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School of the Art Institute
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MAY 2014

GAZETTE ■ Vol. 42, No. 5

HUMAN RIGHTS WATCH FILM FESTIVAL



**THE SUPREME
PRICE, June 3**

Complete
schedule
on page 3

ALSO: Polish Cinema, Pasolini

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CHICAGO PREMIERE!
KEVIN SPACEY IN PERSON!

NOW

IN THE WINGS ON A WORLD STAGE

2014, Jeremy Whelehan, USA, 93 min.

Two-time Oscar-winner Kevin Spacey (*AMERICAN BEAUTY*, *THE USUAL SUSPECTS*) and Oscar-winning director Sam Mendes (*AMERICAN BEAUTY*) are reunited at the center of this rousing documentary that combines the power of an innovative production of Shakespeare's *Richard III*, the thrill of offstage asides, and the colorful sweep of a travelogue. Join Mendes's Bridge Project, the first transatlantic theater company, for a whirlwind backstage tour that kicks off at London's fabled Old Vic and ends in New York ten months later, after stops in Europe, Asia, and the Middle East. DCP digital. (BS)

Kevin Spacey will be present for audience discussion on Saturday at 8:00 pm [SOLD OUT]; Tickets for Theater 2, with Spacey's Q&A streamed live, are still available. No free passes or blue tickets will be valid.

May 2—8
Fri. at 6:15 pm
and 8:15 pm;
Sat. at 3:15 pm
and 8:00 pm;
Sun. at 3:15 pm
and 5:15 pm;
Mon.-Thu. at 6:00 pm
and 8:00 pm

CHICAGO PREMIERE!



BRIGHT Days Ahead

(*LES BEAUX JOURS*)

2013, Marion Vernoux France, 94 min.

With Fanny Ardant, Laurent Lafitte, Patrick Chesnais

"Tender and terrifically cast...with Ardant showcasing the charms that made her one of France's most seductive stars."—Jordan Mintzer, *Hollywood Reporter*

The marvelously youthful Fanny Ardant, long the muse of French masters including François Truffaut and Alain Resnais, is more ingénue than cougar in *BRIGHT DAYS AHEAD*. Caroline (Ardant), a recently retired married dentist with mischief in her heart, finds classes at a local seniors' club a stultifying bore until Julien (Lafitte), the randy young computer coach, makes the scene. A loopy lunch escalates into a hot affair but has the down side of burning bridges when Caroline's patient husband (Chesnais) finally sees the light. In French with English subtitles. DCP digital. (BS)

May 9—15

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

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JUST A SIGH, May 30-June 5



Membership Mondays!

Effective immediately, anyone and everyone who attends any screening at the Gene Siskel Film Center on Mondays pays the member ticket price of only \$6 per movie instead of \$11! Current Gene Siskel Film Center Members pay only \$5 on Mondays.

May Movie Madness!

See a second movie in the same week, and get a \$2 discount on the second film—just bring in your ticket stub from the first film.

Neighborhood Night!

On Monday, May, 19, we present *Neighborhood Night*, an evening of quality cinema and community. On *Neighborhood Night*, everyone is a Film Center member paying only \$6 per film; if you are already a member, the price is only \$5. All ticket holders are invited to a reception, courtesy of Whole Foods Market, from 7:00 pm to 8:30 pm.

