



Chicago's Premier Movie Theater

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School of the Art Institute
of Chicago

MAY 2018

GAZETTE ■ Vol. 46, No. 5



FIRST CHICAGO RUN

HITLER'S HOLLYWOOD

May 11—17

MORE FRIDAY MATINEES!

OPEN-CAPTIONED SCREENINGS!

ALSO:
Garrel, Fassbinder, Mizoguchi



164 N. State Street

www.siskelfilmcenter.org

BACK BY POPULAR DEMAND!

The Death of Stalin

2017, Armando Iannucci, UK, 107 min.
With Steve Buscemi, Simon Russell Beale

"Timeless, alarming, disarming and hilarious nearly beyond belief!"—Ray Pride, *Newcity*

Having proven himself the master of contemporary political satire, Iannucci (*Veep*) sets his sights on Russian history. When Joseph Stalin is felled by a stroke after decades of terrorizing his political subordinates and the USSR at large, a struggle for who will take his place begins at the highest level of the Soviet regime. Without shying away from nasty particularities like state-sanctioned murder, Iannucci plays this bloody transition as farce, ensuring that every one of the film's plentiful laughs will stick in your throat. In English. (CW)

May 18—24

Fri., 5/18 at 3:45 pm and 8:15 pm;
Sat., 5/19 at 8 pm;
Sun., 5/20 at 5:30 pm (**Open-captioned**);
Mon., 5/21 at 8 pm;
Tue., 5/22 at 6 pm;
Wed., 5/23 at 8 pm;
Thu., 5/24 at 6 pm

FIRST CHICAGO RUN!

HITLER'S HOLLYWOOD

2017, Rüdiger Suchsland,
Germany, 105 min.
Narrated by Udo Kier

Historian/filmmaker Suchsland (*FROM CALIGARI TO HITLER*) continues his journey through German film history with this fascinating exploration of its darkest, most problematic era. Overseen by propaganda minister Joseph Goebbels, the Nazi film industry sought to become a second Hollywood. Few of the films were overt propaganda, but neither were they harmless entertainment. With beautifully preserved excerpts, the film revisits Nazi cinema's greatest stars, lavish blockbusters, and now-obscure gems. In English and German with English subtitles. DCP digital. (MR)



May 11—17

Fri., 5/11 at 2 pm and 8:15 pm;
Sat., 5/12 at 2 pm;
Sun., 5/13 at 5 pm;
Mon., 5/14 at 8:15 pm;
Tue., 5/15 at 6 pm;
Wed., 5/16 at 8:15 pm;
Thu., 5/17 at 6 pm and 8 pm



**ALWAYS
AT THE CARLYLE,
May 18-24**

Gene Siskel Film Center MOVIE CLUB

Everyone's in the club! Just by attending the monthly Movie Club film and participating in the conversation, you're in!

Join us for the Gene Siskel Film Center Movie Club, which will include a post-screening conversation and a complimentary beverage.

Thursday, May 24, 8:15 pm
ALWAYS AT THE CARLYLE
(See description on p. 7.)

Facilitator TBD.

TUESDAY 1		WEDNESDAY 2		THURSDAY 3		FRIDAY 4		SATURDAY 5	
6:00 DAUGHTER FROM DANANG (Apocalypse), p. 14★ 6:00 THE HOLY GIRL (Martel) 8:00 THE GREEN FOG (Run) See our website for descriptions of films playing May 1-3.		6:00 DID YOU WONDER WHO FIRED THE GUN? (Run) 6:00 PHANTOM THREAD (Run) 8:00 1948: CREATION & CATASTROPHE + Short (Palestine) 8:30 LOVER FOR A DAY (Run)		6:00 THE GREEN FOG (Run) 6:00 LOVER FOR A DAY (Run) 7:30 PHANTOM THREAD (Run) 7:45 THE JUDGE + Short (Palestine)		2:00 CLAIRE'S CAMERA (Run), p. 4 2:00 THE DESERT BRIDE (Run), p. 5 3:30 SUMMER IN THE FOREST (Run), p. 4 3:45 CAMBODIAN SON (Apocalypse), p. 14 6:00 J'ENTENDS PLUS LA GUITARE (Garrel), p. 12 6:00 THE GREAT SILENCE (Run), p. 16 8:00 CLAIRE'S CAMERA (Run), p. 4 8:00 THE DESERT BRIDE (Run), p. 5		3:00 J'ENTENDS PLUS LA GUITARE (Garrel), p. 12 3:00 THE GREAT SILENCE (Run), p. 16 5:00 MARIE POUR MÉMOIRE + Short (Garrel), p. 12 5:00 CLAIRE'S CAMERA (Run), p. 4 6:30 THE DESERT BRIDE (Run), p. 5 7:30 SUMMER IN THE FOREST (Run), p. 4★ 8:15 CLAIRE'S CAMERA (Run), p. 4	
DISCOUNT MATINEES FRIDAYS UNTIL 5:00 PM! \$8 GENERAL, \$5 MEMBERS/STUDENTS									
SUNDAY 6		MONDAY 7		8		9		10	
2:45 SUMMER IN THE FOREST (Run), p. 4 3:15 CLAIRE'S CAMERA (Run), p. 4 5:00 THE GREAT SILENCE (Run), p. 16 5:00 THE DESERT BRIDE (Run), p. 5		6:00 CLAIRE'S CAMERA (Run), p. 4 6:00 THE DESERT BRIDE (Run), p. 5 7:30 SUMMER IN THE FOREST (Run), p. 4 7:45 MARIE POUR MÉMOIRE + Short (Garrel), p. 12		6:00 CAMBODIAN SON (Apocalypse), p. 14★ 6:00 THE GREAT SILENCE (Run), p. 16 8:00 THE DESERT BRIDE (Run), p. 5		4:15 SAIC Film, Video, New Media, Animation, and Sound Festival, p. 14 6:00 THE DESERT BRIDE (Run), p. 5 8:00 CLAIRE'S CAMERA (Run), p. 4		4:15 SAIC Film, Video, New Media, Animation, and Sound Festival, p. 14 6:00 CLAIRE'S CAMERA (Run), p. 4 7:45 THE DESERT BRIDE (Run), p. 5	
11		12		13		14		15	
1:45 LU OVER THE WALL (Run), p. 6 2:00 HITLER'S HOLLYWOOD (Run), p. 2 4:00 MEMORIES OF UNDERDEVELOPMENT (Run), p. 5 4:15 SAIC Film, Video, New Media, Animation, and Sound Festival, p. 14 6:00 LU OVER THE WALL (Run), p. 6 8:15 HITLER'S HOLLYWOOD (Run), p. 2		2:00 REGULAR LOVERS + Short (Garrel), p. 12 2:00 HITLER'S HOLLYWOOD (Run), p. 2 4:15 SAIC Film, Video, New Media, Animation, and Sound Festival, p. 14 5:30 MEMORIES OF UNDERDEVELOPMENT (Run), p. 5 7:45 LU OVER THE WALL (Run), p. 6		2:00 JULIUS CAESAR (NT Live), p. 8 2:30 LU OVER THE WALL (Run), p. 6 4:45 IN THE LAST DAYS OF THE CITY (Special), p. 6★ 5:00 HITLER'S HOLLYWOOD (Run), p. 2		6:00 LU OVER THE WALL (Run), p. 6 6:30 REGULAR LOVERS + Short (Garrel), p. 12 8:15 HITLER'S HOLLYWOOD (Run), p. 2		6:00 HITLER'S HOLLYWOOD (Run), p. 2 6:00 MEMORIES OF UNDERDEVELOPMENT (Run), p. 5 8:00 LU OVER THE WALL (Run), p. 6 8:00 IN THE LAST DAYS OF THE CITY (Special), p. 6	
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21		22		23		24		25	
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26		27		28		29		30	
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6:00 THE CHRONICLE OF ANNA MAGDALENA BACH (Special), p. 11 6:00 THE WORKSHOP (Run), p. 10 8:00 CHOSEN: CUSTODY OF THE EYES (Run), p. 11★ 8:15 THAT SUMMER (Run), p. 10									

