

# GENE SISKEL FILM CENTER

Vol. 50 Issue 3

## IN THIS ISSUE:

50/50 continues with big-screen favorites and art house classics.

A May tribute to Chicago-born cinematographer Haskell Wexler.

Our Summer Judy Garland Centennial Retrospective begins!



School of the Art Institute  
of Chicago

SUMMER STOCK, dir. Charles Walters, pg 11

# FROM OUR CURATOR

Ethan Hawke, 2018



We've been thinking a lot about the individuals who make our mission – and the stories we share on screen – special. Some you know by name, and we are celebrating their centennial years this spring and summer: the Chicago-born, hugely influential cinematographer Haskell Wexler (pg 8-9) and the effervescent and splendid Judy Garland (pg 10-11). Some we've had the pleasure of working with closely on a number of programming initiatives featured in this Gazette and coming soon to the Film Center: the creative curators behind the *Chicago Palestine Film Festival* (pg 14-15), the energetic teams at our new partners Doc 10 (pg 15), and the Chicago Japan Film Collective (pg 16). There are even some talented individuals we haven't yet met and who we will all be introduced to when we present graduate work of BFA and MFA students in the Film, Video, New Media, and Animation program at the School of the Art Institute in May (pg 16).

Of course, we also think of you, the reader, browsing through this Gazette (and getting excited about what is to come - how fun is our *Control.Alt.Delete.* series (pg 12-13)?!), purchasing your tickets, renewing your membership, or making a donation. We do what we do at the Film Center - from turning on the lights and cueing up a print, to choosing just the right still to represent a film, to nurturing existing partnerships and forging ahead with new ones - for you. So that you can sit down, look up, and enjoy a story. Thank you for being the individuals who make up "the audience," the faces in the crowd, the supporters, and the champions of us and what we do.

Rebecca Fons  
Gene Siskel Film Center Director of Programming



# SUPPORT THE FILM CENTER

## MAKE A DONATION

Consider making a tax-deductible donation of any amount to the Gene Siskel Film Center today. Donations of more than \$1,500 come with a complimentary Executive Producer Membership, entitling you to free entry for two to Film Center screenings for a year.



To make your donation online, visit [siskelfilmcenter.org/supportus](https://siskelfilmcenter.org/supportus)

## PURCHASE OR RENEW YOUR MEMBERSHIP

Your Film Center membership helps support our year-round programming and entitles you to an exciting array of perks, including:

- \$6 admission to movies at the Gene Siskel Film Center
- Our bi-monthly Gazette delivered to your door
- \$10 discount on an Art Institute of Chicago membership
- Sneak preview passes to major motion pictures

Memberships start at \$50.



Purchase a membership at [siskelfilmcenter.org/membership](https://siskelfilmcenter.org/membership)

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## ★Celebrating 50 years of Excellence★

From the birth of the Film Center at the School of the Art Institute of Chicago, movie lovers have stepped up and championed our mission – to *present a curated collection of international, independent, and classic cinema reflective of Chicago's diverse community*. Your memberships, donations, and ticket sales have made it possible to celebrate our milestone 50th year of excellence in film programming.

To maintain the magic you experience in our theaters – the carefully curated and critically acclaimed film programming screened with technical excellence in a clean and welcoming space – we rely heavily on the generosity of foundations, corporations, and individual philanthropists.

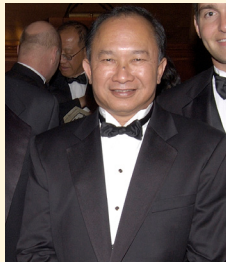
The bedrock of support for the Gene Siskel Film Center comes from the Advisory Board, a group of dedicated Film Center advocates who provide critical access to Chicago's corporate and philanthropic community and to the heart of Hollywood's filmmaking community. In addition to fundraising, their leadership and guidance influences everything from marketing to audience engagement.

The Advisory Board's signature activity each spring is presenting our annual fundraiser. We have been extremely fortunate to honor some of the most iconic actors and directors working today at this annual benefit. Each event presents an intimate conversation with the honoree, providing a behind-the-scenes

look at the art and craft of filmmaking. The impact of these events cannot be overstated, as the funds we raise allow us to dig deep into film archives to present old favorites –often on 35mm or even 16mm film – as well as introduce you to more experimental works from emerging filmmakers.

Honoring A-list Hollywood stars at the annual fundraiser also provides us with the means to connect our audiences with filmmakers from around the world. Whether in person or virtual, filmmaker and audience engagement is what sets the Gene Siskel Film Center apart from most other movie theaters and multiplexes. From the very beginning, the Film Center has hosted established filmmakers as well as rising stars, including

### Select Annual Honorees



John Woo, 2004



George Lucas, 2009



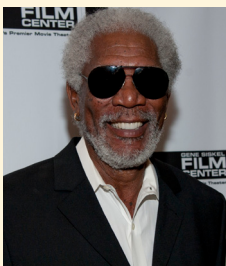
Robert Downey Jr., 2010



Jamie Foxx, 2011



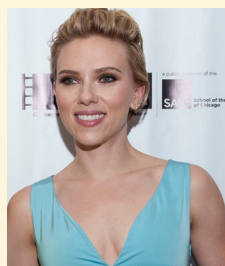
Reese Witherspoon, 2012



Morgan Freeman, 2014



Mark Ruffalo, 2015



Scarlett Johansson, 2016



Chantal Akerman, who in 1976 accompanied her newly minted film, *JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES*, to the Film Center. As we know, the film became a classic, and its filmmaker a revered auteur. On average, the Film Center hosts 200+ guest appearances each year, including filmmakers, cast members, critics, and historians via Q&As, panel discussions, and special events. As a side note, our special guests often tell us how much they love watching their work on our big screen, projected with pristine sound and gorgeous visuals.

As a public program of the School of the Art Institute of Chicago, we are also proud to share guest appearances with students and faculty. In

2018, acclaimed Argentinian filmmaker Lucrecia Martel not only appeared with her film *ZAMA* for a Q&A in front of the Film Center audience but also conducted a master class for SAIC students. In turn, *Conversations at the Edge*, a weekly program curated by the Film, Video, New Media, and Animation department of School of the Art Institute, regularly includes filmmaker conversations at their Thursday-night screenings.

It is often said that filmmaking is a team sport. Likewise, we believe that meaningful film presentation – being a true “center” for film – takes a village. We need box office staff, projectionists, curators, marketers, accountants, filmmakers, critics, and

historians, along with the support from organizations, foundations, and you, our film-loving community. When the Gene Siskel Film Center was closed due to the pandemic, your generosity was overwhelming, and your support sent a clear message: you wanted us to survive, reopen, and thrive; you wanted your Gene Siskel Film Center back! And thanks to all of you, here we are, 50 years strong, peering through the projector lens to the next 50.

With deep appreciation,

**Ellen Sandor**  
Chair, Gene Siskel Film Center  
Advisory Board

**Jean de St. Aubin**  
Executive Director  
Gene Siskel Film Center

## Select Visiting Filmmakers



Chow Yun-Fat, 1994



Steve James, 2011



Apichatpong Weerasethakul, 2016



John Ridley, 2017



Terrence Davies, 2017



Lucrecia Martel, 2018



Joie Lee, 2019



Ashley O'Shay, 2021

# 50/50 <sup>\*\*\*\*\*</sup>FILM SERIES

Visit [siskelfilmcenter.org/5050](http://siskelfilmcenter.org/5050) for passes, tickets, and more information.

GIVE OR  
GET A 50/50  
PASS!

The Film Center celebrates our 50th anniversary with 50/50, a year-long series presenting a film from each year we've been open, Monday nights at 6:00PM. From films that hold significance to the Film Center's history, to films that were cultural touch points in a particular year, from art house favorites to locally connected stories, 50/50 invites audiences to steep themselves in a history of cinema.