THURSDAY 1		FRIDAY 2		SATURDAY 3	
6:00 OTHELLO (Run), p. 14	6:00 HATESHIP LOVESHIP (Run), p. 14	6:00 OTHELLO (Run), p. 14	6:00 OTHELLO (Run), p. 14	3:00 ARABIAN NIGHTS (Pasolini), p. 10	3:15 NOW (Run), p. 2
6:00 HATESHIP LOVESHIP (Run), p. 14	6:00 HATESHIP LOVESHIP (Run), p. 14	6:15 NOW (Run), p. 2	6:15 NOW (Run), p. 2	5:15 VARIETY (New Wave), p. 14	5:30 LOVE MEETINGS (Pasolini), p. 10
8:00 PALESTINE STEREO + short (Palestine), p. 14★	8:00 OTHELLO (Run), p. 14	8:30 Kartemquin Spring Showcase (Special), p. 7★		8:00 NOW (Run), p. 2★	
SUNDAY 4		MONDAY 5		TUESDAY 6	
3:00 THE SARAGOSSA MANUSCRIPT (Polish), p. 4	3:15 NOW (Run), p. 2	6:00 NOW (Run), p. 2	6:30 THE SARAGOSSA MANUSCRIPT (Polish), p. 4	6:00 VARIETY (New Wave), p. 14★	6:00 NOW (Run), p. 2
3:15 NOW (Run), p. 2	5:15 NOW (Run), p. 2	6:30 THE SARAGOSSA MANUSCRIPT (Polish), p. 4	8:00 NOW (Run), p. 2	6:00 NOW (Run), p. 2	8:00 NOW (Run), p. 2
5:15 NOW (Run), p. 2					
WEDNESDAY 7		8		9	
4:30 Graduate and Undergraduate Festival (Special), p. 12	6:00 NOW (Run), p. 2	4:30 Graduate and Undergraduate Festival (Special), p. 12	6:00 NOW (Run), p. 2	4:30 Graduate and Undergraduate Festival (Special), p. 12	6:00 BRIGHT DAYS AHEAD (Run), p. 2
6:00 NOW (Run), p. 2	8:00 NOW (Run), p. 2	6:00 NOW (Run), p. 2	8:00 NOW (Run), p. 2	6:00 BRIGHT DAYS AHEAD (Run), p. 2	8:00 AFTERNOON OF A FAUN (Run), p. 9
8:00 NOW (Run), p. 2					
10		11		12	
12:00 Shellie Fleming (Special), p. 15	1:00 AFTERNOON OF A FAUN (Run), p. 9	3:00 PIGSTY (Pasolini), p. 11	3:00 BRIGHT DAYS AHEAD (Run), p. 2	3:00 THE SARAGOSSA MANUSCRIPT (Polish), p. 4	3:15 NOW (Run), p. 2
3:00 BRIGHT DAYS AHEAD (Run), p. 2	5:00 SALÒ (Pasolini), p. 11	5:00 AFTERNOON OF A FAUN (Run), p. 9	7:45 AFTERNOON OF A FAUN (Run), p. 9	6:00 NOW (Run), p. 2	6:30 THE SARAGOSSA MANUSCRIPT (Polish), p. 4
7:45 BRIGHT DAYS AHEAD (Run), p. 2					8:00 NOW (Run), p. 2
13		14		15	
6:00 AFTERNOON OF A FAUN (Run), p. 9	6:30 THE KILL TEAM (HRW), p. 8★	6:00 ASHES AND DIAMONDS (Polish), p. 4	6:00 BRIGHT DAYS AHEAD (Run), p. 2	6:00 SALÒ (Pasolini), p. 11	6:00 AFTERNOON OF A FAUN (Run), p. 9
6:30 THE KILL TEAM (HRW), p. 8★	7:45 BRIGHT DAYS AHEAD (Run), p. 2	6:00 BRIGHT DAYS AHEAD (Run), p. 2	8:00 BRIGHT DAYS AHEAD (Run), p. 2	6:00 AFTERNOON OF A FAUN (Run), p. 9	8:00 BRIGHT DAYS AHEAD (Run), p. 2
7:45 BRIGHT DAYS AHEAD (Run), p. 2					
16		17		18	
6:00 THE WIND RISES (Run), p. 7	6:15 THE LUNCHBOX (Run), p. 13	6:00 THE WIND RISES (Run), p. 7	6:15 THE LUNCHBOX (Run), p. 13	3:00 A SHORT FILM ABOUT KILLING (Polish), p. 5	3:00 LE WEEK-END (Run), p. 13
6:15 THE LUNCHBOX (Run), p. 13	8:15 THE LUNCHBOX (Run), p. 13	6:15 THE LUNCHBOX (Run), p. 13	8:15 THE LUNCHBOX (Run), p. 13	3:00 LE WEEK-END (Run), p. 13	4:45 BLIND CHANCE (Polish), p. 5
8:30 LE WEEK-END (Run), p. 13		8:30 LE WEEK-END (Run), p. 13		4:45 BLIND CHANCE (Polish), p. 5	5:00 THE LUNCHBOX (Run), p. 13
19		20		21	
6:00 JE T'AIME, JE T'AIME (Special), p. 7	6:00 ILO ILO (Run), p. 16	6:00 THE LUNCHBOX (Run), p. 13	6:30 SEPIDEH (HRW), p. 8★	6:00 LE WEEK-END (Run), p. 13	6:00 THE LUNCHBOX (Run), p. 13
6:00 ILO ILO (Run), p. 16	7:45 THE WIND RISES (Run), p. 7	6:00 THE WIND RISES (Run), p. 7	8:00 LE WEEK-END (Run), p. 13	8:00 THE WIND RISES (Run), p. 7	8:00 LE WEEK-END (Run), p. 13
7:45 THE WIND RISES (Run), p. 7	8:00 ILO ILO (Run), p. 16	8:00 THE LUNCHBOX (Run), p. 13		8:00 LE WEEK-END (Run), p. 13	
22		23		24	
6:00 JE T'AIME, JE T'AIME (Special), p. 7	6:00 ILO ILO (Run), p. 16	6:00 THE LUNCHBOX (Run), p. 13	6:30 SEPIDEH (HRW), p. 8★	6:00 LE WEEK-END (Run), p. 13	6:00 THE LUNCHBOX (Run), p. 13
6:00 ILO ILO (Run), p. 16	7:45 THE WIND RISES (Run), p. 7	6:15 THE LUNCHBOX (Run), p. 13	8:00 LE WEEK-END (Run), p. 13	8:00 THE WIND RISES (Run), p. 7	8:00 LE WEEK-END (Run), p. 13
7:45 THE WIND RISES (Run), p. 7	8:00 ILO ILO (Run), p. 16	8:00 THE LUNCHBOX (Run), p. 13		8:00 LE WEEK-END (Run), p. 13	
25		26		27	
6:00 PHARAOH (Polish), p. 5	6:00 ILO ILO (Run), p. 16	6:00 THE WIND RISES (Run), p. 7	6:30 VALENTINE ROAD (HRW), p. 9★	6:00 ILO ILO (Run), p. 16	6:00 THE WIND RISES (Run), p. 7
6:00 ILO ILO (Run), p. 16	5:00 THE WIND RISES (Run), p. 7	5:45 EROICA (Polish), p. 6	7:30 QUEEN MARGOT (Run), p. 13	5:00 THE WIND RISES (Run), p. 7	5:45 EROICA (Polish), p. 6
5:00 THE WIND RISES (Run), p. 7	5:45 EROICA (Polish), p. 6	7:30 QUEEN MARGOT (Run), p. 13	7:30 THE WIND RISES (Run), p. 7	5:45 EROICA (Polish), p. 6	7:30 QUEEN MARGOT (Run), p. 13
28		29		30	
6:00 PHARAOH (Polish), p. 5	6:00 ILO ILO (Run), p. 16	6:00 THE WIND RISES (Run), p. 7	6:00 ILO ILO (Run), p. 16	6:00 PHARAOH (Polish), p. 5	6:00 ILO ILO (Run), p. 16
6:00 ILO ILO (Run), p. 16	8:00 THE WIND RISES (Run), p. 7	8:45 ILO ILO (Run), p. 16		6:00 ILO ILO (Run), p. 16	8:00 THE WIND RISES (Run), p. 7
8:00 THE WIND RISES (Run), p. 7				8:45 ILO ILO (Run), p. 16	
31		JUNE 1		2	
3:00 MANAKAMANA (Run), p. 11	3:15 JUST A SIGH (Run), p. 14	3:00 CAMOUFLAGE (Polish), p. 6	3:00 BLACK BOX (Run), p. 12★	6:00 THE CONSTANT FACTOR (Polish), p. 6	6:00 JUST A SIGH (Run), p. 14
3:15 JUST A SIGH (Run), p. 14	5:15 BLACK BOX (Run), p. 12★	3:00 BLACK BOX (Run), p. 12★	5:00 THE CONSTANT FACTOR (Polish), p. 6	6:00 MANAKAMANA (Run), p. 11	7:45 MANAKAMANA (Run), p. 11
5:15 BLACK BOX (Run), p. 12★	5:30 JUST A SIGH (Run), p. 14	5:00 THE CONSTANT FACTOR (Polish), p. 6	5:15 MANAKAMANA (Run), p. 11	7:45 MANAKAMANA (Run), p. 11	8:00 BLACK BOX (Run), p. 12★
5:30 JUST A SIGH (Run), p. 14	7:45 MANAKAMANA (Run), p. 11	5:15 MANAKAMANA (Run), p. 11		8:00 BLACK BOX (Run), p. 12★	
7:45 MANAKAMANA (Run), p. 11	8:00 BLACK BOX (Run), p. 12★				
3		4		5	
6:00 BLACK BOX (Run), p. 12★	6:30 THE SUPREME PRICE (HRW), p. 9★	6:00 BLACK BOX (Run), p. 12★	6:30 THE SUPREME PRICE (HRW), p. 9★	6:00 BLACK BOX (Run), p. 12★	6:30 THE SUPREME PRICE (HRW), p. 9★
6:00 BLACK BOX (Run), p. 12★	8:15 MANAKAMANA (Run), p. 11	6:00 CAMOUFLAGE (Polish), p. 6	6:00 JUST A SIGH (Run), p. 14	6:00 MANAKAMANA (Run), p. 11	6:00 JUST A SIGH (Run), p. 14
6:00 CAMOUFLAGE (Polish), p. 6	8:00 BLACK BOX (Run), p. 12★	6:00 JUST A SIGH (Run), p. 14	8:00 BLACK BOX (Run), p. 12★	6:00 JUST A SIGH (Run), p. 14	8:00 BLACK BOX (Run), p. 12★
6:00 JUST A SIGH (Run), p. 14	8:00 MANAKAMANA (Run), p. 11	8:00 BLACK BOX (Run), p. 12★		8:00 BLACK BOX (Run), p. 12★	