★ indicates special guest appearance
[OC] indicates screening with open-captioned dialogue

164 North State Street

MAY

★ indicates special guest appearance
[OC] indicates screening with open-captioned dialogue

164 North State Street

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MAY 2018 **3**

CLAIRE'S CAMIERA

"Condenses a grand melodrama of work, love, and art into a brisk 69-minute roundelay."

—Richard Brody, *The New Yorker*



FIRST CHICAGO RUN!

(LA CAMÉRA DE CLAIRE)
2017, Hong Sang-soo,
France/South Korea, 69 min.
With Isabelle Huppert, Kim Min-hee

In her second starring outing with quirky prolific director Hong, Huppert plays a Parisian schoolteacher and amateur photographer. She becomes the charming catalyst in a Cannes-set comedy of errors focusing on the plight of assistant film sales agent Man-hee (Kim), recently fired by her prickly boss for reasons not entirely clear. Hong's talent for conjuring up ironic comedy from the rubble of self-delusion and unwise romance shines with a continental flair. In Korean, English, and French with English subtitles. DCP digital. (BS)

May 4—10

Fri., 5/4 at 2 pm and 8 pm;
Sat., 5/5 at 5 pm and 8:15 pm;
Sun., 5/6 at 3:15 pm;
Mon., 5/7 at 6 pm;
Wed., 5/9 at 8 pm;
Thu., 5/10 at 6 pm

CHICAGO PREMIERE! RANDALL WRIGHT VIA SKYPE!

Summer in the Forest

2017, Randall Wright, UK/France, 108 min.

"An extraordinarily tender documentary that asks what it means to be human."

—Ken Jaworowski, *The New York Times*

The culmination of a gentle revolution is seen in this sensitive documentary on the original L'Arche community outside of Paris, the innovative home for people living with mental disabilities, founded in the 1960s by philosopher Jean Vanier. Vanier's forward-thinking concept of care gradually planted the seed for 147 such communities in 35 countries. Residents stroll woodsy grounds and thrive in a nurturing setting that is light years away from the grim asylums where those with similar challenges would once have been warehoused. In English and French with English subtitles. DCP digital. (BS)

Director Randall Wright will be present for audience discussion via Skype on Saturday.

May 4 —7

Fri., 5/4 at 3:30 pm;
Sat., 5/5 at 7:30 pm;
Sun., 5/6 at 2:45 pm;
Mon., 5/7 at 7:30 pm





THE DESERT BRIDE

"A captivating two-hander, as soothing as a desert breeze." —David Rooney, *Hollywood Reporter*

PANORAMA
LATINX

2017, Cecilia Atán and Valeria Pivato, Argentina, 78 min.
With Paulina García, Claudio Rissi

The formidable talent of actress García (GLORIA) is showcased in this charming and subtle character study. After working for thirty years as a maid in Buenos Aires, Teresa (García) is compelled to take a new position in the distant northwest. When her bus breaks down and she loses her bag in a remote desert town, a gregarious salesman named El Gringo (Rissi) helps her out. Flashbacks sketch in Teresa's confining past life, while the high desert air and El Gringo's expansive personality stealthily induce her to widen her horizons. In Spanish with English subtitles. DCP digital. (MR)

May 4—10

Fri., 5/4 at 2 pm and 8 pm;
Sat., 5/5 at 6:30 pm;
Sun., 5/6 at 5 pm;
Mon., 5/7 at 6 pm;
Tue., 5/8 at 8 pm;
Wed., 5/9 at 6 pm;
Thu., 5/10 at 7:45 pm

NEW 4K RESTORATION!

