Cinema movement that arose in the early 1990s. The story is a speculative fiction extrapolated from a real event: a four-day getaway to Barcelona taken by John Lennon and Beatles manager Brian Epstein in April 1963. Most of the film is set in their hotel suite, as the cultured, gay Epstein (Angus) and the working-class, hetero-but-curious Lennon (Hart) circle around the issue of taking their affection for each other to the next level. DCP digital. (MR)

THE RED HOUSE
1947, Delmer Daves, USA, 100 min.
With Edward G. Robinson, Allene Roberts
Saturday, November 16, 3:15 pm
Wednesday, November 20, 6:00 pm

There are two movies here. The first is a neo-Gothic farrago, featuring Robinson as a wooden-legged patriarch lording it over an isolated farm, with a dark secret hidden in a cursed forest. The second is a tale of adolescent romance (a specialty of writer-director Daves), centered on two intermingled good/bad girl/boy couples. The second is more successful than the first, but the mixture of the two lends a fascinating dimension, crackling with incestuous overtones and generational conflict, to this offbeat hybrid. 35mm. (MR)

THE CROOKED WAY
1949, Robert Florey, USA, 90 min.
With John Payne, Ellen Drew, Sonny Tufts
Saturday, November 16, 5:15 pm
Monday, November 18, 6:00 pm

This low-budget noir features a deep dive into L.A.’s seedy nightworld, enriched by the shadowy genius of noir’s greatest cinematographer, John Alton. A war vet (Payne) whose memory was erased by a piece of shrapnel goes to L.A. in search of his lost identity. He discovers that he has a criminal past, an ex-wife (Drew), and a disgruntled partner who is looking to get even with him. The pervasive mood of postwar malaise is fittingly capped by a shootout in a cluttered war surplus warehouse. DCP digital. (MR)

THE MAN WHO CHEATED HIMSELF
1950, Felix Feist, USA, 80 min.
With Lee J. Cobb, Jane Wyatt, John Dall
Saturday, November 23, 3:00 pm
Monday, November 25, 6:00 pm

THE MAN WHO CHEATED HIMSELF is a solid entry in the flawed-cop cycle that reinvigorated the crime genre in the early 1950s. Cobb, fresh off his legendary performance in the original stage production of Death of a Salesman, plays Ed Cullen, a veteran San Francisco homicide detective who covers up a killing committed by his wealthy mistress (Wyatt). Tension mounts when Cullen’s kid brother (Dall), recently assigned to the homicide division and eager to prove himself, starts circling in on the truth. 35mm. (MR)
ALIBI
1929, Roland West, USA, 90 min.
With Chester Morris, Mae Busch

Saturday, November 23, 4:45 pm
Wednesday, November 27, 6:00 pm

The line between cops and criminals is disturbingly thin in this innovative early talkie, which centers on antihero Chick Williams (Morris), an embittered ex-con who was once framed by police. Pitted against him are his fiancée’s onetime suitor and her disapproving dad, both cops who are not reluctant to use third-degree methods to get suspects to cooperate. Caught in between is Chick’s tough-minded fiancée (Busch), who refuses to be intimidated by anyone on either side of the law. DCP digital. (MR)

Laurel & Hardy: Fugues of Destruction
1927-30, Various directors, USA, 79 min.
With Stan Laurel, Oliver Hardy

Saturday, November 30, 3:00 pm
Wednesday, December 4, 6:00 pm

Escalating, expertly orchestrated havoc was a specialty of the greatest of all movie comedy duos, as demonstrated by these four classic shorts: THE BATTLE OF THE CENTURY (1927, Clyde Bruckman, USA, 19 min., DCP digital); HOG WILD (1930, James Parrott, USA, 19 min., 35mm); BRATS (1930, James Parrott, USA, 21 min., 35mm) and PERFECT DAY (1929, James Parrott, USA, 20 min., 35mm). (MR)

MY LIPS BETRAY
1933, John G. Blystone, USA, 76 min.
With Lillian Harvey, John Boles

Saturday, November 30, 4:45 pm
Monday, December 2, 6:00 pm

Arising in the late nineteenth century, the operetta form was lighter than opera but less vernacular than musical comedy. Set in a mythical European monarchy, MY LIPS BETRAY features German sensation Lillian Harvey as an unsuccessful singer whose career soars when she is mistakenly identified as the King’s latest consort. John Boles plays the King, Swedish-shtick specialist El Brendel plays the King’s chauffeur, and the King’s gadget-laden car, complete with built-in TV, also plays a major role. 35mm. (MR)