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★ indicates special guest appearance
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MARTIN SCORSESE PRESENTS MASTERPIECES OF POLISH CINEMA



From May 4 through July 3, the Gene Siskel Film Center hosts *Martin Scorsese Presents: Masterpieces of Polish Cinema*, a series of seventeen films from some of Poland's most accomplished and lauded filmmakers, spanning the period from 1957–1987.

In December 2011, filmmaker Martin Scorsese traveled to Poland to accept an honorary doctoral degree from The Polish National Film, Television, and Theatre School in Łódź. There, Mr. Scorsese met with digital restoration expert Jędrzej Sabliński, and the two men came up with the idea of a North American tour of a series of restored Polish cinema classics. Chosen by Mr. Scorsese from an extensive catalogue of digitally restored films, each film has been digitally re-mastered and brilliantly restored on newly subtitled DCPs. The program was created and organized by Mr. Scorsese's non-profit organization, The Film Foundation.

Martin Scorsese Presents: Masterpieces of Polish Cinema was organized by Propaganda Foundation, DI Factory, CRF and The Film Foundation. In cooperation with: Kino RP, Milestone Films, Tor, Zebra and Kadr. With the support of the Ministry of Culture and National Heritage of the Republic of Poland, the Polish Film Institute and the Polish National Audiovisual Institute.

THE SARAGOSSA MANUSCRIPT

(*REKOPIS ZNALEZIONY W SARAGOSSIE*)
1964, Wojciech J. Has, Poland, 184 min.
With Zbigniew Cybulski, Iga Cembrzyńska

Sunday, May 4, 3:00 pm
Monday, May 5, 6:30 pm

Poland's greatest cult film stars its greatest cult actor (Cybulski) as a Napoleonic officer who takes refuge in a Spanish inn. There he becomes entranced by a magical manuscript that draws him into a labyrinth of dreams-within-dreams and tales-within-tales, involving priests, sheiks, demons, Gypsies, and beautiful Arabian princesses. In Polish with English subtitles. DCP digital. *Note: There will be a ten-minute intermission.* (MR)



THE SARAGOSSA MANUSCRIPT, May 4, 5



ASHES AND DIAMONDS, May 11, 14

ASHES AND DIAMONDS

(*POPIOL I DIAMENT*)
1958, Andrzej Wajda, Poland, 104 min.
With Zbigniew Cybulski, Ewa Krzyżewska

Sunday, May 11, 3:00 pm
Wednesday, May 14, 6:00 pm

The film that put Polish cinema on the map, *ASHES* spoke for an entire generation that came of age amid the moral confusion of postwar Soviet domination. On the final day of WWII, Maciek (Cybulski), a cynical hipster and undercover Resistance fighter, is given one final assignment: to assassinate a newly appointed Communist official. In Polish with English subtitles. DCP digital. (BS)

SUNDAY DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first Polish film on any Sunday in May or June, and get a ticket for the second Polish film that day at the discounted rate with proof of your original full-price purchase: General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second film only.)

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JUMP, May 11, 12



A SHORT FILM ABOUT KILLING, May 18, 19



BLIND CHANCE, May 18, 22



PHARAOH, May 25, 29

JUMP

(SALTO)
1965, Tadeusz Konwicki, Poland, 105 min.
With Zbigniew Cybulski, Marta Lipinska

Sunday, May 11, 5:00 pm
Monday, May 12, 7:45 pm

JUMP is a tantalizing existential mystery that hops nimbly between allegory and black comedy. It begins with the hero (Cybulski) jumping off a moving train and making his way to a small town where he lived during the war. Or did he? Is his character an imposter, a fugitive, a prophet, an avenger, a ghost, or just an ordinary schmuck? In Polish with English subtitles. DCP digital. (MR)

A SHORT FILM ABOUT KILLING

(KROTKI FILM O ZABIJANIU)
1987, Krzysztof Kieslowski, Poland, 85 min.
With Miroslaw Baka, Krzysztof Globisz

Sunday, May 18, 3:00 pm
Monday, May 19, 6:00 pm

A film admired by both Stanley Kubrick and Martin Scorsese, A SHORT FILM ABOUT KILLING fastens a moral Gordian knot tight around three characters linked by murder: a shiftless teenager looking for trouble, a hard-boiled cabdriver, and a young lawyer just out of school. In Polish with English subtitles. DCP digital. (BS)

