DECEMBER 13, 15.
SATURDAY 11:30 AM, MONDAY 7 PM.
**NEW 35MM PRINTS!**

**HUBLEY CENTENNIAL** (1956-1970 John and Faith Hubley)

"John Hubley began his training at Disney (where his participation in the studio's 1941 strike caused him to be fired and later blacklisted) and went on to UPA (where he created Mr. Magoo). The creative partnership between John and Faith Hubley lasted from the 1950's until John's death in 1977. They favored a modern aesthetic, using techniques such as wax-resistance, oil painting and bottom-lit watercolors. Visually striking, playful and innovative, the selected films address topics from urbanization and overpopulation to two boys' search for a pet bird and feature the voices of Dizzy Gillespie, Dudley Moore, and the Hubleys' children as well as music from Benny Carter, The Oscar Peterson Trio and Quincy Jones." (Artists' Public Domain) 1.33:1 Color 35mm 80 min.

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DECEMBER 20, 22.
SATURDAY 11:30 AM, MONDAY 7 PM.

**70TH ANNIVERSARY RESTORATION**

**LAURA** (1944 Otto Preminger) "Everybody's favorite chic murder mystery. Gene Tierney is the dead girl who ends up as the heroine; Clifton Webb and Vincent Price are her suitors and Dana Andrews is the charmingly necrophilic detective." (Pauline Kael) 1.33:1 BW DCP 88 min.

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DECEMBER 27, 29; JANUARY 1.
SATURDAY 11:30 AM, MONDAY 7 PM, THURSDAY 9 PM.

**NEW RESTORATION!**

**LE JOUR SE LÈVE aka Daybreak** (1939 Marcel Carné) "Marcel Carné's 1939 classic is bristling with energy and shaped with incomparable artistry and flair. Jean Gabin plays François, a desperate killer the cops have got holed up in his top-floor apartment. The armed standoff lasts until daybreak.... Flashbacks disclose the reasons for François's torment: He has fallen in love with the beautiful Françoise whose heart is being trifled with by a sleazy music-hall entertainer with a preposterous dog-training act...." (Peter Bradshaw, The Guardian) 1.33:1 BW DCP 93 min.

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JANUARY 3, 5, 8.
SATURDAY 11:30 AM, MONDAY 7 PM, THURSDAY 9 PM.

**NEW RESTORATION!**

**ROME, OPEN CITY** (1945 Roberto Rossellini) The war was barely over when Italian director Roberto Rossellini filmed his 1945 masterpiece bringing the immediacy of a documentary to the devastating story about the choices people must make when all order has collapsed. Rossellini set his film a year or two earlier, as the occupying Nazi authorities conspired to crush the city's resistance. Rome's people were forced into an impossible position - resist? Collude? Or merely exist in the painful grey area between the two...?" (Dave Calhoun, Time Out) 1.33:1 BW DCP 103 min.

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JANUARY 10, 12, 15.
SATURDAY 11:30 AM, MONDAY 7 PM, THURSDAY 9 PM.

**TO BE OR NOT TO BE** (1942 Ernst Lubitsch) "Ernst Lubitsch directed this 1942 film from his own story about a troupe of Polish actors stranded in the Nazi-occupied Warsaw of World War II. It could be his finest achievement, and it's certainly one of the most profound, emotionally complex comedies ever made, covering a range of tones from satire to slapstick to shocking black humor. The issues, as the title suggests, are deeply serious, but it's part of the film's strategy...never to openly acknowledge them. Jack Benny, as the leader of the troupe, displays an acting talent never again demanded of him; Carole Lombard, in her last film, is kittenish, slinky, and witty as his unfaithful wife. With Robert Stack and Sig Ruman." (Dave Kehr, Chicago Reader) 1.33:1 BW 35mm 99 min.

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JANUARY 17, 19, 22.
SATURDAY 11:30 AM, MONDAY 7 PM, THURSDAY 9 PM.

**NEW RESTORATION!**

**HIROSHIMA MON AMOUR** (1959 Alain Resnais) "Alain Resnais' truly revolutionary 1959 film about the 'impossible love' between a French actress and a Japanese architect. Integrating past and present, poetic images and documentary footage, music and Marguerite Duras' dialogue, the film achieved a structural balance of such emotional and intellectual power that audiences were stunned." (Jon Druker, Chicago Reader) In French with English subtitles. 1.33:1 BW DCP 90 min.

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JANUARY 24, 26, 29.
SATURDAY 11:30 AM, MONDAY 7 PM, THURSDAY 9 PM.