## MONDAY, MAY 2 DO THE RIGHT THING

1989, dir. Spike Lee, USA, 120 min.

In English, Italian, Spanish, and Korean with English subtitles / Format: **35mm**

In Lee's seminal and timeless masterwork, temperatures and tensions rise on a hot summer day in Brooklyn. Hate, racism, and bigotry spill onto the street, culminating in an act of violence.



## MONDAY, MAY 9 CLOSE UP (NEMA-YE NAZDIK)

1990, dir. Abbas Kiarostami, Iran, 98 min.

In Persian and Azerbaijani with English subtitles / Format: **35mm**

Kiarostami's most radical, brilliant work uses a sensational real-life event as the basis for a stunning, multilayered investigation into movies, identity, artistic creation, and existence.



## MONDAY, MAY 16 MISSISSIPPI MASALA

1991, dir. Mira Nair USA, 117 min. In English / Format: **4K Digital**

Denzel Washington stars opposite Sarita Choudhury in Nair's radical celebration of love and insightful examination of tradition, culture, and race. 4K digital restoration undertaken by The Criterion Collection, supervised by Nair.



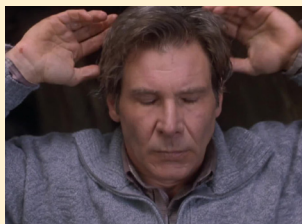
## MONDAY, MAY 23 HARD BOILED (LAT SAU SAN TAAM)

1992, dir. John Woo, Hong Kong, 125 min.

In English and Cantonese with English subtitles / Format: **35mm**

Dizzying and exhilarating, Woo's classic is presented as it was meant to be seen: on the big screen and on film. On the streets of Hong Kong, hardened detective "Tequila" Yeun (Chow Yun-fat) pursues a dangerous mobster.

## ★ Celebrating 50 years of Excellence ★



### MONDAY, MAY 30 THE FUGITIVE

1993, dir. Andrew Davis, USA, 130 min.

In English, Polish, and Spanish with English subtitles / Format: **35mm**

After being wrongfully accused of murdering his wife, Chicago doctor Richard Kimble (Harrison Ford) goes on the run to save himself and find her killer.



### MONDAY, JUNE 6 HOOP DREAMS

1994, dir. Steve James, USA, 171 min. In English / Format: Digital

One of the greatest documentaries of all time, HOOP DREAMS is the remarkable true story of William Gates and Arthur Agree. An intimate reflection and time capsule of Chicago's inner-city, HOOPS DREAMS follows two American dreamers on the courts of the game they love. **This screening will be introduced by director Steve James.**



### MONDAY, JUNE 13 SAFE

1995, dir. Todd Haynes, USA, 119 min. In English / Format: **35mm**

In Haynes' revelatory and unsettling drama, Carol White (an exceptional Julianne Moore) is an aimless Los Angeles housewife suddenly afflicted with a mysterious and debilitating illness. When her condition cannot be diagnosed, her isolation becomes more profound.



### MONDAY, JUNE 20 THE PORTRAIT OF A LADY

1996, dir. Jane Campion, UK, USA, 144 min.

In English and Italian with English subtitles / Format: **35mm**

In Campion's understated and intelligent adaptation of the Henry James novel, Nicole Kidman is Isabel Archer, an independent and desirous young woman manipulated by Madame Merle (Barbara Hershey) and Gilbert Osmond (John Malkovich).



### MONDAY, JUNE 27 PUBLIC HOUSING

1997, dir. Frederick Wiseman, USA, 200 min. In English / Format: **16mm**

Wiseman's unwavering eye is fixed on daily life at Chicago's (now-demolished) Ida B. Wells public housing development, from work of the tenants council and after-school teenage programs, to street life, elderly residents, and nursery school.

# NEW RELEASES

Opening dates subject to change; additional titles will be added.

Visit [siskelfilmcenter.org](http://siskelfilmcenter.org) for updates, showtimes, and tickets.



## OPENS FRIDAY, MAY 6 PETITE MAMAN

2021, dir. Céline Sciamma, France, 72 min.

In French with English subtitles / Format: Digital

Following the death of her grandmother, 8-year-old Nelly and her parents return to her mother's childhood home to clean out its contents. As Nelly explores the house and nearby woods, she is drawn to a neighbor her own age building a treehouse. What follows is a tender tale of childhood grief, memory, and connection.



FILM CENTER  
EXCLUSIVE

## OPENS FRIDAY, MAY 13 HAPPENING (L'ÉVÈNEMENT)

2021, dir. Audrey Diwan, France, 140 min.

In French with English subtitles / Format: Digital

Anne is a bright, young student whose ambition and intellect are her ticket to escaping her working-class upbringing. When an unplanned pregnancy threatens to hold her back, and with abortion still illegal, Anne is forced to take control of her freedom, and her future.



FILM CENTER  
EXCLUSIVE

## OPENS FRIDAY, MAY 20 HOLD YOUR FIRE

2021, dir. Stefan Forbes, USA, 93 min.

In English / Format: Digital

Brooklyn, 1972. Twenty-three year old Shu'aib Raheem and four young men enter a sporting-goods store to steal guns for self-defense, sparking the longest hostage siege in NYPD history. Director Forbes crafts a gripping and thought-provoking account of this long-misunderstood event from all perspectives involved.



## OPENS FRIDAY, MAY 20 DOWNTON ABBEY: A NEW ERA

2022, dir. Simon Curtis, UK, USA, 124 min.

In English / Format: Digital

Directed by BAFTA and Emmy-nominated director Simon Curtis, DOWNTON ABBEY: A NEW ERA marks the much-anticipated cinematic return of this global phenomenon. Reuniting the original principal cast, the beloved Crawley family goes on a grand journey to the South of France to uncover the mystery of the dowager countess's newly inherited villa.



VIKING

All DOWNTON ABBEY: A NEW ERA ticket buyers will be entered to win an 8-day Viking European river cruise for two (valued up to \$7,598) courtesy of Viking. The winner will be selected at the conclusion of the film's presentation at the Film Center. See [siskelfilmcenter.org/downton](http://siskelfilmcenter.org/downton) for more information.



## OPENS FRIDAY, JUNE 3 BENEDICTION

2022, dir. Terence Davies, UK, USA, 137 min.

In English / Format: Digital

Expertly composed and devastating, BENEDICTION tells the story of famed British poet, Siegfried Sassoon (1886-1967), best known for his anti-war stance and raw writings about WWI. Acclaimed auteur Davies (A QUIET PASSION, SUNSET SONG) paints an elegant and confident portrait of Sassoon's life and lovers, and his poetry and pain.



FILM CENTER  
EXCLUSIVE



**OPENS FRIDAY, JUNE 3**  
**A CHIARA**

2022, dir. Jonas Carpignano, Italy, France, 121 min.  
In Italian with English subtitles / Format: Digital

In this thoroughly engrossing exploration of teenage interiority, 15-year-old Chiara's father disappears the day after her older sister's 18th birthday party. As she begins to investigate, Chiara is forced to decide what kind of future she wants for herself.