BLIND CHANCE

(PRZYPADEK)
1987, Krzysztof Kieslowski, Poland, 122 min.
With Boguslaw Linda, Tadeusz Lomnicki

Sunday, May 18, 4:45 pm
Thursday, May 22, 6:00 pm

The arbitrary nature of fate, one of Kieslowski's favorite themes, drives three alternative versions of a man's life. Each episode begins with medical student Witek (Linda, Poland's top male star) running for a train to Warsaw, which he either 1) catches; 2) misses because he's stopped by a security guard; or 3) misses but meets a girl. In Polish with English subtitles. DCP digital. (BS)

PHARAOH

(FARAON)
1965, Jerzy Kawalerowicz, Poland, 151 min.
With Jerzy Zelnik, Piotr Pawlowski

Sunday, May 25, 3:00 pm
Thursday, May 29, 6:00 pm

Long available only in dubbed, truncated, and color-faded versions, this sophisticated, visually stunning epic has been restored to its full glory. Rameses, son of the current pharaoh, tries to break the priesthood's stranglehold upon the kingdom but is undermined by bankers, a seductive priestess, palace intrigue, and his own weaknesses. In Polish with English subtitles. DCP digital. (MR)

"Masterpieces of Polish Cinema" continues on next page

MARTIN SCORSESE PRESENTS MASTERPIECES OF POLISH CINEMA

CONTINUED

EROICA

1957, Andrzej Munk, Poland, 85 min.
With Edward Dziewonski, Józef Nowak

Sunday, May 25, 5:45 pm
Wednesday, May 28, 8:00 pm

Directed by one of Polish cinema's foremost satirists, EROICA's two contrasting episodes are united by their irreverent attitude toward the Warsaw Uprising of 1944. The first follows a cynical hedonist who becomes caught up in the resistance; the second is set in a prison camp where demoralized POWs cling to a dubious legend of heroism. In Polish with English subtitles. DCP digital. (MR)



EROICA, May 25, 28

CAMOUFLAGE

(BARWY OCHRONNE)
1976, Krzysztof Zanussi, Poland, 100 min.
With Piotr Garlicki, Zbigniew Zapasiewicz

Sunday, June 1, 3:00 pm
Wednesday, June 4, 6:00 pm

With a background in physics, Zanussi brought a uniquely observant and analytical sensibility to Polish cinema. Set at a linguistics seminar, this dark comedy centers on Jarek, an idealistic junior faculty member, and Jakub, a Machiavellian professor who attaches himself to the younger man—perhaps to mentor him, perhaps to destroy him. In Polish with English subtitles. DCP digital. (MR)



CAMOUFLAGE, June 1, 4

THE CONSTANT FACTOR

(CONSTANS)
1980, Krzysztof Zanussi, Poland, 90 min.
With Tadeusz Bradecki, Zofia Mrozowska

Sunday, June 1, 5:00 pm
Monday, June 2, 6:00 pm

Winner of the Jury Prize at Cannes, this uncompromising critique of idealism centers on a young electrician who yearns for the purity of mathematics and the remote Himalayan peaks where his father, a noted mountain-climber, died. Instead, he finds himself coming unstuck in a world filled with petty corruption, confusion, disease, and injustice. In Polish with English subtitles. DCP digital. (MR)



THE CONSTANT FACTOR, June 1, 2

Upcoming films in Martin Scorsese Presents: Masterpieces of Polish Cinema:

[Note: Weekday
playdates are tentative;
please check the
June Gazette for
confirmation.]

June 8 and 9
**INNOCENT
SORCERERS**
1960, Andrzej Wajda, 87 min.

June 8 and 11
THE WEDDING
1960, Andrzej Wajda, 107 min.

June 15 and 16
NIGHT TRAIN
1959, Jerzy Kawalerowicz,
98 min.

June 15 and 18
**MOTHER JOAN
OF THE ANGELS**
1960, Jerzy Kawalerowicz,
110 min.

June 22 and 23
**THE
ILLUMINATION**
1972, Krzysztof Zanussi, 92
min.

June 22 and 25
**TO KILL THIS
LOVE**
1972, Janusz Morgenstern,
96 min.

June 29 and 30
**THE LAST DAY
OF SUMMER**
1958, Tadeusz Konwicki, 61
min.

June 29 and July 2
MAN OF IRON
1981, Andrzej Wajda, 153 min.

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Filmmakers in person!

Kartemquin Spring Showcase

2014/2015, Various directors, USA, 120 min.

Friday, May 2, 8:30 pm

Enjoy exclusive previews of four upcoming projects from documentary powerhouse Kartemquin Films, and give your feedback directly to the filmmakers in the theater and at a post-screening reception. Featured films: *GENERATION FOOD* by Steve James; *IN THE GAME* by Maria Finitzo; *RAISING BERTIE* by Margaret Byrne; and *HARD EARNED* by Maggie Bowman. Various formats.

Directors Steve James, Xan Aranda, Maria Finitzo, Margaret Byrne, and Maggie Bowman will be present for audience discussion. A reception for ticket holders follows.



New 35mm print!

JE T'AIME, JE T'AIME

1968, Alain Resnais, France, 91 min.

With Claude Rich, Olga Georges-Picot

Friday, May 23, 6:00 pm

Monday, May 26, 6:00 pm

"A magnificent film."—Manohla Dargis, *The New York Times*

In Resnais's haunting, brilliantly edited sci-fi drama, a suicidal writer volunteers for a high-risk time-travel experiment. When the apparatus malfunctions, he is sent tumbling through the maze of his memories. In French with English subtitles. 35mm. A Film Desk/Bleeding Light Film Group Release. (MR)

THE WIND RISES

2013, Hayao Miyazaki, Japan, 126 min.