Memories of Underdevelopment

(MEMORIAS DEL SUBDESARROLLO)
1968, Tomás Gutiérrez Alea, Cuba, 97 min.
With Sergio Corrieros, Daisy Granados

"One of the greatest pictures ever made, and it's screening in a new restoration that you shouldn't miss." —Bilge Ebiri, *Village Voice*

Perhaps the greatest of all Cuban films, MEMORIES centers on Sergio, a Europeanized Havana intellectual who is too idealistic (or apathetic) to leave for Miami but too decadent to fit into Castro's new communist order. Alea's dazzling style mixes in documentary, social satire, and erotic fantasy, as his conflicted protagonist observes the city through a telescope, hooks up with a working-class girl, stands trial for rape, and finds himself isolated by his country's mobilization during the 1962 missile crisis. In Spanish with English subtitles. New 4K DCP digital restoration. (MR)



PANORAMA
LATINX

May 11—17

Fri., 5/11 at 4 pm;
Sat., 5/12 at 5:30 pm;
Tue., 5/15 at 6 pm;
Wed., 5/16 at 8:15 pm;
Thu., 5/17 at 6 pm

CHICAGO PREMIERE!

LU OVER THE WALL

May 11—17

Fri., 5/11 at 1:45 pm (English) and 6 pm (subtitled);
Sat., 5/12 at 7:45 pm (subtitled);
Sun., 5/13 at 2:30 pm (English);
Mon., 5/14 at 6 pm (English);
Tue., 5/15 at 8 pm (subtitled);
Wed., 5/16 at 6 pm (English);
Thu., 5/17 at 8 pm (subtitled)



(YOAKE TSUGERU RŪ NO UTA)
2017, Masaaki Yuasa, Japan, 112 min.

"A complete delight whether you're a kid or adult, animation fan or not."—Daniel Schindel, *The Film Stage*

Cult anime director Yuasa (*DEVILMAN: CRYBABY*) brings bouncy music and non-stop motion to this pop-mythic tale of Lu, a heroine with a tail, and Kai, a downcast teen newly arrived in a remote fishing village. Kai's late-night music lures a sprightly and sociable little mermaid onto dry land, where she grows legs and dances. Yuasa has a ball with the fairy-tale plot that sometimes veers to the dark side of superstition and economic depression, but madcap sea action holds sway, topped by wacky dance numbers. In English, or in Japanese with English subtitles, at indicated times. DCP digital. (BS)

CHICAGO PREMIERE! TAMER EL SAID IN PERSON!

In the Last Days of the City

(AKHER AYAM EL MADINA)
2016, Tamer El Said, Egypt/Germany, 118 min.
With Khalid Abdalla, Laila Samy

Sunday, May 13, 4:45 pm
Tuesday, May 15, 8:00 pm
Wednesday, May 16, 6:00 pm

"Without doubt, the most important film in Egyptian cinema, if not Arab cinema, in a very long time."—Jean-Michel Frodon, *Slate Magazine*

Khalid (Abdalla), a filmmaker whose life is stalled in a psychic limbo, mourns for the wreckage of a love affair, the disarray of an unfinished film, and the memory of departures and deaths. Director El Said weaves Khalid's story into a complex portrait of pre-Tahrir Cairo, also on the brink of being rocked from its malaise, as Khalid becomes caught between longing for the world he sees slipping away and the one that has not yet formed. In Arabic with English subtitles. DCP digital. (BS)

Director Tamer El Said will be present for audience discussion on Sunday.



CHICAGO PREMIERE!

Always at the Carlyle

2018, Matthew Miele, USA, 91 min.

The Carlyle, New York's ultimate no-tell hotel to the celebrity and moneyed class, gives up a few of its secrets in a delightful documentary that plays peek-a-boo with the establishment's fabled policy of tight-lipped silence regarding guests who have ranged from presidents and royals to Hollywood stars. Director Miele (*SCATTER MY ASHES AT BERGDORF'S*) puts together an insider tour, as staff members and longtime guests (including George Clooney, Anjelica Huston, Wes Anderson, and Alan Cumming) drop hints and tell amusing tales. DCP digital. (BS)

The Thursday, May 24, screening is a Movie Club event (see p. 3).

May 18—24

Fri., 5/18 at 2 pm and 6 pm;
Sat., 5/19 at 6:15 pm;
Sun., 5/20 at 3 pm;
Mon., 5/21 at 6 pm;
Tue., 5/22 at 8:15 pm;
Wed., 5/23 at 6 pm;
Thu., 5/24 at 8:15 pm



FIRST CHICAGO RUN!

Beauty and the Dogs

(AALA KAF IFRIT)

2017, Kaouther Ben Hania, Tunisia, 100 min.
With Mariam Al Ferjani, Ghanem Zrelli

**"A tremendously
powerful piece
of cinema."**

—Jennie Kermode, *Eye for Film*

May 18—24

Fri., 5/18 at 2 pm and 8 pm;
Sat., 5/19 at 8:15 pm;
Sun., 5/20 at 5 pm;
Mon., 5/21 at 8 pm;
Wed., 5/23 at 8 pm;
Thu., 5/24 at 8 pm



Soon after exiting a dorm party, Mariam (Al Ferjani) is raped by a group of policemen. Attempting to report the crime, she is shuffled by indifferent officials from one hospital to another and then to the police station of the very men who raped her and will now stop at nothing to get her to drop the charges. In her third film, rising director Ben Hania cannily yokes the compelling momentum of a stalker film to an incisive critique of a recently liberalized Tunisian society that has not yet shaken off the bad habits instilled by patriarchy and dictatorship. In Arabic with English subtitles. DCP digital. (MR)

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

MAY 2018 **7**

CHICAGO PREMIERE! NEW RESTORATION!