FILM CENTER  
EXCLUSIVE



**OPENS FRIDAY, JUNE 10**  
**NEPTUNE FROST**

2021, dirs. Saul Williams and Anisia Uzeyman, USA, Rwanda, 105 min.  
In English, Kinyarwanda, Swahili, and French with English subtitles / Format: Digital

In the hilltops of Burundi, a group of escaped miners form an anti-colonialist computer-hacker collective. From their camp in an otherworldly e-waste dump, they attempt a takeover of the authoritarian regime exploiting the region's natural resources – and its people. **Presented as part of Control.Alt.Delete (pages 12-13)**

DIRECTOR IN  
PERSON



**OPENS FRIDAY, JUNE 10**  
**RELATIVE**

2022, dir. Michael Glover Smith, USA, 97 min. In English / Format: Digital

Rogers Park retirees Karen and Dan Frank gather with their children for a weekend celebration. When they announce the potential sale of their home, each member of the family finds their bonds tested – and strengthened – in surprising ways. **Director Smith and select cast and crew in attendance for post-screening Q&As.**

SUBJECT IN  
PERSON



**OPENS FRIDAY, JUNE 14**  
**MAU**

2021, dirs. Benjamin Bergmann & Jono Bergmann, Austria, USA, 77 min.  
In English / Format: Digital

This playful portrait explores the life of design visionary Bruce Mau, from his creative journey to his ever-optimistic push to tackle the world's biggest challenges - from branding to urban expansion - with transformational design. **Bruce Mau in attendance for post-screening Q&A on Tuesday, June 14 at 7:30PM.**

FILM CENTER  
EXCLUSIVE

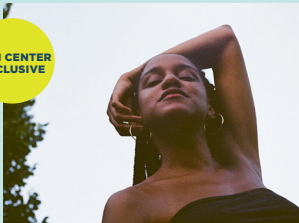


**OPENS FRIDAY, JUNE 17**  
**2022 SUNDANCE FILM FESTIVAL SHORT FILM TOUR**

2022, dirs. Various, France, USA, Indonesia, Lebanon, 95 min.  
In English / Format: Digital

For nearly 40 years, the Sundance Film Festival has supported the short-film format, providing a platform for artists to connect with audiences, and serving as a launchpad for many now-prominent filmmakers. The 2022 Tour is an eclectic sampling of Festival offerings - a mix of fiction, documentary, and animation - and a testament to the unique storytelling potential of the short.

FILM CENTER  
EXCLUSIVE



**OPENS FRIDAY, JUNE 24**  
**BEBA**

2021, dir. Rebeca Huntt, USA, 79 min.  
In English and Spanish with English subtitles / Format: Digital

In her feature debut, and using a range of visual techniques, NYC born and bred Afro-Latina Huntt paints a raw and courageous self portrait of race, family, and generational trauma. Eight years in the making, BEBA announces a bold new voice in documentary filmmaking.



A groundbreaking cinematographer and fierce social activist, Chicagoan Haskell Wexler was a cinematic trailblazer. Working with directors including Norman Jewison, Hal Ashby, John Sayles, and Miloš Forman, Wexler pioneered new techniques and standard practices: *BOUND FOR GLORY* marks the inaugural use of the Steadicam; *IN THE HEAT OF THE NIGHT* is the first big-budget film to properly light for a Black actor. A talented director himself, Wexler's *MEDIUM COOL* remains an iconic Chicago film and an evergreen commentary on America, power, and politics. This centennial retrospective considers Wexler's influence and impact, including his most acclaimed films; his uncredited work on *FACES* (legend has it he also loaned Cassavetes the cameras); and films he did not complete: *ONE FLEW OVER THE CUCKOO'S NEST* ("I shot about 86-87%"); and *THE CONVERSATION*, of which he shot the definitive, dazzling opening sequence.



**WEDNESDAY, MAY 4, 6:15PM &  
SUNDAY, MAY 15, 6:00PM**

### **ONE FLEW OVER THE CUCKOO'S NEST**

1975, dir. Miloš Forman, USA, 133 min. In English / Format: Digital

Wexler shared a Best Cinematography Academy Award nomination with Bill Butler for this complicated portrait of mental illness, which world-premiered at the Chicago International Film Festival. Led by Jack Nicholson's Academy Award-winning performance as the capricious Randle McMurphy, Forman's classic endures as one of America's most canonical films.



**THURSDAY, MAY 5, 7:00PM &  
SATURDAY, MAY 14, 1:00PM**

### **THE THOMAS CROWN AFFAIR**

1968, dir. Norman Jewison, USA, 102 min. In English / Format: **35mm**

Millionaire Thomas Crown (Steve McQueen) and insurance investigator Vicki Anderson (Faye Dunaway) play a complex cat-and-mouse game when Crown hatches a plan to rob a bank without lifting a finger. Stylish, sexy, and slick, the film marks back-to-back collaborations between Jewison and Wexler.



**FRIDAY, MAY 6, 6:00PM & SUNDAY, MAY 22, 12:30PM**  
**MEDIUM COOL**

1969, dir. Haskell Wexler, USA, 111 min.

In English and Italian with English subtitles / Format: Digital

Chicago, 1968. The "whole world is watching" when the Democratic National Convention is held against a backdrop of political upheaval and social unrest. As director and cinematographer, Wexler vividly captures the revolution in real time, using fictional storytelling and documentary techniques to make one of the most essential political films of all time.



**SATURDAY, MAY 7, 3:00PM & TUESDAY, MAY 31, 6:00PM  
BOUND FOR GLORY**

1976, dir. Hal Ashby, USA, 147 min. In English / Format: **35mm**

Adapted from Woody Guthrie's 1943 autobiography of the same title, BOUND FOR GLORY chronicles the struggling young musician (played lovingly by David Carradine) as he leaves his native Oklahoma and heads west to southern California during the Dust Bowl. Wexler won an Academy Award for Best Cinematography for this sprawling and stunning portrait.



**SUNDAY, MAY 8, 4:00PM & THURSDAY, MAY 19, 6:00PM  
IN THE HEAT OF THE NIGHT**

1967, dir. Norman Jewison, USA, 110 min. In English / Format: **4K Digital**

When Philadelphia detective Virgil Tibbs (Sidney Poitier) becomes entangled in a murder case in racist and hostile Sparta, Mississippi, he forms a tenuous partnership with the town's police chief Bill Gillespie (Rod Steiger). Led by two unforgettable performances and captured by Wexler's brilliant cinematography, IN THE HEAT OF THE NIGHT remains one of the most significant films of the civil rights era.



**TUESDAY, MAY 10, 6:00PM &  
WEDNESDAY, MAY 18, 6:00PM  
FACES**

1968, dir. John Cassavetes, USA, 130 min. In English / Format: **35mm**

Shot in high-contrast 16mm black and white, FACES—starring John Marley, Lynn Carlin, Gena Rowlands and Seymour Cassel—is a masterful and compassionate vérité study of marriage and divorce, sex and commerce, alienation and estrangement.

*“Chicago native Haskell Wexler was best known as a director of photography who cared what the films he was shooting were about. He won Academy Awards for cinematography in black and white (WHO’S AFRAID OF VIRGINIA WOOLF?) and color (BOUND FOR GLORY), directed several documentaries and a pair of features, and remained politically engaged and professionally active into his 90s.” - John Sayles, director, MATEWAN*



**SUNDAY, MAY 15, 1:00PM & SATURDAY, MAY 28, 7:00PM  
MATEWAN**

1987, dir. John Sayles, USA, 135 min.

In English and Italian with English subtitles / Format: **4K Digital**

In 1920, when miners in the coal town of Matewan, West Virginia go on strike, organizer Joe Kenehan (Chris Cooper) arrives to help them, uniting workers across racial and cultural lines. Wexler earned an Academy Award nomination for his work on Sayles' prescient and strikingly still-relevant cry for justice. *Will include a pre-recorded introduction from Sayles.*



**WEDNESDAY, MAY 25 7:00PM & FRIDAY, MAY 27, 7:00PM  
THE CONVERSATION**

1974, dir. Francis Ford Coppola. USA, 103 min.

In English / Format: **35mm** (2022 restoration)

In Coppola's portrait of paranoia and isolation, wiretapping expert Harry Caul (Gene Hackman) is hired to record a seemingly innocuous conversation between two lovers. Upon re-hearing the tapes, Caul believes he may be putting the couple in danger if he turns the material over to his client.



Visit [siskelfilmcenter.org/judy](http://siskelfilmcenter.org/judy) for tickets.