"Hauntingly beautiful."
—Scott Foundas, *Variety*

"If this is indeed Miyazaki's farewell, it's a fine one."
—Michael Phillips, *Chicago Tribune*

Studio Ghibli's animation wizard Hayao Miyazaki (*SPIRITED AWAY*) has declared *THE WIND RISES* his final film. This breathtaking historical drama soars on the wings of his imagination as Jiro, a Japanese boy obsessed with airplanes, grows up to design them, even as they become the machines of war. Jiro's dreams and loves are interwoven with cataclysmic events (including the 1923 Kanto earthquake) and the most startling and inspiring images of flight that Miyazaki has yet produced. In **English** with voices by Joseph Gordon-Levitt, Emily Blunt, and Stanley Tucci. Also, in **Japanese** with English subtitles at selected shows [*]. DCP digital. (BS)

TWO-WEEK RUN!

May 16—22
Fri. at 6:00 pm;
Sat. at 3:00 pm and 7:30 pm [*];
Mon. at 7:45 pm; Wed. at 8:00 pm [*];
Thu. at 6:00 pm [*]

May 23—29
Fri. at 7:45 pm [*];
Sat. at 3:00 pm and 7:30 pm [*];
Sun. at 5:00 pm and 7:30 pm [*];
Mon. at 3:15 pm; Tue. at 6:00 pm;
Thu. at 8:00 pm [*]

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FILM FESTIVAL

On consecutive Tuesdays from May 13 through June 10, the Gene Siskel Film Center collaborates with Human Rights Watch to present the 2014 *Human Rights Watch Film Festival*. Through the eyes of committed and courageous filmmakers the festival showcases the heroic stories of activists and survivors from all over the world facing human rights issues. The featured works put a human face on threats to individual freedom and dignity, and celebrate the power of the human spirit and will to prevail.

Discussion with filmmakers is a key component of this year's festival. Confirmed guest appearances are noted with film descriptions. Check www.siskelfilmcenter.org for updates.

—Human Rights Watch

Chicago premiere!

Eric Montalvo in person!

THE KILL TEAM

2013, Dan Krauss, USA, 79 min.

Tuesday, May 13, 6:30 pm

In 2010, a rogue crew of U.S. troops in Afghanistan slaughtered innocent civilians for sport and kept grisly trophies of their atrocities. This starkly unnerving documentary focuses on the complex moral issues surrounding 20-year-old whistleblower Adam Winfield, who was himself put on trial for war crimes after exposing the activities of his fellow soldiers. DCP digital. (BS)

Defense attorney Eric Montalvo, featured in the film, and Andrea Prasow, Senior National Security Counsel and Advocate for Human Rights Watch, will be present for audience discussion.

Chicago premiere!

Faraz Sanei in person!

SEPIDEH

2013, Berit Madsen, Denmark/Norway, 90 min.

Tuesday, May 20, 6:30 pm

A young woman's right to self-determination meets challenges in Iran's conservative male-oriented culture in this Sundance Festival favorite. When an Iranian teenager follows her passion for astronomy, she provokes a host of conflicting reactions within her strict religious family, her school, and her community. In Persian and English with English subtitles. DCP digital. (BS)

Faraz Sanei, Iran researcher for Human Rights Watch, will be present for audience discussion.



THE KILL TEAM, May 13



SEPIDEH, May 20



VALENTINE ROAD, May 27

Chicago premiere!

Marta Cunningham in person!

VALENTINE ROAD

2013, Marta Cunningham, USA, 89 min.

Tuesday, May 27, 6:30 pm

In 2008, a California eighth-grader shot a fellow student point blank in the back of the head, setting off a press firestorm in which white supremacy and homosexuality were central issues. Director Cunningham powerfully probes the depths of the tragedy and its aftermath, revealing the shockingly divided attitudes toward the crime in the boys' school and community. DCP digital. (BS)

Director Marta Cunningham and Elizabeth Calvin, Senior Advocate for Human Rights Watch's Children's Rights Division, will be present for audience discussion.



RETURN TO HOMS, June 10

Chicago premiere!

Sarah Leah Whitson in person!

RETURN TO HOMS

2013, Talal Derki, Syria/Germany, 87 min.

Tuesday, June 10, 6:30 pm

The resistance to Syria's Bashar al-Assad becomes horrifyingly visceral in this tale of two insurgents: cameraman Ossama and soccer star "Basset." The ragged look of the video footage underlines the imminent danger as the movement evolves from the giddy optimism to grim reality. *Note: Contains brutal violence and graphic content.* In Arabic with English subtitles. DCP digital. (BS)

Sarah Leah Whitson, Director of the Middle East and North Africa Division for Human Rights Watch, will be present for audience discussion.

Chicago premiere!

Joanna Lipper in person!

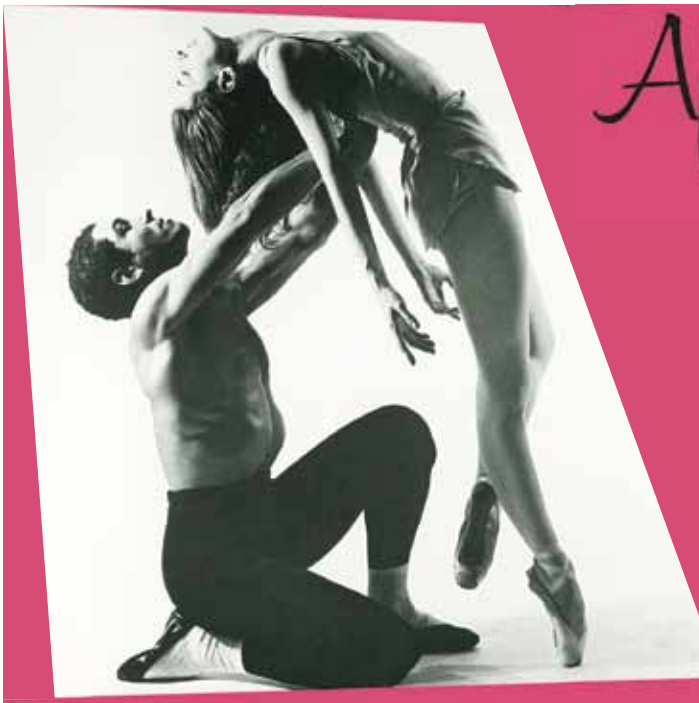
THE SUPREME PRICE

2014, Joanna Lipper, USA, 75 min.