Rainer Werner Fassbinder's

Eight Hours Don't Make a Day



SERIES DISCOUNT!

Buy a ticket at our regular prices for any episode of EIGHT HOURS DON'T MAKE A DAY, and get a ticket for each of the other episodes at this discount rate with proof of your original purchase: General admission \$7; Students \$5; Members \$4. (This discount rate applies only to additional episodes after the first one purchased. Discount available in person at the box office only.)

(ACHT STUNDEN SIND KEIN TAG)

1972, Rainer Werner Fassbinder, Germany, 478 min.
With Gottfried John, Hanna Schygulla, Luise Ullrich,
Irm Hermann

"For sheer joy per minute of film, there's nothing playing now that comes close."

—Ben Kenigsberg, *The New York Times*

"Feel-good," "upbeat," and "warm comedy" are not words that one expects to see linked with the work of the prolific and usually pessimistic Fassbinder, but such reactions typified the rave reviews that greeted the recent, long-delayed U.S. release of EIGHT HOURS DON'T MAKE A DAY. Originally broadcast as a five-part miniseries on German TV, the expansive narrative draws a vivid gallery of workmates and extended family members centered loosely on Jochen (John), a skilled worker in a Cologne tool factory. Fassbinder's humanistic vision effortlessly blends life, love, and labor, as romances bloom, marriages wither or endure, workers scheme and struggle to control their destinies, and children's, elders', and women's voices are given full play. In German with English subtitles. New 2K DCP digital restoration. (MR)

May 18—24

Episode 1: Jochen and Marion (103 min.)
Fri., 5/18 at 6 pm; Sat., 5/19 at 2 pm

Episode 2: Oma and Gregor (101 min.)
Sat., 5/19 at 4 pm; Mon., 5/21 at 6 pm

Episode 3: Franz and Ernst (93 min.)
Sat., 5/19 at 6 pm; Tue., 5/22 at 6 pm

Episode 4: Harald and Monika (91 min.)
Sun., 5/20 at 2 pm; Wed., 5/23 at 6 pm

Episode 5: Irmgard and Rolf (90 min.)
Sun., 5/20 at 3:45 pm; Thu., 5/24 at 6 pm



NT LIVE

Julius Caesar

2017, Nicholas Hytner, UK, 135 min.
With David Calder, David Morrissey

Sunday, May 13, 2:00 pm

Caesar (Calder) returns in triumph to Rome. Alarmed by the autocrat's popularity, the educated elite conspire to bring him down. Nicolas Hytner's production of Shakespeare's play features Ben Whishaw as Brutus, Michelle Fairley as Cassius, and David Morrissey as Mark Antony. No intermission. Note: Contains some strobe lighting. DCP digital. (Description courtesy of NT Live)

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

MIZOGUCHI RESTORED!

In his final years, working primarily in the *jidai-geki* (period film) genre, Japanese master Mizoguchi surpassed himself with a string of classics that achieved a level of stylistic refinement and dramatic power equaled by few other filmmakers. We present new 4K digital restorations of two of Mizoguchi's late masterpieces.



New 4K restoration!

SANSHO THE BAILIFF

(SANSHÔ DAYÛ)

1954, Kenji Mizoguchi, Japan, 125 min.

With Kinuyo Tanaka, Yoshiaki Hanayagi, Kyôko Kagawa

"This is one of the greats, and I'm too much in awe of it to say much more than: See it—as often as you can."—Dave Kehr, *Chicago Reader*

Many consider this majestic, moving work to be Mizoguchi's greatest. In the eleventh century, a governor's enlightened policy toward the oppressed peons causes him to be exiled, leaving his wife, son, and daughter exposed to abduction by bandits. The wife is sold to a brothel; the boy and girl become slaves of the cruel estate-owner Sansho. As the years pass, they cling to their memories and their yearning to be reunited. In Japanese with English subtitles. New 4K DCP digital restoration. (MR)

May 25—30

Fri., 5/25 at 2 pm;

Sun., 5/27 at 3 pm;

Mon., 5/28 at 5 pm;

Wed., 5/30 at 6 pm



New 4K restoration!

A STORY FROM CHIKAMATSU

(CHIKAMATSU MONOGATARI)

(aka THE CRUCIFIED LOVERS)

1954, Kenji Mizoguchi, Japan, 102 min.

With Kazuo Hasegawa, Kyôko Kagawa

"Romeo and Juliet to SANSHO THE BAILIFF's King Lear."—David Shipman, *Cinema: The First Hundred Years*

Although overshadowed by the more widely seen epics of Mizoguchi's late period, this intimate love story is a consummate work from a master filmmaker at the height of his powers. Based on a play by the celebrated 18th-century dramatist Chikamatsu, it tells of two humdrum souls—the weak-willed, conformist artisan Mohei and his master's petulant young wife Osan—who are transformed when a series of unfortunate circumstances propels them down a slippery slope of forbidden love. In Japanese with English subtitles. New 4K DCP digital restoration. (MR)

May 25—29

Fri., 5/25 at 4:15 pm;

Sat., 5/26 at 3 pm;

Sun., 5/27 at 5:30 pm;

Tue., 5/29 at 6 pm

TWO-FILM DISCOUNT!

Buy a ticket at our regular prices for either SANSHO THE BAILIFF or A STORY FROM CHIKAMATSU, and get a ticket for any show of the other film at this discount rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount price applies to the second film only. Discount available in person at the box office only.)

THAT SUMMER

2017, Göran Hugo Olsson, Sweden/USA, 80 min.