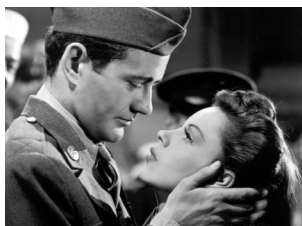
This June and July, we celebrate the incomparable Judy Garland, who remains one of cinema's most memorable and beloved performers. This selection of films demonstrates her depth of talent and dedication to her craft, including iconic films alongside lesser-seen titles, and ranges from her early work to one of her final performances on the big screen. An icon and a legend, Garland brought joy and music to countless moviegoers. It is our pleasure to honor her with a snapshot of her illustrious and exceptional career.



**WEDNESDAY, JUNE 1, 6:00PM &  
SATURDAY, JUNE 4, 2:00PM**  
**MEET ME IN ST. LOUIS**

1944, dir. Vincente Minnelli, USA, 113 min. In English / Format: **35mm**

In this glorious Technicolor MGM classic, the Smith sisters blossom and grow in the year leading up to the 1904 World's Fair. The film was a massive critical and commercial success, and nearly eighty years later "Have Yourself a Merry Little Christmas" remains one of Garland's most intimate and impeccable big-screen moments.



**WEDNESDAY, JUNE 8, 6:00PM &  
SATURDAY, JUNE 11, 2:00PM**  
**THE CLOCK**

1945, dir. Vincente Minnelli, USA, 90 min.

In English and Italian and Spanish with English subtitles / Format: **35mm**

This delightful, unabashed romance marked Garland's first dramatic and non-singing starring role, as the sweet NYC secretary Alice Mayberry, who spends a whirlwind day with soldier Joe Allen, after the two meet-cute at Penn Station. Though well received, Garland did not perform in a non-musical again until JUDGMENT AT NUREMBERG sixteen years later.



**WEDNESDAY, JUNE 15, 6:00PM &  
SATURDAY, JUNE 18, 2:00PM**  
**EASTER PARADE**

1948, dir. Charles Walters, USA, 103 min.

In English and French and Italian with English subtitles / Format: **35mm**

The highest-grossing musical of 1948, featuring the Irving-Berlin favorite, "Steppin' Out with My Baby," EASTER PARADE pairs Garland with Fred Astaire, who came out of "retirement" to take the role of Broadway star Don Hewes. Garland stars as the inexperienced Hannah Brown, who is picked to be Hewes' new dance partner after his longtime partner goes solo.



**WEDNESDAY, JUNE 22, 6:00PM &  
SATURDAY, JUNE 25, 2:00PM**  
**IN THE GOOD OLD SUMMERTIME**

1949, dir. Robert Z. Leonard, USA, 102 min. In English / Format: Digital

A musical adaptation of the 1940 film THE SHOP AROUND THE CORNER, Garland stars as Veronica Fisher, who unknowingly exchanges love letters with her competitive coworker Andrew Larkin (Van Johnson) at a Chicago music shop. Buster Keaton infuses this musical with delightful physical comedy, and Garland's young daughter Liza Minnelli makes her film debut in the final shot.

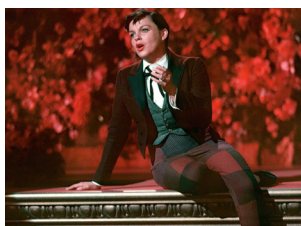




**WEDNESDAY, JUNE 29, 6:00PM &  
SATURDAY, JULY 2, 2:00PM  
SUMMER STOCK**

1950, dir. Charles Walters, USA, 108 min. In English / Format: **35mm**

Garland stars as the down-to-earth Jane, who lives in rural Connecticut, tending the family farm. When her actress-sister Abigail returns home with her entire theater troupe, looking for a place to rehearse, Jane reluctantly lets them use their barn, butting heads with the troupe's director, Joe Ross (Gene Kelly). Garland famously struggled with personal challenges and mental health during the production, her last one with MGM. *SUMMER STOCK* also marks her final pairing with Kelly and includes the spectacular finale of "Get Happy."



**WEDNESDAY, JULY 6, 6:00PM &  
SATURDAY, JULY 9, 2:00PM  
A STAR IS BORN**

1954, dir. George Cukor, USA, 134 min. In English / Format: **35mm**

Garland received the first of her two Academy Award nominations for the vivid portrayal of aspiring young actress Vicki Lester, who is taken under the wing and mentorship of washed-up Hollywood actor Norman Maine (James Mason). As Vicki's star rises, Norman's struggles with ego and alcoholism lead to a heartbreaking conclusion.



**WEDNESDAY, JULY 13, 6:00PM &  
SATURDAY, JULY 16, 2:00PM  
THE PIRATE**

1948, dir. Vincente Minnelli, USA, 102 min.

In English / Format: **35mm** (print includes Spanish subtitles)

A film notable for its erotic undertones and racist overtones, *THE PIRATE* is nevertheless required Garland viewing. Set to songs by Cole Porter, Garland is Manuela Alva, who is unhappily engaged to Don Pedro, the mayor of her small Caribbean town. When a traveling circus arrives, performer Sarafin (Gene Kelly) adopts the identity of the legendary pirate, Mack Macoco, to woo her.



**WEDNESDAY, JULY 20, 6:00PM &  
SATURDAY, JULY 23, 2:00PM  
JUDGMENT AT NUREMBERG**

1961, dir. Stanley Kramer, USA, 179 min.

In English and German with English subtitles / Format: **35mm**

In her captivating supporting role of Irene Hoffman, which earned her a second and final Academy Award nomination, Garland joins a star-studded ensemble, including Spencer Tracy, Burt Lancaster, Marlene Dietrich and Montgomery Clift, for this courtroom drama of the Judges' Trial of 1947, in which four German men stand accused of crimes against humanity for their involvement in atrocities committed during WWII.



**WEDNESDAY, JULY 27, 6:00PM &  
SATURDAY, JULY 30, 2:00PM  
THE WIZARD OF OZ**

1939, dir. Victor Fleming, USA, 102 min.. In English / Format: **35mm**

Our celebration of Judy concludes with her most iconic role, and a film that feels as fresh and wondrous as ever. When a tornado rips through Kansas, Dorothy - and her little dog, too - are whisked away in their house to the magical land of Oz. To return home, they - alongside a Scarecrow, Tin Man and Cowardly Lion - follow the Yellow Brick Road to find the wonderful Wizard of Oz.

# Control. Alt. Delete.

Visit [siskelfilmcenter.org/controlaltdelete](http://siskelfilmcenter.org/controlaltdelete) for tickets.

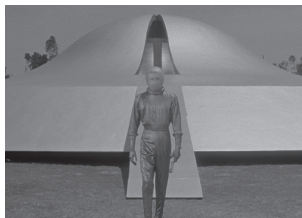
In tandem with the release of Saul Williams and Anisia Uzeyman's hypnotic *NEPTUNE FROST* (pg 7), the Film Center presents *Control.Alt.Delete.*, an exploration of cybernetic systems, software, and hardware, and the consequences and significance of technology in our lives. From science-fiction favorites to tales of identities discovered through the mainframe, *Control.Alt.Delete.* playfully hacks into the central processor of your brain and brings Katherine Hepburn and Keanu Reeves together within the same series. The past, present, and future is now! Look for announcements regarding presentations or discussions with science and technology experts.



## THURSDAY, JUNE 2, 7:30PM & FRIDAY, JUNE 24, 8:30PM THE MATRIX

1999, dirs. Lana Wachowski & Lilly Wachowski, USA, Australia, 136 min.  
In English / Format: **35mm**

Thomas Anderson (Keanu Reeves) works a mindless job as a computer programmer, moonlighting as the hacker Neo. When he is contacted by the mysterious Trinity, he is introduced to the truth he has always been searching for: the Matrix, and the epic battle between man and machine, is real.