Tuesday, June 3, 6:30 pm

This tense saga tells the inside story of an epic battle for human rights in one of Africa's most unstable nations. Director Lipper charts the perilous evolution of the pro-democracy movement in Nigeria, focusing on activist Hafsat Abiola, who returns to her embattled home to take up the cause of her martyred parents in the fight for democracy and women's rights. DCP digital. (BS)

Director Joanna Lipper will be present for audience discussion.



Afternoon of a Faun

Tanaquil Le Clercq

2013, Nancy Buirski, USA, 91 min.

"Strangely haunting, and often heartbreaking."—Hedy Weiss, *Chicago Sun-Times*

In 1956, prima ballerina Tanaquil Le Clercq was at the peak of her career. Choreographer Jerome Robbins adored her; George Balanchine married her. Then Le Clercq contracted polio. She was never to walk or dance again, but she recreated herself as an author and teacher. This memorable chronicle of an extraordinary life includes rare performance footage of her major roles, as well as interviews that include her former dance partner Jacques d'Amboise. DCP digital. (BS)

May 9—15

Fri. and Wed. at 8:00 pm;
Sat. at 1:00 pm, 5:00 pm, and 7:45 pm;
Sun. at 3:00 pm;
Mon. and Tue. at 6:00 pm;
Thu. at 6:00 pm and 8:00 pm

Pier Paolo Pasolini:

The Eyes of a Poet

From April 5 through May 15, the Gene Siskel Film Center, in partnership with Luce Cinecittà, Rome; Fondo Pier Paolo Pasolini/Cineteca di Bologna; and the Italian Cultural Institute of Chicago, presents *Pier Paolo Pasolini: The Eyes of a Poet*, a 12-film series commemorating the Italian poet, novelist, political thinker, and film director whose life was cut short by a violent death in 1975. Most of the films are not in distribution in the U.S., and all are being screened in new 35mm prints.

Deliberately provocative, often controversial, Pasolini's innovative work was informed by his Marxist philosophy, mystical spirituality, and compassion for the plight of working-class people. Pasolini's commitment to proletarian themes, combined with an unrelenting rejection of middle-class values, was expressed through films drawn from very diverse sources, including Greek drama, the Bible, medieval literature, Arabian folk tales, and contemporary political issues.

The "Trilogy of Life," consisting of *THE DECAMERON*, *THE CANTERBURY TALES*, and *THE ARABIAN NIGHTS*, demonstrated Pasolini's exploration of social and moral codes through bawdy and sometimes violent tales. The series concludes with the last feature Pasolini completed before his death, *SALÒ OR THE 120 DAYS OF SODOM*, in which the filmmaker began a harsh and startling reexamination of many of the themes of his earlier career.

Co-produced by the Gene Siskel Film Center; Luce Cinecittà, Rome; and Fondo Pier Paolo Pasolini/Cineteca di Bologna.

Pier Paolo Pasolini: *The Eyes of a Poet* is organized by the Gene Siskel Film Center; and by Camilla Cormanni and Paola Ruggiero, Luce Cinecittà; with Roberto Chiesi, Fondo Pier Paolo Pasolini/Cineteca di Bologna. Presented in association with the Ministry of Culture of Italy. Special thanks to Silvio Marchetti and Andrea Raos, the Italian Cultural Institute of Chicago.

All copies in 35mm in Italian with English subtitles realized by Luce Cinecittà, unless otherwise noted.

—Barbara Scharres



ARABIAN NIGHTS, May 2, 3

ARABIAN NIGHTS

(IL FIORE DELLE MILLE E UNA NOTTE)
1974, Pier Paolo Pasolini, Italy, 129 min.
With Ninetto Davoli, Tessa Bouche

Friday, May 2, 6:00 pm
Saturday, May 3, 3:00 pm

The final entry in Pasolini's "Trilogy of Life" is a playful, inventively structured adaptation of the Arabic anthology. The film interweaves ten tales, linking them through the framing story of a free-spirited slave girl who chooses a new master, gets kidnapped, disguises herself as a man, and becomes a king. In Italian with English subtitles. 35mm. *Note: Adult content may offend some viewers.* (MR)

LOVE MEETINGS

(COMIZI D'AMORE)
1964, Pier Paolo Pasolini, Italy, 90 min.
With Pier Paolo Pasolini

Saturday, May 3, 5:30 pm

In this fascinating cinéma-vérité experiment, Pasolini sets out across Italy to question people about their attitudes toward sex and love. The answers are strongly inflected by class, region, and gender, but on the whole Pasolini discovers that the country remains sexually backward—a situation that the director's own films would do much to address. In Italian with English subtitles. 35mm. (MR)



Associazione
"Fondo Pier Paolo Pasolini"
Bologna



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Ministero per
i Beni e le
Attività Culturali



Italian Cultural Institute
Chicago

PASOLINI DOUBLE-BILL DISCOUNT!

Buy a ticket at our regular prices for the first Pasolini film on either May 3 or May 10, and get a ticket for the second Pasolini film that day at the discounted rate with proof of your original full-price purchase: General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second film only.)

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PIGSTY, May 10

PIGSTY

(PORCILE)

1969, Pier Paolo Pasolini, Italy, 98 min.

With Pierre Clémenti, Jean-Pierre Léaud

Saturday, May 10, 3:00 pm

Two mirroring stories revolve around the theme of consuming and being consumed. One is set in modern-day Germany, where Julian (Léaud), son of a former Nazi, prefers the charms of pigs to those of his fiancée. The second is set in a nameless desert during the Middle Ages, where a starving man (Clémenti) eats everything in his path. In Italian with English subtitles. 35mm. (BS)



SALÒ, OR THE 120 DAYS OF SODOM, May 10, 15

SALÒ, OR THE 120 DAYS OF SODOM

(SALO O LE 120 GIORNATE DI SODOMA)

1975, Pier Paolo Pasolini, Italy, 114 min.