"Engrossing...those eager for new helpings of Little Edie's quotable humor and campy theatricality won't be disappointed."

—Sheri Linden, *Hollywood Reporter*

This de facto prequel to *GREY GARDENS* features long-lost footage of Lee Radziwill's and Jacqueline Kennedy Onassis's eccentric cousins Big Edie and Little Edie Beale, shot for an abandoned Radziwill project. Home movies by Andy Warhol, Jonas Mekas, and Peter Beard (who affectionately narrates) contribute to a nostalgic time capsule of "that summer" of 1972, including such revelers as Andy, Truman, Mick and Bianca, and more. But the heart of the film is a look at the lives of Beale mother and daughter, as Radziwill attempts to renovate their decrepit East Hampton estate. DCP digital. (BS)

May 25—31

Fri., 5/25 at 2 pm and 6:15 pm;
Sat., 5/26 at 6:15 pm and 8:15 pm;
Sun., 5/27 at 3 pm and 7:45 pm;
Mon., 5/28 at 5:15 pm;
Tue., 5/29 at 6 pm;
Wed., 5/30 at 8:15 pm;
Thu., 5/31 at 8:15 pm



FIRST CHICAGO RUN!

THE WORKSHOP

(L'ATELIER)

2017, Laurent Cantet, France, 113 min.

With Marina Fois, Matthieu Lucci

The tables are turned and a thriller unexpectedly takes shape when a crime novelist arrives in a backwater town to conduct a summer workshop. Facing a mismatched batch of teens, Olivia (Fois) devises a writing exercise on murder, while the group endures the racist and misogynist provocations of its member Antoine (Lucci). Director Cantet (*THE CLASS*) and screenwriter Robin Campillo (*BPM*) deftly sketch the tensions bred by unemployment and immigration, which make for a dangerous mix when Olivia's resolve to redeem Antoine becomes an erotically-tinged obsession. In French with English subtitles. DCP digital. (BS)

May 25—31

Fri., 5/25 at 3:45 pm and 8 pm;
Sat., 5/26 at 8 pm;
Sun., 5/27 at 4:45 pm;
Mon., 5/28 at 3 pm;
Tue., 5/29 at 7:45 pm;
Wed., 5/30 at 6 pm;
Thu., 5/31 at 6 pm



"Cantet makes an enthralling return to form with this topical fusion of political debate session and socially conscious thriller."

—Guy Lodge, *Variety*

CHICAGO PREMIERE!

ABBIE REESE IN PERSON!

Chosen: Custody of the Eyes

2017, Abbie Reese, USA, 107 min.

This absorbing documentary traces the coming of age of 19-year-old Heather (a pseudonym chosen to preserve her anonymity), who has chosen to enter the cloistered Rockford, IL, monastery of the Poor Clares, a strict religious order. Working with filmmaker Reese's camera, and with permission from her superiors, Heather creates a diary of her gradual transition to sisterhood, through the images, sounds, and thoughts of a new life in which voluntary renunciation paradoxically opens up a new world of deep commitment and joy. DCP digital. (BS)

Director Abbie Reese will be present for audience discussion at all screenings.

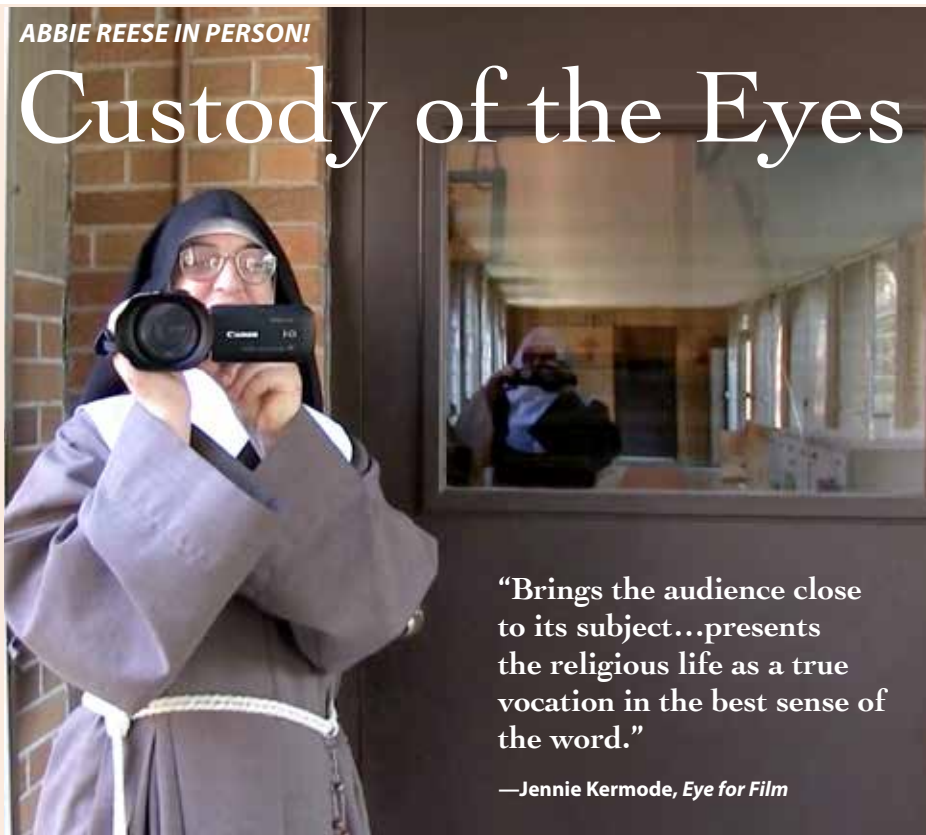
May 25 – 31

Fri., 5/25 at 8:15 pm

Sat., 5/26 at 5 pm

Sun., 5/27 at 7:30 pm

Thu., 5/31 at 8 pm



"Brings the audience close to its subject...presents the religious life as a true vocation in the best sense of the word."