## FRIDAY, JUNE 3, 6:00PM & SUNDAY, JUNE 12, 2:30PM THE DAY THE EARTH STOOD STILL

1951, dir. Robert Wise, USA, 92 min.  
In English and French, Hindi and Russian with English subtitles / Format: **35mm**

All of humanity is stunned when a UFO lands on Earth bearing a message: live peacefully or be destroyed. An influential classic of the sci-fi genre, Wise's seminal commentary on the madness of nuclear war is an iconic fusion of space, science, and society.



## SATURDAY, JUNE 4, 9:00PM & SUNDAY, JUNE 12, 6:00PM BLADE RUNNER: THE FINAL CUT

1982, dir. Ridley Scott, USA, 117 min.  
In English, German, Cantonese, Japanese, Hungarian, Arabic and Korean with English subtitles / Format: **4K Digital**, as preferred by Ridley Scott

The year is 2019. Hard-boiled Deckard (Harrison Ford) is a hunter of genetically engineered humans called Replicants, on assignment to find, capture, and terminate four Replicants who have returned to Earth to find their maker.



## SUNDAY, JUNE 5, 2:00PM & FRIDAY, JUNE 17, 6:00PM DESK SET

1957, dir. Walter Lang, USA, 104 min. In English / Format: Digital

Bunny Watson (Katharine Hepburn) is a library reference clerk with an encyclopedic brain, a quick wit, and a selfish boyfriend. Her life and career are turned upside down with the arrival of computer inventor Richard Summers (Spencer Tracy), who has been assigned with automating her department.

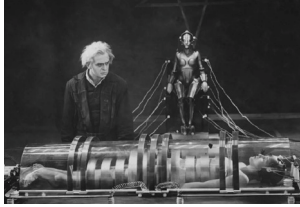


**TUESDAY, JUNE 7, 6:00PM & TUESDAY, JUNE 21, 5:45PM**  
**COMPUTER CHESS**

2013, dir. Andrew Bujalski, USA, 92 min.

In English / Format: Digital

Set in 1980 at a tournament for nerdy software programmers, **COMPUTER CHESS** is a charming and nostalgic tribute to the eccentric geniuses who laid the groundwork for artificial intelligence as we know it. There is no Wordle without them.



**THURSDAY, JUNE 9, 6:00PM & TUESDAY, JUNE 28, 6:00PM**  
**METROPOLIS**

1927, dir. Fritz Lang, Germany, 124 min.

With English interstitials / Format: **35mm**

**METROPOLIS** - one of the most famous and influential of all silent films and the foundation on which the genre of science-fiction cinema is primarily based - is presented with this 2002 restoration, supervised by the Murnau Foundation and set to Gottfried Huppertz's original 1927 orchestral score.

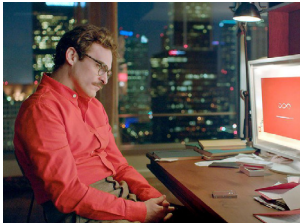


**THURSDAY, JUNE 16, 6:00PM & SUNDAY, JUNE 26, 5:00PM**  
**ALPHAVILLE**

1965, dir. Jean-Luc Godard, France, Italy, 99 min.

In English and French with English subtitles / Format: Digital

Intergalactic government agent Lemmy Caution (Eddie Constantine) is dispatched on a secret mission to Alphaville - a futuristic city where love is outlawed - to investigate the disappearance of a fellow agent and to take down the creator of Alpha 60, a computer that controls the minds of Alphaville residents.



**SUNDAY, JUNE 19, 5:30PM & THURSDAY, JUNE 30, 6:00PM**  
**HER**

2013, dir. Spike Jonze, USA, 126 min. In English / Format: **35mm**

In the not-so-distant future, introverted and heartbroken Theodore (Joaquin Phoenix) is recently divorced and working as a personal letter writer for strangers. When he installs an operating system, he bonds with its virtual assistant, Sam (voiced by Scarlett Johansson), who helps him connect with real life in a new way.



**THURSDAY, JUNE 23, 6:00PM & SUNDAY, JUNE 26, 2:00PM**  
**A.I. ARTIFICIAL INTELLIGENCE**

2001, dir. Steven Spielberg, UK, USA, 146 min. In English / Format: **35mm**

The first robot programmed to love, David is adopted as a test case by two employees of the company that made him. A series of unexpected glitches make life as a real boy impossible for David, who embarks on a journey to discover where he really belongs.



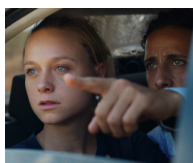
Control.Alt.Delete. is presented as part of Science on Screen® - An initiative of the Coolidge Corner Theatre, with major support from the ALFRED P. SLOAN FOUNDATION.



**SATURDAY, MAY 7, 6:30PM**  
**OPENING NIGHT: COSTA BRAVA, LEBANON**

2021, dir. Mounia Akl, Lebanon, 106 min.  
In Arabic with English subtitles / Format: Digital

The Badri family has escaped the pollution and social unrest of Beirut by seeking refuge in a mountain home they have built. *Preceded by THE LITTLE TEA SHOP* (2020, dir. Matteo Servente & Molly J. Wexler / USA, 17 min. In English)



**SUNDAY, MAY 8, 1:00PM**  
**200 METERS**

2020, dir. Ameen Nayfah, Palestine, Jordan, Qatar, 96 min.  
In English, Arabic, and Hebrew with English subtitles / Format: Digital

Mustafa and his wife Salwa live 200 meters apart in villages separated by the Israeli border wall. Mustafa will stop at nothing to reach his injured son on the other side of the wall. *Preceded by GAZA FOOTBULLET* (2021, dir. Iyad Alastal / Palestine, France, 35 min. In Arabic with English subtitles)



**WEDNESDAY, MAY 11, 6:30PM**  
**NOT JUST YOUR PICTURE - THE STORY OF THE KILANI FAMILY & PALESTINIAN SHORT FILM SERIES**

2019, dirs. Anne Paq and Dror Dayan, Germany, Qatar, 56 min.  
In English, German, and Arabic with English subtitles / Format: Digital

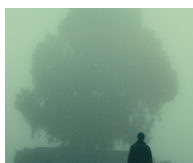
German-Palestinian siblings, Layla and Ramsis, look for justice and redefine their political and personal identities after their father and siblings were killed in Gaza during an Israeli offensive. *Preceded by MARIAM* (2020, dir. Dana Durr / Palestine, 5 min. No dialogue), *TALLAHASSEE* (2021, dir. Darine Hotait / USA, 22 min. In English and Arabic with English subtitles), *I CAME, BUT I DIDN'T ARRIVE* (2021, dir. Fidaa Ataya / Palestine, 17 min. In English and Arabic with English subtitles) and *LIWAN: A STORY OF CULTURAL RESISTANCE* (2021, dir. Doris Hakim/Palestine/Spain, 28 min.)



**FRIDAY, MAY 13, 8:00PM**  
**HUDA'S SALON**

2021, dir. Hany Abu-Assad, Palestine, 91 min.  
In Arabic with English subtitles / Format: Digital

A young mother's ordinary visit to a salon turns sour when she is blackmailed to betray her people. *Preceded by CAGING CHILDHOOD: PALESTINIAN CHILDREN IN ISRAEL'S MILITARY DETENTION SYSTEM* (2021, dir. Ahmad Al-Bazz / Palestine, 20 min. In English and Arabic with English subtitles) and *WOLF'S MILK* (2021, dir. Munir Atalla/Jordan, 9 min. In Arabic with English subtitles.) Content consideration: *HUDA'S SALON* contains nudity.