**BLADE RUNNER** Final Cut (1982/2007 Ridley Scott) "Blade Runner is a singular and enthralling experience.... In the year 2019, Deckard (Harrison Ford), a professional android assassin, is assigned to hunt down four lethal replicants who have arrived in Los Angeles from an off-world colony. One by one, he kills, hunts them down. Here, as in 2021: A Space Odyssey, the most stirring character isn't a person but a robot - Rutger Hauer's haunted, platinum-blond replicant, who, like HAL, is willing to kill only because he so desperately wants to live. (Owen Gleiberman, Entertainment Weekly) 'Scope Color 35mm 117 min.'

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**ONE SHOW ONLY!**
THURSDAY, DECEMBER 18 9 PM.

**AKIRA** (1988 Katsuhiro Ōtomo) "When you absolutely, positively have to get some anime in your life, accept no substitutes; (25) years on, Akira is still the genre's crowning achievement. Biker gangs roam post-WWIII streets of Neo-Tokyo and when one of their number gains stupendous psychic powers, all hell breaks loose. Pretty much every frame delivers startling new peaks of animation, and the sheer ambition of the thing takes the breath away." (Andrew Lowry, Total Film) 1.85:1 Color. Digital. English Dub. 124 min.

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**ONE SHOW ONLY!**
TUESDAY DECEMBER 23 9PM.

**FEMALE TROUBLE** (1974 John Waters) "This 1975 feature is the best of John Water's movies prior to hairspray and his ultimate concerto for Divine, whose character will do literally anything-including commit mass murder—to become famous. As in all of Water's early outskirts, the technique is cheerfully rancid, about Divine's rage and energy make it vibrates like a sustained aria...." (Jonathan Rosenbaum, Chicago Reader) 1.85:1 Color 35mm 99 min.
JANUARY 31, FEBRUARY 2, 5.
SATURDAY 11:30 AM, MONDAY 7 PM, THURSDAY 9 PM.

THE NIGHT OF THE HUNTER (1955 Charles Laughton) “Despite its peculiar overtones of humor, this is one of the most frightening movies ever made. Robert Mitchum is the murderous, sex-obsessed, hymn-singing soul-saver with hypnotic powers, and his terrified new wife (Shelley Winters), who has a boy and a little girl from an earlier marriage, becomes his fervent disciple. He is something of a Pied Piper in reverse—once adults trust him, children try to escape. The two kids’ flight from the madman is a mysterious, dreamlike episode—a deliberately ‘artistic’ suspense fantasy, broken by the appearance of a Christian variety of fairy godmother (Lillian Gish)...” (Pauline Kael) 1.85:1 DCP 99 min.

FEBRUARY 7, 9, 12.
SATURDAY 11:30 AM, MONDAY 7 PM, THURSDAY 9 PM.

ROLLING THUNDER (1977 John Flynn) “Co-scenarist Paul Schrader translated Taxi Driver to Tex-Mex in which Major Charles Rane (William Devane, impenetrable behind aviator shades) touches down in San Antonio, after 2,555 days as a POW, to... wife who didn’t wait, and a USA that can’t manufacture convertibles. It’s a boon when some psychopathic home invaders give his life fresh purpose-tracking and killing, with... a buckled young Tommie Lee Jones... performances are made crystalline through a sixth-sense screen and a progression of minimally rendered motel rooms and roadside diners—except that it’s one of the most daring and thoroughly perverted works of art ever to come out of Hollywood. (Dave Kehr) 1.33:1 BW 69 min.

ROLLING THUNDER SATURDAY 11:30 AM, MONDAY 7 PM, THURSDAY 9 PM.

DETOUR (1945 Edgar G. Ulmer) “What can you say about a 69-minute grade-z production from 1945 starring a catatonic unknown (Tom Neal) and the most metaphysically distressing actress ever to grace an American film (Ann Savage) that becomes the most frightening movie ever made? Robert Mitchum is the murderous, sex-obsessed, hymn-singing soul-saver, whose hypnotic powers, and his terrified new wife (Shelley Winters), who has a boy and a little girl from an earlier marriage, becomes his fervent disciple. He is something of a Pied Piper in reverse—one adults trust him, children try to escape. The two kids’ flight from the madman is a mysterious, dreamlike episode—a deliberately ‘artistic’ suspense fantasy, broken by the appearance of a Christian variety of fairy godmother (Lillian Gish)...” (Pauline Kael) 1.85:1 Color 35mm 95 min.

FEBRUARY 14, 16
SATURDAY 10:30 AM, MONDAY 7 PM. EARLY START SATURDAY!

NEW RESTORATION!