—Jennie Kermode, *Eye for Film*

NEW RESTORATION!

The Chronicle of Anna Magdalena Bach

"It's still something of a miracle...a singular work of musical filmmaking."

—Alan Scherstuhl,
Village Voice

(CHRONIK DER ANNA MAGDALENA BACH)

1968, Jean-Marie Straub and Danièle Huillet, Germany, 94 min.

With Gustav Leonhardt, Christiane Lang

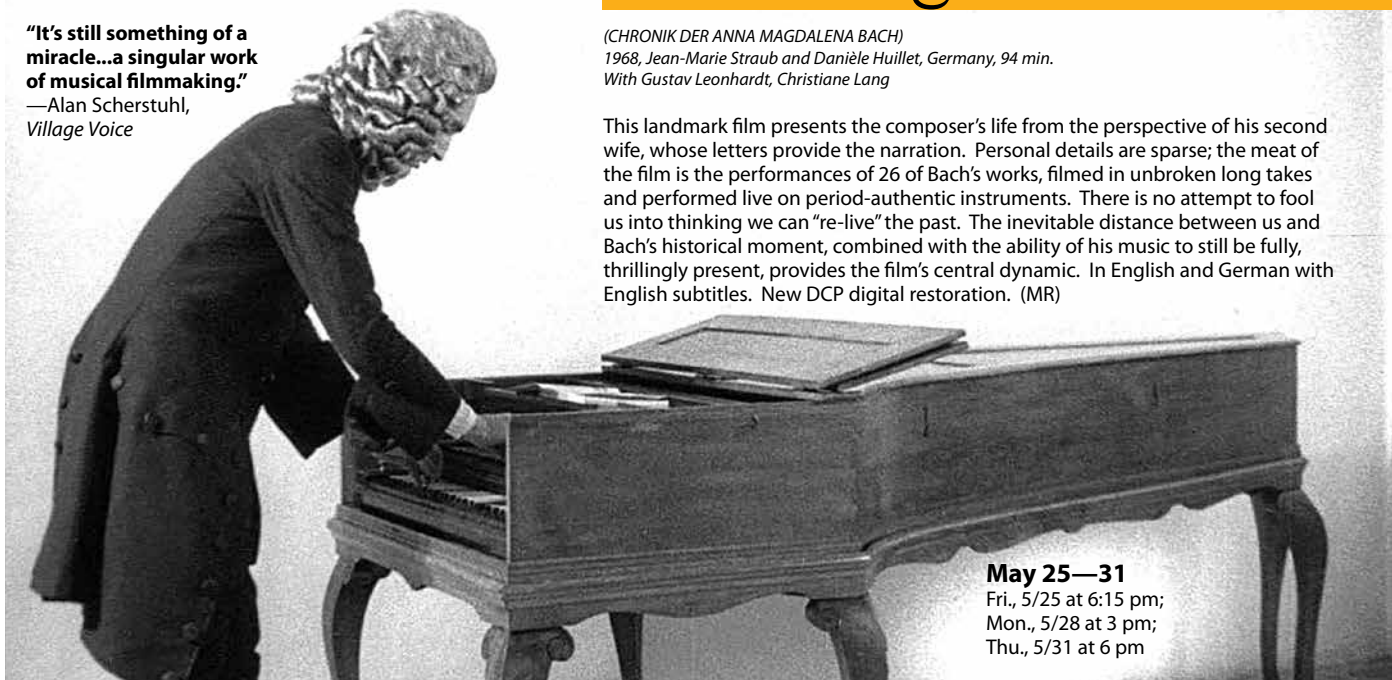
This landmark film presents the composer's life from the perspective of his second wife, whose letters provide the narration. Personal details are sparse; the meat of the film is the performances of 26 of Bach's works, filmed in unbroken long takes and performed live on period-authentic instruments. There is no attempt to fool us into thinking we can "re-live" the past. The inevitable distance between us and Bach's historical moment, combined with the ability of his music to still be fully, thrillingly present, provides the film's central dynamic. In English and German with English subtitles. New DCP digital restoration. (MR)

May 25—31

Fri., 5/25 at 6:15 pm;

Mon., 5/28 at 3 pm;

Thu., 5/31 at 6 pm



PHILIPPE GARREL

The Gift of Intimacy

From May 4 through 30, the Gene Siskel Film Center presents *Philippe Garrel: The Gift of Intimacy*, a series of seven features and two shorts from French cinema's preeminent poet of romantic self-immolation. Virtually unseen in the U.S., Garrel's earliest films are now accessible via a flurry of digital restorations and newly struck 35mm prints. Our week-long run of Garrel's most recent film, *LOVER FOR A DAY*, immediately precedes this series on April 27-May 4; see our website or *April Gazette* for details.

--Cameron Worden

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



J'ENTENDS PLUS LA GUITARE

(I CAN NO LONGER HEAR THE GUITAR)

1991, Philippe Garrel, France, 98 min.

With Benoît Régent, Johanna ter Steege, Brigitte Sy

Friday, May 4, 6:00 pm

Saturday, May 5, 3:00 pm

One of Garrel's most lucid pictures, *GUITARE* eulogizes Nico, his late creative and romantic partner, in a fictionalized account of their relationship. Gerard (Régent) is a philandering layabout sharing a heroin addiction with the flighty Marianne (ter Steege). Enter Aline (Sy), the maternal figure with whom he comes to have a child. With unsparing insight, Garrel tracks the course of Gerard's affections and libido, and the psychic wounds they inflict on Marianne and Aline. In French with English subtitles. 35mm. (CW)



MARIE POUR MÉMOIRE

(MARY FOR MEMORY)

1967, Philippe Garrel, France, 74 min.