With Paolo Bonacelli, Giorgio Cataldi

Saturday, May 10, 5:00 pm

Thursday, May 15, 6:00 pm

One of the most controversial films ever made, Pasolini's adaptation of Sade is set in the Nazi puppet-state of Salò, where the fascist elite select sixteen young men and women to become their sex slaves in a graphic and morally illustrative tale of lost humanity and the corrupting nature of power. *Note: Adult content may offend some viewers.* In Italian with English subtitles. 35mm. (BS)



"A knockout."
—Manohla Dargis, *The New York Times*

"Stunning...the must-see cinematic experience of the year." —Eric Kohn, *Indiewire*.

2013, Stephanie Spray and Pacho Velez, Nepal/USA, 118 min.

May 30—June 5

Fri. and Thu. at 6:00 pm and 8:15 pm;

Sat. at 3:00 pm and 7:45 pm;

Sun. at 5:15 pm;

Mon. at 7:45 pm;

Tue. at 8:15 pm;

Wed. at 8:00 pm

Mesmerizing from start to finish, this new documentary from the producers of *LEVIATHAN* is destined to become an instant cult classic. A cable car swoops and soars through a remote region of Nepal, carrying worshipers and tourists alike to the ancient Hindu shrine of the goddess Manakamana. Part entrancing visual meditation, part ethnographic marvel, the film is a cycle of repeat ten-minute journeys with new passengers, each set of pilgrims adding their humor, awe or silence to the great panorama of life and landscape spread out beneath them. In Nepali and English with English subtitles. DCP digital. (BS)

GENE SISKEL FILM CENTER ANNUAL GALA

A Candid Conversation with Morgan Freeman

June 7, 2014

Tickets start
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FREE ADMISSION!

School of the Art Institute of Chicago Graduate and Undergraduate Film, Video, New Media, Animation, and Sound Festival

Wednesday, May 7, 4:30 pm-10:00 pm

Thursday, May 8, 4:30 pm-10:00 pm

Friday, May 9, 4:30 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. Program details and full schedule will be available at the box office.



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

FIRST CHICAGO RUN! STEPHEN CONE IN PERSON!

BLACK BOX

"Cone once again captures the quietly awkward moments of floundering young adults." —Nina Metz, *Chicago Tribune*

2013, Stephen Cone, USA, 84 min.

With Josephine Decker, Austin Pendleton

May 30—June 5

Fri. at 8:15 pm;

Sat. at 5:15 pm
and 8:00 pm;

Sun. at 3:00 pm;

Mon. at 8:00 pm;

Tue. and Thu.
at 6:00 pm;

Wed. at 8:00 pm

Returning to coming-of-age territory following his award-winning *THE WISE KIDS*, Chicago director Cone brings a haunted twist to this drama set in the on- and offstage world of a college theater production. A grad student elects to adapt a young-adult Gothic novel

rife with sadism, child abuse, and a harrowing exorcism for her directorial debut. The surprise arrival of the novel's deeply withdrawn author (Pendleton) reshuffles the psychic deck, unwittingly opening a Pandora's Box of sexual temptations, fears, and suppressed memories

among the inexperienced cast. DCP digital. (BS)

Director Stephen Cone and selected cast and crew members will be present for audience discussion at all screenings.

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LE WEEK-END

2013, Roger Michell, UK/France, 93 min.
With Jim Broadbent, Lindsay Duncan

"This late adulthood lark is a treat."—Bill Stamets, *Chicago Sun-Times*

Nick and Meg, a graying couple in a rut, take an anniversary jaunt to Paris. Their hotel is a dump, but disaster breeds daring as they max out their credit cards, dine self-indulgently, and get kinky in the bedroom. Will this shake-up save their marriage, or deliver the coup de grâce? Writer Hanif Kureishi (*MY BEAUTIFUL LAUNDRETTE*) fills the script with sharp dialogue, and d.p. Nathalie Durand (*GIRLS CAN'T SWIM*) makes Paris look lovely in a fresh way. In English. DCP digital. (MR)

May 16—22

Fri. and Thu. at 8:30 pm;
Sat. at 5:30 pm and 7:45 pm;
Sun. at 3:00 pm;
Mon. at 6:00 pm;
Tue. at 8:00 pm;
Wed. at 6:00 pm and 8:00 pm

THE LUNCHBOX

(DABBA); 2013, Ritesh Batra, India/France/Germany/USA, 104 min.
With Irrfan Khan, Nimrat Kaur

"Witty and perceptive."—Mary Houlihan, *Chicago Sun-Times*

In this crowd-pleasing romantic comedy set in bustling Mumbai, a neglected young wife (the radiant Kaur) prepares a succulent lunch as a way to her husband's cold heart, but her offering is misdelivered to a widowed paper-pusher (Khan of *LIFE OF PI*). Further food deliveries facilitate a correspondence between two lonely souls who connect without ever having met...but will they take the next step? In Hindi and English with English subtitles. DCP digital. (MR)

May 16—22

Fri. at 6:15 pm and 8:15 pm;
Sat. at 3:15 pm and 5:15 pm;
Sun. at 5:00 pm;
Mon. at 8:00 pm;
Tue. at 6:00 pm;
Wed. at 6:00 pm;
Thu. at 8:30 pm



NEW 4K RESTORATION!

Queen Margot

(LA REINE MARGOT)
1994, Patrice Chereau, France, 159 min.
With Isabelle Adjani, Daniel Auteuil

"A fast-moving and savagely ironic yarn."—Geoff Andrew, *Time Out London*

Combining operatic gusto with grimy, gory realism, *QUEEN MARGOT* gives Adjani a plum role as the sexually voracious Marguerite de Valois (*aka* Margot), trapped in a passionless marriage of political convenience. Her romantic escapades are played off the Catholic-Protestant conflicts of 17th-century France, which trigger the infamous St. Bartholomew's Day Massacre. New 4K digital restoration of the director's cut. In French with English subtitles. DCP digital. (MR)

May 24—28

Sat. at 3:00 pm and 7:30 pm;
Sun. at 7:30 pm;
Mon. at 3:00 pm;
Wed. at 6:30 pm



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THE AMERICAN NEW WAVE

Lecturer: Bruce Jenkins

We conclude our series of fourteen programs entitled *The American New Wave*, with weekly Tuesday lecture/discussions by Bruce Jenkins, professor at the School of the Art Institute of Chicago. The series is presented in cooperation with the School of the Art Institute of Chicago's Department of Art History, Theory, and Criticism. Admission to all *American New Wave* programs is \$5 for Film Center members; usual admission prices apply for non-members.