**SATURDAY, MAY 14, 7:00PM**  
**THE STRANGER**

2021, dir. Ameer Fakher Eldin, Palestine, Germany, Syria, Qatar, 113 min.  
In Arabic with English subtitles / Format: Digital

In a small village in the occupied Golan Heights, the life of a desperate unlicensed doctor takes another unlucky turn when he encounters a man wounded by the war in Syria. *Preceded by PALESTINE MEDIA IN THE DIASPORA: THE CASE OF CHILE* (2021, dir. Heba El Attar / USA, 17 min. In English and Spanish with English subtitles)





**SUNDAY, MAY 15, 3:00PM**  
**A TALK WITH REMARKABLE PEOPLE**

2021, dir. Maryse Gargour, Greece, Lebanon, 52 min. in English / Format: Digital

A talk with remarkable people highlights the scholarship and contributions of brilliant intellectuals and the roots of the geographic changes that occurred in the Middle East and especially in Palestine in the twentieth century. *Preceded by KOFIA: A REVOLUTION THROUGH MUSIC (2016, dir. Louis Brehony/Palestine/Sweden, 29 min.) and TAQI (2021, dir. Aleen Shoufani/Palestine, 35 min.) and GO HOME (2021, dir. Razan Madhoon/UK, 14 min.)*

**DIRECTORS  
IN PERSON**



**FRIDAY, MAY 20, 8:00PM**  
**RETURN TO RAMALLAH**

2022, dir. Ziad Foty, USA, Palestine, Turkey, 76 min.

*In English and Arabic with English subtitles / Format: Digital*

After 40 years of living in the U.S, Fuad returns to his native Ramallah, Palestine with Nadine, his American-born daughter who grapples with her Palestinian-American identity. *Work-in-progress screening followed by Q+A with Foty, and producers Ahmed Mansour and Dina Emam. Limited seats available, with special preference given to students, film industry professionals and CPF partners. Preceded by MARIAM (2020, dir. Dana Durr, Palestine, 5 min.)*



**SATURDAY, MAY 21, 7:00PM**  
**CLOSING NIGHT: FARHA**

2021, dir. Darin J. Sallam, Jordan, Sweden, Saudi Arabia, 92 min.

*In English, Arabic, and Hebrew with English subtitles / Format: Digital*

It's 1948 and British control over Palestine is coming to an end. When Israeli bombs reach their village, Farha's father locks her in the cellar, promising to return as soon as he can. *Preceded by BLACKLISTED (2021, dir. Mohammed Almughanni / Palestine, Poland, 23 min. In Arabic and Hebrew with English subtitles)*

 **DOC10**

Visit [doc10.org](https://doc10.org) for tickets.

**DIRECTOR  
IN PERSON**



**SATURDAY, MAY 21, 1:00PM**  
**LET THE LITTLE LIGHT SHINE**

2022, dir. Kevin Shaw, USA, 86 min. *In English / Format: Digital*

In 2017, Mayor Rahm Emanuel's administration set out to shutter the top-ranked National Teachers Academy in the South Loop, but parents, teachers, and children in the community rose up for their beloved elementary school. This rousing tribute to grassroots activism chronicles their fight, while also revealing the bracing realities of systemic racism and gentrification.

**DIRECTORS  
IN PERSON**



**SUNDAY, MAY 22, 1:00PM**  
**DOC10 SHORT FILM PROGRAM**

2021-22, dirs. Various, 115 min. *In multiple languages with English subtitles / Format: Digital*

Discover the next breakout doc director in a stellar, sensory-driven collection of Doc10's favorite nonfiction shorts from around the world. Films include AND I WAS LEFT BEHIND; THE FAMILY STATEMENT; HIT LIKE A WOMAN; LOVE, DAD; MY DISABILITY ROADMAP; NALUJUK NIGHT; NICE TO MEET YOU ALL (pictured); QUITTING TIME; SWIMMING THROUGH; and VIRTUAL VOICE.

# PARTNER PROGRAMS



## SUNDAY, MAY 8, 7:00PM WAVEFORMS FESTIVAL SPRING 2022

2022, USA, 120 min  
*In English / Multiple formats (digital video and live sound performance)*

Waveforms is the bi-annual sound and multimedia festival organized by graduate students in SAIC's Sound Department. The spring show features artists Friedrich Andreoni, Lula Asplund, Eric Capper, Dorothy Carlos, Daniel Fromberg, DJ Malinowski, Paige Alice Naylor, Maya Nguyen, Gabe Postle, and Jonas Sun. *Free admission; acquire tickets at Film Center box office.*

## SAIC FILM, VIDEO, NEW MEDIA, ANIMATION AND SOUND FESTIVAL 2022



### THURSDAY, MAY 12 THROUGH SATURDAY, MAY 14

Encounter the next generation of film, video, sound, and new media artists as SAIC students present their thesis projects in this festival of innovative live-action and animated shorts, feature-length narrative and nonfiction works, and experimental pieces. *Free admission; acquire tickets at Film Center box office.*

**Participating Artists:** Esteban Alarcón, Nolan Barry, L.A. Chappe, Hongjin Chen, Tianqi (Sky) Chen, Angela Christodoulou, Jeanette Driftmier, MeiLin Rose Eakin, Daniel Fromberg, Isabel Gompper, Lam Hoang, Elisa J, Ji-Hoon Jang, Steve Jones, Sinhyung Kim, Gigi Lai, Kay Liu, Jason Luo, tiago mena abrantés, Zoë Morgan, Will Murnighan, Adrienne Norsworthy, Teagan C. F. Prichard, Jingwen Ren, Elisabeth Yoon Ju Seonwoo aka Kerberos, Hatem Shakkouf, Jensen Teng, David Wang, Getong Wang, Parinda Mai, Sherman White, Seung eon Yi, Yue Yang.

## CHICAGO JAPAN FILM COLLECTIVE



### TUESDAY, MAY 24, 7:00PM TRUTH: 1 NIGHT, 1 ROOM, 3 BADDEST BITCHES

2021, dir. Tsutsumi Yukihiko, Japan, 72 min. *In Japanese with English subtitles / Format: Digital*  
Yukihiko's 50th film (made during the pandemic) is a battle-royale comedy about three women who unknowingly shared a lover. On the night of his funeral, as their biological clocks tick away, they fight tooth and nail over a vial of his sperm. *The film will be followed by a virtual Q&A with Tsutsumi.*



### SUNDAY, MAY 29, 7:00PM THE SEPPUKU PISTOLS

2021, dir. Umezaki Yo, Japan, 115 min. *In Japanese w/ English subtitles / Format: Digital*  
In this documentary, the 'Seppuku Pistols,' a traditional Japanese Taiko drumming group, take a road trip around Japan and across the ocean - all the way to New York City.

## CHICAGOLAND SHORTS



### THURSDAY, MAY 26, 7:00PM CHICAGOLAND SHORTS VOL. 8

2021-22, dirs. Alexander Fingrutd, Lily Freeston & Florence Creffield, Charles Fritschner, Aliya Haq, Charles A. Honeywood, Juan C. Linares, and Yanyi Xie, USA, 85 min.  
*Various languages / Format: Digital*

Join Full Spectrum Features for the premiere of their annual local filmmaker showcase that celebrates fresh storytellers who use the power of short form cinema to tell compelling stories that open minds, unpack the deeply personal, and strengthen communities.



## FRINGE BENEFITS



STUDENT TIX  
JUST \$5!

Visit [siskelfilmcenter.org/fringe-benefits](http://siskelfilmcenter.org/fringe-benefits) for tickets.

### FRIDAY, MAY 6, 9:00PM SCARFACE

1932, dir. Howard Hawks, USA, 93 min. In English / Format: **4K Digital**

Loosely based on Al Capone (who was rumored to have liked the film so much that he obtained his own copy), and originally banned by the Chicago Film Review Board (a department of the Chicago Police Department), Howard Hawks constructs this seminal gangster flick that takes place on the South Side of Chicago, complete with dames, tommy guns, scams, and violence. *Preceded by movie trivia, hosted by the Gene Siskel Film Center's Associate Producers!*

### FRIDAY, JUNE 3, 9:00PM LUX ÆTERNA (LVX ÆTERNA)

2019, dir. Gaspar Noé, France, 51 min. In English and French and Danish with English subtitles / Format: Digital

Provocateur Noé presents a visually bombastic and unabashedly incendiary commentary on the film industry, and misogyny within the filmmaking community, with hearty doses of witchcraft and techno. Béatrice Dalle and Charlotte Gainsbourg are two actresses on a film set plagued with technical problems and psychotic outbreaks, which gradually plunge the shoot into chaos. *Content consideration: this film contains extended sequences of flashing lights that may impact people with photosensitive epilepsy. Preceded by movie trivia, hosted by the Gene Siskel Film Center's Associate Producers!*



## National Theatre Live



\$16  
GENERAL  
\$8  
MEMBERS

Visit [siskelfilmcenter.org/ntl](http://siskelfilmcenter.org/ntl) for tickets.