With Zouzou, Didier Léon

Saturday, May 5, 5:00 pm

Monday, May 7, 7:45 pm

Both a postscript to the Nouvelle Vague and a precursor to May '68, 19-year-old Garrel's feature debut sketches a handful of interlocking scenarios in which the young, beautiful, and angry vent their spleen at all systems in sight. New Wave icon Zouzou stars as Marie, imagined as a stand-in for either or both Mary and Mary Magdalene. In French, Russian, and English with English subtitles. Preceded by Garrel's 1964 short *LES ENFANTS DÉSACCORDÉS* (THE OUT-OF-TUNE CHILDREN, 15 min.). Both in DCP digital. (CW)



REGULAR LOVERS

(LES AMANTS RÉGULIERS)

2005, Philippe Garrel, France, 183 min.

With Louis Garrel, Clotilde Hesme

Saturday, May 12, 2:00 pm

Monday, May 14, 6:30 pm

Garrel's masterful stateside breakthrough merged his youthful radical experiences and his more recent autobiographical efforts. His son Louis plays François, a politically engaged poet who joins in the May '68 riots. When the revolt loses steam, he holes up with a sculptress and several other stalled revolutionaries in a wealthy friend's mansion to smoke hash, listen to records, and waste away the utopia of their youth. 35mm. Preceded by Garrel's 1968 short *ACTUA 1* (6 min.). Both in French with English subtitles. (CW)



THE VIRGIN'S BED

(*LE LIT DE LA VIERGE*)
1969, Philippe Garrel, France, 95 min.
With Zouzou, Pierre Clémenti

Friday, May 18, 4:00 pm
Saturday, May 19, 2:45 pm

THE VIRGIN'S BED rejiggers the Biblical epic to find the revolutionary spirit of the '60s in the figure of Christ. Jesus (Clémenti) is a naïve waif who becomes enthralled with Zouzou's bed-bound mother/lover-figure Marie and is cast adrift to preach to hostile, disinterested masses. Shooting in Morocco against vast, empty landscapes, the Godard-influenced Garrel made the most of his expanded canvas and reclaimed the CinemaScope spectacle for the children of Marx and Coca-Cola. In French with English subtitles. 35mm. (CW)



THE CRYSTAL CRADLE

(*LE BERCEAU DE CRISTAL*)
1976, Philippe Garrel, France, 70 min.
With Nico, Dominique Sanda, Anita Pallenberg

Saturday, May 19, 4:45 pm
Tuesday, May 22, 8:15 pm

This Warhol-influenced exploration of the artistic process observes Nico as she works out a series of poems that would become the lyrics to her 1980 album *The Drama of Exile*. Interspersed are appearances by Sanda, Pallenberg, and painter Frédéric Pardo, who take drugs, lounge around, and make art, accompanied by a hypnotic score from legendary German prog rock outfit Ash Ra Tempel. 35mm. (CW)



L'ENFANT SECRET

(*THE SECRET CHILD*)
1979, Philippe Garrel, France, 92 min.
With Anne Wiazemsky, Henri de Maublanc

Saturday, May 26, 3:00 pm
Tuesday, May 29, 8:00 pm

The bridge between Garrel's avant-garde cinema of the '60s-'70s and the autobiographical works he has been making since the '80s, L'ENFANT SECRET was the great leap forward in his artistic progression. Intense, emotionally fragile director Jean-Baptiste (Maublanc) futilely attempts to hold onto his sanity while splitting his time between a stalled film project and a stalled relationship, both involving Elie (Wiazemsky), a troubled actress with a young son. In French with English subtitles. DCP digital. (CW)



THE INNER SCAR

(*LA CICATRICE INTÉRIEURE*)
1972, Philippe Garrel, France, 60 min.
With Nico, Pierre Clémenti, Philippe Garrel

Saturday, May 26, 5:00 pm
Wednesday, May 30, 8:30 pm

This epically scaled experimental fantasia reconfigures scenes from the lives of both Nico and Garrel as allegorical vignettes set in an indeterminate pre-modern era, with a nude Clémenti as a mysterious archer. Shot in a series of gorgeous, desolate landscapes ranging from Sinai to Death Valley to Iceland, and filmed in long, austere tracking shots, THE INNER SCAR was an early, iconic triumph for the young Garrel. Minimal dialogue in English, French, and German; unsubtitled according to the director's wishes. 35mm. (CW)

APOCALYPSE THEN

THE VIETNAM WAR ON FILM

Lecturer: Nora Annesley Taylor

We conclude *Apocalypse Then: The Vietnam War on Film*, a series of fourteen programs with weekly Tuesday lectures by Nora Annesley Taylor, Alsdorf Professor of South and Southeast Asian Art at the School of the Art Institute of Chicago. 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 *Apocalypse Then* programs is \$5 for Film Center members; usual prices for non-members.

DAUGHTER FROM DANANG

2002, Gail Dolgin and Vicente Franco, USA, 83 min.

Friday, April 27, 4:30 pm

Tuesday, May 1, 6:00 pm

This haunting, double-edged documentary tells of a Vietnamese adoptee's quest for the birth mother who relinquished her at age seven. In English and Vietnamese with English subtitles. 35mm.

CAMBODIAN SON

2014, Masahiro Sugano, USA/Cambodia/France, 90 min.