NT LIVE
A MIDSUMMER NIGHT’S DREAM
2019, Nicholas Hytner, UK, ca. 180 min.
With Gwendolyn Christie, Oliver Chris

Sunday, November 10, 1:30 pm

A feuding king and queen of the forest cross paths with four runaway lovers and a troupe of actors trying to rehearse a play. The stage becomes a forest—a dream world of flying fairies, contagious fogs, and moonlight revels, surrounded by a roving audience following the action on foot. DCP digital. (Description courtesy of NT Live)

SPECIAL PRICES: $14 GENERAL; $8 MEMBERS/STUDENTS
Lecturer: Fred Camper

From Aug. 30 through Dec. 10, we offer Viewing Positions, a series of fourteen programs with weekly Tuesday lectures by Fred Camper, artist and longtime art and film critic for the Chicago Reader and many other publications. The series is presented in cooperation with the SAIC Dept. of Art History, Theory, and Criticism. Additional screenings of the films on Fri. or Sat. do not include the lecture. Admission to all Viewing Position programs is $5 for Film Center members; usual prices for non-members.

—Martin Rubin

This series will use a wide variety of films to demonstrate the different relationships that films establish with the viewer and the thematic, cultural, and ideological implications of those differences. Among the different models to be explored are the classical Hollywood style of Alfred Hitchcock, the tangled emotionalism of Yvonne Rainer’s feminism, the voyeurism of Andy Warhol, and the transhuman view of the Robert Bresson film whose protagonist is a donkey.

—Fred Camper

BEAUTY #2
1965, Andy Warhol, USA, 66 min.
With Edie Sedgwick, Gino Piserchio
Tuesday, November 5, 6:00 pm

BEAUTY #2 is considered the zenith of Warhol’s work with his early, doomed superstar, Edie Sedgwick. Lounging on a bed are Sedgwick and her latest lover (Piserchio). Located just offscreen is her former lover, Chuck Wein, who taunts her with increasing hostility. The film can be seen as a commentary on the often sadomasochistic relationship between director and actress, with the viewer caught in the crossfire. Also: THE RIDDLE OF LUMEN (1972, Stan Brakhage, USA, 14 min.). Both in 16mm. (MR)

ZORNS LEMMA
1970, Hollis Frampton, USA, 60 min.
Tuesday, November 12, 6:00 pm

ZORNS LEMMA is a key work of the structural film movement that arose in the late 1960s as an alternative to the subjective lyricism previously dominant in American avant-garde cinema. Its central section is a series of alphabetical sequences in which words—captured in ever-varying locations on signs, marquees, labels, etc.—are gradually replaced by recurring images that form a new, non-verbal “alphabet.” Also: SONGS 1-7 (1964, Stan Brakhage, USA, 25 min.). Both in 16mm. (MR)

THE HOLY GIRL
(LA NIÑA SANTA)
2004, Lucrecia Martel, Argentina, 106 min.
With Mercedes Morán, Carlos Belloso
Friday, November 15, 4:00 pm
Tuesday, November 19, 6:00 pm

Martel’s perverse, provocatively ambivalent fable is set in the same torpid backwater as her celebrated debut LA CIÉNAGA. When impressionable 14-year-old Amalia is groped by a doctor on a crowded street, she takes it as a divine signal to save his soul. In town for a medical convention, he happens to be staying at the hotel run by her mother, where this nemesis nymphet relentlessly stalks her molester to his salvation...or his doom. In Spanish with English subtitles. 35mm. (MR)
THREE TIMES
2005, Hou Hsiao-hsien, Taiwan/France, 135 min.
With Shu Qi, Chang Chen

Friday, November 22, 3:45 pm
Tuesday, November 26, 6:00 pm

Hou’s most romantic and accessible film presents three pairs of lovers from different eras, played each time by the same actors. The first episode, set in 1966, is a lovely, relaxed romance between a pool-hall hostess and an army inductee. Set in an elegant brothel, the second episode takes place in 1911, during the Japanese occupation. The third episode, set in the present, centers on a fragile songstress who betrays her lesbian lover for a biker/photographer. In Taiwanese and Mandarin with English subtitles. 35mm. (MR)

Upcoming in Viewing Positions
(Friday and Saturday dates are subject to change. Please check the relevant month’s Gazette and website.):
December 6 and 10
THE BLOOD OF JESUS
1941, Spencer Williams, USA, 57 min.

CHICAGO PREMIERE! FILMMAKERS IN PERSON!