THE BEST YEARS OF OUR LIVES (1946 William Wyler) “This definitive life-after-wartime masterpiece is filthy with resonant quantities Hollywood wasn’t supposed to know from: real-life ambivalence, disappointment, social humiliation, threadbare hopes, very American dreams, crushed by time, adulthood, and happenstance. Three weary soldiers come home to the same Midwestern town after years away. Instead of mega-melodrama...it has close enough to reality, in a preconditioned way, to punch a hole in your heart. (Michael Atkinson, Village Voice) 1.33:1 BW 69 min.

FEBRUARY 21, 23.
SATURDAY 11:30 AM, MONDAY 7 PM.

DETOUR (1945 Edgar G. Ulmer) “What can you say about a 69-minute grade-z production from 1945 starring a catatonic unknown (Tom Neal) and the most metaphysically distressing actress ever to grace an American film (Ann Savage) that becomes the most frightening movie ever made? Robert Mitchum is the murderous, sex-obsessed, hymn-singing soul-saver, whose hypnotic powers, and his terrified new wife (Shelley Winters), who has a boy and a little girl from an earlier marriage, becomes his fervent disciple. He is something of a Pied Piper in reverse—one adults trust him, children try to escape. The two kids’ flight from the madman is a mysterious, dreamlike episode—a deliberately ‘artistic’ suspense fantasy, broken by the appearance of a Christian variety of fairy godmother (Lillian Gish)...” (Pauline Kael) 1.85:1 Color 35mm 95 min.

FEBRUARY 28, MARCH 2.
SATURDAY 11:30 AM, MONDAY 7 PM.

A CANTERBURY TALE (1944 Michael Powell, Emeric Pressburger) “Very nearly plotless, this 1944 film represents one of the few times the narrative cinema has approached the lyrical ideal. Crossing wartime Britain, a group of travelers...linger in a small farming village...because of the spell cast upon them by the countryside. One up, hill lies Canterbury Cathedral, and as parallels begin to emerge with Chaucer’s pilgrims, the characters find themselves being drawn to it, for a soft-pedaled climax that represents the fulfillment of their individual quests. Strange and wonderful.” (Dave Kehr, Chicago Reader) A favorite of Michael H. Shamberg’s (1952-2014) 1.33:1 BW 35mm 124 min.

MARCH 7, 9, 12.
SATURDAY 11:30 AM, MONDAY 7 PM, THURSDAY 9 PM.

POINT BLANK (1967 John Boorman) “The story is magnificently simple. Walker (Lee Marvin) wants revenge on the hoods who left him for dead, so he goes out and kills them, one by one. Marvin was never better, the ruthless personification of late ’60s bulldog cool, all snarling quips and sharp suits. And Angie Dickinson is equally distanced as his squeeze Chris, simultaneously remote and needy, brittle and brash.” (Tom Huddleston, Time Out) 1.33:1 B&W DCP 92 min.

MARCH 14, 16, 19.
SATURDAY 11:30 AM, MONDAY 7 PM, THURSDAY 9 PM.

ROPE (1948 Alfred Hitchcock) “Two upper-crust young men (Farley Granger and John Dall) arbitrarily murder a college classmate, place his body in a trunk in the middle of their apartment, and then invite the victim’s friends and family for a cocktail party. Hitchcock liked to pretend that the film was an empty technical exercise, but it introduces the principal themes of the major period that would begin with Rear Window. With James Stewart, Joan Chandler, and Cedric Hardwicke.” (Dave Kehr, Chicago Reader) 1.33:1 Color DCP 80 min.

ONE SHOW ONLY! NEW RESTORATION!
THURSDAY, FEBRUARY 26 9 PM

BURROUGHS, THE MOVIE (1983 Howard Brookner) “Released in 1983, Howard Brookner’s documentary about William S. Burroughs was an expanded version of the director’s 1978 senior thesis project at NYU. Burroughs gave Brookner his complete cooperation during the making of the film, and the result is a unique cinematic artifact, a wholly transparent visual biography of a literary giant.” (Cleg Ivanov, Slant) 1.33:1 Color DCP 86 min.

ONE SHOW ONLY!
THURSDAY, MARCH 5 9 PM
GIUSEPPE MAKES A MOVIE (2014 Adam Rifkin) “Adam Rifkin’s enthralling documentary on the making of Giuseppe Andrews’ sub-indie Garbage Can...everything from his trailer-park home Andrews is a charming, rough-and-tumble character, the friend and tenderness toward his cast of senior citizens and social misfits is palpable, erasing any sense of naked exploitation. Clips from his previous films are interspersed with the on-set antics of Garbanzo, proving Andrews who has made nearly 30 films, to be somewhere between Ed Wood and early John Waters in style and vision.” (Ernest Hardy, L.A. Weekly) 1.85:1 Color Digital 82 min. NR Not suitable for children.