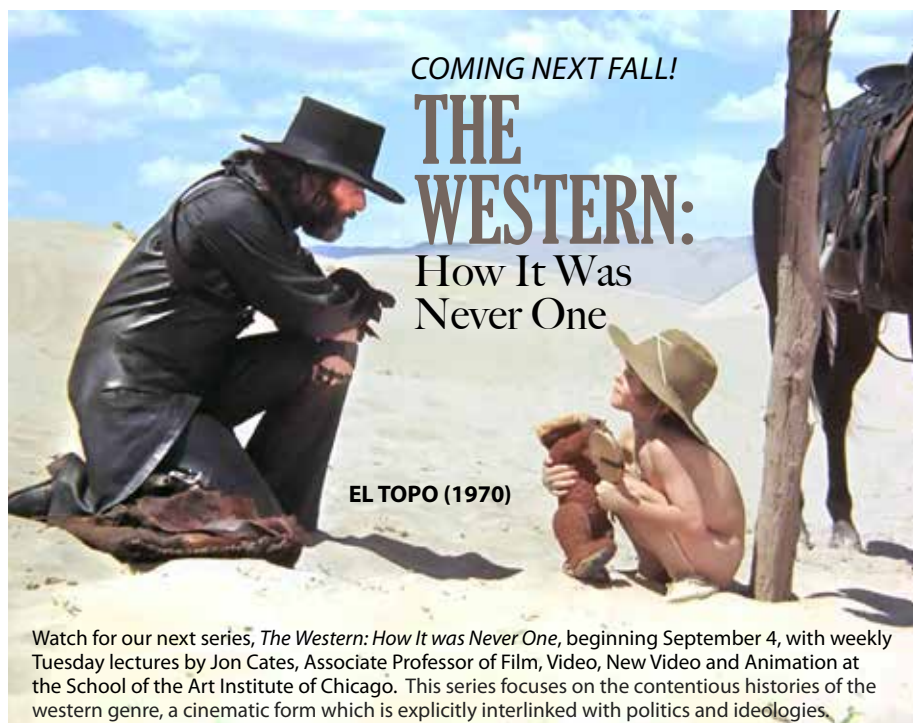
Friday, May 4, 3:45 pm

Tuesday, May 8, 6:00 pm

Born in a Cambodian refugee camp, brought to the U.S. at the age of one, and deported after fourteen years in prison, charismatic spoken-word artist Kosal Khiev is a man of many faces. DCP digital.



CAMBODIAN SON, May 4, 8



Watch for our next series, *The Western: How It Was Never One*, beginning September 4, with weekly Tuesday lectures by Jon Cates, Associate Professor of Film, Video, New Video and Animation at the School of the Art Institute of Chicago. This series focuses on the contentious histories of the western genre, a cinematic form which is explicitly interlinked with politics and ideologies.

Free admission!

SAIC Graduate and Undergraduate Film, Video, New Media, Animation, and Sound Festival

Wednesday, May 9, 4:15 pm-10:00 pm

Thursday, May 10, 4:15 pm-10:00 pm

Friday, May 11, 4:15 pm-10:00 pm

Saturday, May 12, 4:15 pm-10:00 pm

Encounter the next generation of film, video, and new media artists as SAIC students present their thesis projects in this festival of innovative live-action shorts, animation, feature-length narrative and nonfiction works, and experimental digital and audio pieces. For program details and full schedule, visit <http://sites.saic.edu/fvnma2018/>.

Admission is free. Tickets may be obtained only through the Film Center box office during regular box-office hours.

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BECOME A MEMBER OF THE FILM CENTER!

Members pay only \$6 per movie!

Individual: \$50 — Dual: \$80

All memberships last for one year.

TO JOIN: Inquire at the box office, visit our main office during business hours, call the main office at 312-846-2600 during business hours, or visit siskelfilmcenter.org/membership

BENEFITS: Pay \$6 admission to each screening (\$5 to each spring and autumn screening/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.

PANORAMA LATINX

PANORAMA LATINX is an initiative at the Gene Siskel Film Center supported by a three-year grant from the Reva and David Logan Foundation. The goal of the initiative is to support audience development and to engage the Latino community in film programming through advocacy, programming, partnerships, and showcasing emerging local filmmakers. Latin America is experiencing a film renaissance right now. The Film Center is proud to be the year-round home for international screenings, including the important new work being made by Latino filmmakers. The Film Center strives to be welcoming and responsive to all communities.

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c/o 37 S. Wabash Avenue
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Location: 164 North State Street. **Tickets:** Visit our website for online ticket purchasing information. **For showtimes:** visit www.siskelfilmcenter.org or call 312-846-2800.

Discount Parking for Film Center Patrons!

Park at the InterPark Self-Park at 20 E. Randolph St. and pay only \$19 for 24 hours with a rebate ticket obtained from the Film Center box office.

Take the CTA!

The Gene Siskel Film Center is located one-half block south of the State/Lake L (brown, green, orange, pink, and purple lines), and just outside of the Lake red line subway stop. We are also located on a number of State Street buslines.

Ticket prices:

\$11 General Admission;
\$7 Students;
\$6 Members.
Unless otherwise noted.



NEW RESTORATION!

(IL GRANDE SILENCIO)
1968, Sergio Corbucci, Italy, 105 min.
With Jean-Louis Trintignant, Klaus Kinski,
Vonetta McGee

"Brutal, bleakly beautiful."
—Leonard Maltin's *Movie Guide*

Difficult to see for many years, this bone-chillingly nihilistic Spaghetti Western acquired a legendary reputation with genre aficionados. A mute gunfighter named Silence (Trintignant) joins with a vengeful widow (McGee) to stand up to a gang of ruthless bounty hunters led by the maniacal Loco (Kinski). The real stars of the film are snow, snow, and more snow—heaped high, pre-CGI real, and relentless, setting the tone for an anti-capitalist parable that remains uncompromising down to its famously bitter end. In Italian with English subtitles. New 2K DCP digital restoration. (MR)

May 4—8
Fri., 5/4 at 6 pm;
Sat., 5/5 at 3 pm;
Sun., 5/6 at 5 pm;
Tue., 5/8 at 6 pm