Watch for our next series, *The Unquiet American: Transgressive Comedies from the U.S.*, beginning August 29, with weekly Tuesday lectures by Jonathan Rosenbaum, internationally renowned film critic and author of numerous books including *Goodbye Cinema, Hello Cinephilia*.



VARIETY

1983, Bette Gordon, USA, 97 min.
With Sandy McLeod, Richard Davidson

Saturday, May 3, 5:15 pm
Tuesday, May 6, 6:00 pm

A pioneering post-feminist indie, *VARIETY* is a product of the 1980s New York downtown movement. With a screenplay by punk-lit luminary Kathy Acker, it tells the story of Christine (McLeod), a recent NYC arrival who takes a job as ticket-seller at a porn theater and becomes drawn to its sleazy milieu. 35mm. (MR)



FIRST CHICAGO RUN!

Just a Sigh

(LE TEMPS DE L'AVENTURE)
2013, Jerome Bonnell, France, 105 min.
With Emmanuelle Devos, Gabriel Byrne

"Beautifully acted...intimate and persuasive."—Stephen Holden, *The New York Times*

Two strangers lock eyes across the aisle of a Paris-bound train. He (Byrne) is a darkly brooding Englishman; she (Devos) is a flat-broke French actress on a day's hiatus from the run of a show. The line between running-from and running-to becomes blurred in the course of a day of missed chances and chance encounters that holds the promise of passion and maybe something more in the anonymity of a hotel room. In French and English with English subtitles. DCP digital. (BS)

May 30—June 5

Fri., Mon. and Wed. at 6:00 pm;
Sat. at 3:15 pm and 5:30 pm;
Thu. at 8:15 pm

CONTINUING MAY

Chicago premiere!

HATESHIP LOVESHIP

2013, Liza Johnson, USA, 101 min.
With Kristen Wiig, Guy Pearce

Dramedy based on a short story by Alice Munro. DCP digital.

April 18—24

Fri., Tue. and Thu. at 6:00 pm; Sat. at 4:45 pm and 8:30 pm; Sun. at 3:00 pm; Mon. and Wed. at 8:00 pm

April 25—May 1

Fri., Tue. and Thu. at 6:00 pm; Sat. at 5:15 pm and 8:00 pm; Sun. at 3:00 pm; Mon. and Wed. at 8:00 pm

OTHELLO

1952, Orson Welles, Morocco, 93 min.
With Orson Welles, Micheál MacLiammóir

Imaginative, highly visualized adaptation of the Shakespeare

tragedy. New 2K DCP digital edition.

April 25—May 1

Fri. and Tue. at 8:00 pm; Sat. at 3:15 pm and 8:00 pm; Sun. at 5:00 pm; Mon. and Wed. at 6:00 pm; Thu. at 6:00 pm and 8:00 pm

Chicago Palestine Film Festival
Suha Araj in person!

PALESTINE STEREO

2013, Rashid Masharawi, Palestine/Tunisia/
France, 90 min.
With Mahmud Abu-Jazi, Salah Hannoun

Thursday, May 1, 8:00 pm

A West Bank wedding singer needs cash to emigrate. In Arabic with English subtitles. HDCAM video. Preceded by *THE CUP READER* by Suha Araj (2013, Palestine, 12 min.). In Arabic, Hebrew, and English with English subtitles. DCP digital.



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FREE ADMISSION!

**She looked for herself in
the memory of the picture:**

The Films of Shellie Fleming

1989-1999, Shellie Fleming, USA, ca. 110 min.

Saturday, May 10, 12:00 pm

Fiercely intelligent, generous, and caring, filmmaker and artist Shellie Fleming passed away in December. Organized by SAIC's Department of Film, Video, New Media, and Animation in celebration of Fleming's life and influence, this program gathers together four of her best-known films, including the incomparable LIFE/EXPECTANCY (1999). 16mm. (Amy Beste)

A reception for attendees follows the screening.

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- 1) Purchase online at www.siskefilmcenter.org (click on "Membership")
- 2) Visit the box office during theater hours, 5:00-8:30 pm, Monday-Friday; 2:00-8:30 pm, Saturday; 2:00-5:30 pm, Sunday.
- 3) Visit our main office 9:00 am-5:00 pm, Monday-Friday.
- 4) Call 312-846-2600 during business hours, 9:00 am-5:00 pm, Monday-Friday.

All memberships last for one year from date of purchase. A Senior Citizen (65 years or older) or Art Institute of Chicago member discount of \$5. Double discounts do not apply. Proof of discount status required.

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- 3) Sign up through our Web site, www.siskefilmcenter.org.

Please note: The Gene Siskel Film Center does not sell or share its email list with other organizations; its sole purpose is to inform Film Center patrons.

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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. For more information, call the CTA at 312-836-7000.

Tickets:

\$11 General Admission; \$7 Students; \$6 Members. Go to our website for on-line ticket purchasing information.

CHICAGO PREMIERE!

ILO ILO

2013, Anthony Chen, Singapore, 99 min.
With Koh Jia Ler, Angeli Bayani

Winner of the Camera d'Or at Cannes, the prestigious prize for best first feature, ILO ILO unfolds a bittersweet story with a sly sense of humor. A Singaporean couple clinging precariously to middle-class status hires Terry, a Filipina maid, as live-in nanny for their 10-year-old hell-raiser son. Facing down snootiness, duplicity, and bullying within the family's comically askew dynamic, Terry stealthily manages to anchor a place in one naughty boy's heart. In Mandarin, Tagalog, English, and Hokkien with English subtitles. DCP digital. (BS)

May 23—29

Fri. at 6:00 pm and 8:00 pm; Sat. at 5:30 pm;
Sun. at 3:00 pm; Mon. at 5:45 pm; Tue. at 8:30 pm;
Wed. at 6:00 pm; Thu. at 6:00 pm and 8:45 pm

“Exquisite.”

—Joshua Rothkop, *Time Out New York*

“Wonderful...an acutely perceptive examination of middle-class life.”

—Stephen Holden, *The New York Times*