THE LAST MOVIE
1971, Dennis Hopper, USA, 108 min.
With Dennis Hopper, Julie Adams, Stella Garcia

Sunday, November 17, 5:00 pm
Monday, November 18, 8:00 pm

The centerpiece of ALONG FOR THE RIDE is a riveting inside account of the drug-fueled making of this glorious folly, a self-referential neo-Western in which a Hollywood film crew takes over a remote Peruvian village. 4K DCP digital restoration. (BS)

DENNIS HOPPER DISCOUNT!
Buy a ticket at our regular prices for ALONG FOR THE RIDE, and get a ticket for THE LAST MOVIE 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. Discount available in person at the box office only.)

ALONG FOR THE RIDE
2016, Nick Ebeling, USA, 100 min.

Saturday, November 16, 8:15 pm

The adventurous life of Dennis Hopper gets a fresh twist in this freewheeling memoir told from the point of view of his longtime buddy and right-hand man Satya De La Manitou. DCP digital. Also: Hopper co-stars in a new digital restoration of Michael Almereyda’s first film A HERO OF OUR TIME (1985, USA, 27 min.). (MR)

Director Nick Ebeling and executive producer J.C. Gabel are scheduled to appear for audience discussion.
Conversations at the Edge is a weekly series of screenings, performances, and talks by groundbreaking media artists. The program 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 Gene Siskel Film Center and the Video Data Bank.

For more, visit www.saic.edu/cate.

Hiwa K in person!

**An Evening With Hiwa K**

2006-19, Hiwa K, Iraq/Turkey/Greece/Italy/Germany, ca. 60 min.

Thursday, November 7, 6:00 pm

Drawing from individual stories, political actions, and his own experience fleeing Iraq by foot in the late 1990s, the deeply moving and often darkly absurd works of Iraqi-German artist Hiwa K address our most pressing issues—war, displacement, and identity. The artist presents a selection of films, including PRE-IMAGE (BLIND AS THE MOTHER TONGUE) (2017) and A VIEW FROM ABOVE (2017), both produced for documenta 14, and discusses the ideas and approaches that inform his practice. Presented in partnership with the Goethe-Institut Chicago. Multiple formats. (Amy Beste)

Filipa César in person!

**SPELL REEL**

2017, Filipa César, Germany/Guinea-Bissau, 96 min.

Thursday, November 14, 6:00 pm

Filipa César’s genre-bending practice takes up the legacies of European colonialism, focusing on moments and movements of resistance. The Portuguese artist presents SPELL REEL (2017), an extraordinary look at the role of film in Guinea-Bissau’s war of independence in the 1960s and the continued relevance of those revolutionary images today. Presented in partnership with SAIC’s Video Data Bank. DCP. (Amy Beste)

Curator Aily Nash in person!

**Image Employment**

2012-19, USA/UK/Hong Kong/Canada/Germany, ca. 75 min.

Thursday, November 21, 6:00 pm

Curated by Aily Nash and Andrew Norman Wilson, Image Employment investigate various modes of contemporary labor and production, from the growing confluence of human and machinic technologies to the psychic effects of global capitalism’s exploitation of workers and the environment. Featuring Harun Farocki’s A NEW PRODUCT (2012), Stephanie Comilang’s COME TO ME PARADISE (2016), and Jenn Nkiru’s BLACK TO TECHNO (2019). Presented in partnership with SAIC’s Sullivan Galleries, as part of the exhibition Re:Working Labor, on view September 21-November 27, 2019. Multiple formats. (Aily Nash and Andrew Norman Wilson)
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BENEFITS: Pay $6 admission to each screening ($5 to each spring and autumn screenings/lecture series program); receive our monthly schedule, the Gazette, in the mail; $10 discount on an Art Institute of Chicago membership; four free popcorns; sneak preview passes to major motion pictures and other special offers.

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PANORAMA LATINX

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

We continue this mostly monthly series dedicated to provocative and outré films that have galvanized audiences and critics alike, incited passionate conversation, and inspired devoted cult followings among adventurous cinephiles.

ORLANDO

1992, Sally Potter, UK, 94 min.
With Tilda Swinton, Billy Zane, Quentin Crisp

Friday, November 15, 2:00 pm and 6:15 pm
Thursday, November 21, 8:15 pm

Granted immortal youth by Queen Elizabeth I, poet and nobleman Orlando (Swinton) whiles away his days wooing the daughters of foreign dignitaries. Then one day Orlando wakes up a woman. Potter’s freewheeling adaptation of Virginia Woolf’s queer literary touchstone begins in 1603 and ends in the 1990s, as the ageless outsider Orlando faces physical transformation and the ever-changing currents of European history with creative resilience and a wry sense of humor. 35mm. (CW)