### SUNDAY, MAY 29, 2:00PM A VIEW FROM THE BRIDGE

2015, dir. Ivo van Hove, UK, 170 min. In English / Format: Digital

In Brooklyn, longshoreman Eddie Carbone (Mark Strong, THE IMITATION GAME, TINKER TAILOR SOLDIER SPY) welcomes his Sicilian cousins to the land of freedom. But when one of them falls for his beautiful niece, Eddie's jealous mistrust exposes a deep, unspeakable secret - one that drives him to commit the ultimate betrayal.

### SUNDAY, JUNE 19, 2:00PM HENRY V

2022, dir. Donmar Warehouse, UK, 180 min. In English / Format: Digital

Fresh to the throne, King Henry (Kit Harington, Game of Thrones) launches England into a bloody war with France. When his campaign encounters resistance, this inexperienced new ruler must prove he is fit to guide a country into war.

Visit [siskelfilmcenter.org/kidflix](http://siskelfilmcenter.org/kidflix) for full program schedule.



TICKETS \$5



### SATURDAY, MAY 14 & SUNDAY, MAY 15, 11:00AM THE BOY AND THE WORLD (O MENINO E O MUNDO)

2013, dir. Alê Abreu, Brazil, 80 min

Limited Portuguese dialogue subtitled in English / Format: Digital

Cuca's cozy rural life is shattered when his father leaves for the city, prompting him to embark on a quest to reunite his family. *Recommended for ages 7+*

# FACES OF THE FILM CENTER

*Our small staff is mighty, but to make the movie magic happen, we also rely on the dedication of our volunteers, the hustle of our advocacy groups, the innovation of our filmmakers, and the passion and curiosity of you, our audience members. Meet some of the faces whose support and vision have made the Film Center a destination for film lovers for 50 years and counting.*



## **DIANE QUON**

**Producer**

*Since Chicago is my hometown, it's always especially meaningful to me to have my films screen at the Film Center! The theater is beautiful- the perfect size to experience the film on a big screen - while still feeling an intimacy with the audience*



## **OONA TAPER**

**MFA student, School of the Art Institute of Chicago**

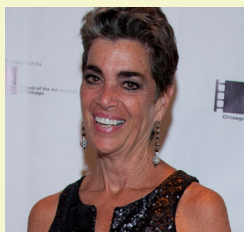
*I love that Gene Siskel creates a community around film. I know I will see friendly familiar faces as well as incredible movies every time I come here.*



## **CAROL IWATA**

**Volunteer**

*My volunteering days at the Film Center started when it was located at Jackson and Columbus and the director was Camille Cook. Growing up in a very small village in the middle of the Pacific, I yearned to see and learn from the bigger world. The Film Center has done that for me. The films that are shown here take you from the largest cities to the smallest villages of the world. I am grateful for this education that continues.*



## **MICHELLE CUCCHIARO**

**Gene Siskel Film Center Advisory Board member**

*Whenever possible, movies should be viewed in a theater, on a big screen, surrounded by other movie lovers. And the Film Center is the very best place to watch a movie in Chicago. For almost 40 years, I have seen numerous movies at the Film Center -- initially at the Art Institute location, and since 2000, on State Street. As a member of the GSFC advisory board, I take pride, introducing others to the wonderment of seeing films on the big screen.*





## 5 QUESTIONS WITH SAUL WILLIAMS AND ANISIA UZEYMAN

DIRECTORS, NEPTUNE FROST

### As co-directors on NEPTUNE FROST, how do you define your collaborative process?

Our collaborative process is complementary and fluid. While one of us is in one part of the house working on the music of the film, the other is hearing the music and responding through the development of the color palette, or the camera movements for example. We feed each other and respond creatively to the ideas, critiques, and overall excitement of the other while also providing a second set of eyes/ears and strength to the project.

### What advice would you give to students studying film/film-making?

Anisia: Persevere!

### What does “independent film” and “independent filmmaking” mean to you?

Saul: Being independent means honoring your creative space as an artist and how that serves your

development as a human to determine the creative contributions you can add to the social dialogue. By keeping art and creativity center, the finances and other factors do not take disproportionate space in the process.

### What is a memorable moviegoing experience you’ve had?

Saul: There was a \$3 movie theater down the street from my house when I was in college in Atlanta. I went alone to watch THE PIANO & FAREWELL MY CONCUBINE repeatedly and began having numerous epiphanies about the technical aspects of filmmaking & acting that continue to feed my creative process.

Anisia: Yes, I remember seeing Lynch’s MULHOLLAND DRIVE alone in Paris and as I exited the theater I had a strong reaction as if I had been intoxicated. It made me physically aware of the power of images and editing.

### What film do you watch again and again?

Saul: The film I have probably watched most is JESUS CHRIST SUPERSTAR - the music, the performances, the rudimentary costumes, and the camera work combined kept me in the mind frame of the kind of musical I dreamt of making. NEPTUNE FROST is the realization of that dream.

Anisia: Maybe Andreï Tarkovsky’s THE MIRROR is the film I’ve watched the most, and it remains a source of inspiration, a kind of case study in camera and storytelling to me.

### See NEPTUNE FROST at the Film Center starting June 10 (pg 7).



Looking for virtual programming?  
Visit [siskelfilmcenter.org/filmcenterfromyoursofa](https://siskelfilmcenter.org/filmcenterfromyoursofa)  
for our available virtual titles and programs!

# ABOUT THE FILM CENTER



The Gene Siskel Film Center is Chicago's premier art house cinema in the heart of the theater district, bringing film lovers together for an unparalleled movie-going experience. We present a curated collection of eclectic international, independent, and classic cinema with festivals and year-round programming while striving to provide a welcoming space reflective of Chicago's diverse community. As a public program of the School of the Art Institute of Chicago, the Film Center fosters dialogue that sets films in historical and cultural context through panels, lectures, and filmmaker conversations.

164 North State Street Chicago, IL 60601  
[siskelfilmcenter.org](http://siskelfilmcenter.org)

## VISIT US

### TICKETS

General Admission: \$12  
Film Center Members: \$6  
Students with Valid ID: \$7  
*Unless otherwise noted*

Current students, staff and faculty of the School of the Art Institute of Chicago and the Art Institute of Chicago: \$5 *Valid ARTICard required*

There is no senior admission price for individual tickets. However, seniors receive a \$5 discount on Film Center membership.

[siskelfilmcenter.org/tickets](http://siskelfilmcenter.org/tickets)

### GETTING HERE

#### Parking

Validated parking is available at the InterPark Self-Park at 20 E. Randolph. Parking is \$20 for 16 hours with a validation ticket, which can be obtained from the box office.

#### Public Transportation

We're conveniently located near all the major CTA train lines as well as several bus lines. The CTA recommends using Google Transit to get door-to-door train, bus, and walking directions.

#### Biking to the Film Center

The Film Center is located near the Chicago Lakefront Trail and Divvy bike sharing stations.

### ACCESSIBILITY

The Film Center is fully ADA accessible. Both of our theaters are equipped with hearing loops. Switch your hearing device to T-Coil program to use, or request a headset and transmitter from the box office.

Whenever possible, the Gene Siskel Film Center will theatrically present films with open captions, to accommodate our deaf and hard-of-hearing audiences. Check individual film pages online for dates.

[siskelfilmcenter.org/accessibility](http://siskelfilmcenter.org/accessibility)

### CONTENT CONSIDERATIONS

Based on lived experiences, the films we present may affect our individual audiences in different ways. When possible and appropriate, we include an online content consideration on films that may include potentially harmful content or themes.

### COVID-19 PROTOCOLS

The Film Center continues to honor School of the Art Institute of Chicago guidelines.

**Check for any protocol updates here:**

[siskelfilmcenter.org/covid-protocols](http://siskelfilmcenter.org/covid-protocols)

# MAY

**MAY 2**  
DO THE RIGHT THING  
50/50 (35MM)

**MAY 3**  
MIDWEST FILM FESTIVAL FIRST  
TUESDAY

**MAY 4 & 15**  
ONE FLEW OVER THE CUCKOO'S  
NEST  
WEXLER CENTENNIAL

**MAY 5 & 14**  
THE THOMAS CROWN AFFAIR  
WEXLER CENTENNIAL (35MM)

**MAY 6 & 22**  
MEDIUM COOL  
WEXLER CENTENNIAL

**MAY 6**  
PETITE MAMAN  
OPENS

**MAY 6**  
SCARFACE  
FRINGE BENEFITS

**MAY 7 & 31**  
BOUND FOR GLORY  
WEXLER CENTENNIAL (35MM)

**MAY 7**  
COSTA BRAVA, LEBANON  
CHICAGO PALESTINE FILM  
FESTIVAL (CPFF)

**MAY 8**  
200 METERS  
CPFF

**MAY 8 & 19**  
IN THE HEAT OF THE NIGHT  
WEXLER CENTENNIAL (4K)

**MAY 8**  
SAIC WAVEFORMS FESTIVAL  
FREE!

**MAY 9**  
CLOSE UP  
50/50 (35MM)

**MAY 10 & 18**  
FACES  
WEXLER CENTENNIAL (35MM)

**MAY 11**  
NOT JUST YOUR PICTURE &  
SHORT FILM SERIES  
CPFF

**MAY 12-14**  
SAIC FILM, VIDEO, NEW MEDIA,  
ANIMATION AND SOUND  
FESTIVAL  
FREE!

**MAY 13**  
HAPPENING  
OPENS

**MAY 13**  
HUDA'S SALON  
CPFF

**MAY 14**  
THE STRANGER  
CPFF

**MAY 14 & 15**  
THE BOY AND THE WORLD  
KIDFLIX

**MAY 15 & 28**  
MATEWAN  
WEXLER CENTENNIAL (4K)

**MAY 15**  
A TALK WITH REMARKABLE  
PEOPLE  
CPFF

**MAY 16**  
MISSISSIPPI MASALA  
50/50

**MAY 20**  
HOLD YOUR FIRE  
OPENS

**MAY 20**  
DOWNTON ABBEY: A NEW ERA  
OPENS

**MAY 20**  
RETURN TO RAMALLAH  
CPFF

**MAY 21**  
LET THE LITTLE LIGHT SHINE  
DOCIO

**MAY 21**  
CLOSING NIGHT: FARHA  
CPFF

**MAY 22**  
SHORT FILM PROGRAM  
DOCIO

**MAY 23**  
HARD BOILED  
50/50 (35MM)

**MAY 24**  
TRUTH: 1 NIGHT, 1 ROOM, 3  
BADDEST BITCHES  
CHICAGO JAPAN FILM COLLECTIVE

**MAY 25 & 27**  
THE CONVERSATION  
WEXLER CENTENNIAL (35MM)

**MAY 26**  
CHICAGOLAND SHORTS

**MAY 29**  
A VIEW FROM THE BRIDGE  
NATIONAL THEATRE LIVE

**MAY 29**  
THE SEPPUKU PISTOLS  
CHICAGO JAPAN FILM COLLECTIVE

**MAY 30**  
THE FUGITIVE  
50/50 (35MM)

# JUNE

**JUNE 1 & 4**  
MEET ME IN ST. LOUIS  
GARLAND CENTENNIAL (35MM)

**JUNE 2 & 24**  
THE MATRIX  
CONTROL..ALT.DELETE. (35MM)

**JUNE 3**  
BENEDICTION  
OPENS

**JUNE 3**  
A CHIARA  
OPENS

**JUNE 3 & 12**  
THE DAY THE EARTH STOOD STILL  
CONTROL..ALT.DELETE. (35MM)

**JUNE 3**  
LUX ÆTERNA  
FRINGE BENEFITS

**JUNE 4 & 12**  
BLADE RUNNER: THE FINAL CUT  
CONTROL..ALT.DELETE.

**JUNE 5 & 17**  
DESK SET  
CONTROL..ALT.DELETE.

**JUNE 6**  
HOOP DREAMS  
50/50

**JUNE 7 & 21**  
COMPUTER CHESS  
CONTROL..ALT.DELETE.

**JUNE 7**  
MIDWEST FILM FESTIVAL FIRST  
TUESDAYS

**JUNE 8 & 11**  
THE CLOCK  
GARLAND CENTENNIAL (35MM)

**JUNE 9 & 28**  
METROPOLIS  
CONTROL..ALT.DELETE. (35MM)

**JUNE 10**  
NEPTUNE FROST  
OPENS

**JUNE 10**  
RELATIVE  
OPENS

**JUNE 13**  
SAFE  
50/50 (35MM)

**JUNE 14**  
MAU  
OPENS

**JUNE 15 & 18**  
EASTER PARADE  
GARLAND CENTENNIAL (35MM)

**JUNE 16 & 26**  
ALPHAVILLE  
CONTROL..ALT.DELETE.

**JUNE 17**  
SUNDANCE FILM FESTIVAL SHORT  
FILM TOUR  
OPENS

**JUNE 19**  
HENRY V  
NATIONAL THEATRE LIVE

**JUNE 19 & 30**  
HER  
CONTROL..ALT.DELETE. (35MM)

**JUNE 20**  
THE PORTRAIT OF A LADY  
50/50 (35MM)

**JUNE 22 & 25**  
IN THE GOOD OLD SUMMERTIME  
GARLAND CENTENNIAL

**JUNE 23 & 26**  
A.I. ARTIFICIAL INTELLIGENCE  
CONTROL..ALT.DELETE. (35MM)

**JUNE 24**  
BEBA  
OPENS

**JUNE 27**  
PUBLIC HOUSING  
50/50 (16MM)

**JUNE 29 & JULY 2**  
SUMMER STOCK  
GARLAND CENTENNIAL (35MM)

**GENE SISKEL  
FILM CENTER**  
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CHICAGO, IL 60601

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**MAY 3 & JUNE 7**

### **MIDWEST FILM FESTIVAL FIRST TUESDAYS**

Join the Midwest Film Festival (MFF) for First Tuesdays, featuring regionally produced films, and celebrating the creatives who make them. In May and June, MFF will host dynamic short film programs, continuing to showcase the talents of local filmmakers and their work. MFF is a well-established, year-round film festival sitting proudly at the center of the creative production community in Chicago and the Midwest. First Tuesdays begin at 7:00PM with a networking reception, followed by an 8:00PM film presentation and Q&A with artists in attendance.

*Learn more at [midwestfilm.com](http://midwestfilm.com); get tickets at [siskelfilmcenter.org](http://siskelfilmcenter.org)*

### **SAVE THE DATE**

**WEEKLY: 50/50 CONTINUES WITH FILMS FROM  
WONG KAR-WAI AND ALFONSO CUARÓN**

**COMING SOON: CLAIRE DENIS' BOTH SIDES OF THE BLADE  
AND BERLIN GOLDEN BEAR WINNER ALCARRÁS**

**NOVEMBER 4-27: 28TH ANNUAL BLACK HARVEST FILM  
FESTIVAL**

**STAY CONNECTED**

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