IN THIS ISSUE:
The Chicago Palestine Film Festival (pg 6-8) and Doc10 (pg 10) return to the Film Center

The Asian American Showcase celebrates 26 years (pg 14-15)

Our Daddy Issues series highlights the best (and worst) on-screen patriarchs (pg 18-19)
Spring at the Film Center has a special energy. In addition to us cracking open the windows on State Street (we don’t even mind the honking when that sweet, flowering breeze drifts through), the season brings with it a burst of curatorial partnerships. As we all emerge from hibernation and shake off the winter blues, we join forces with our art and cinema colleagues in arms to celebrate the inherent enthusiasm of spring, and to—finally—not have to worry about leaving our winter hat or an errant mitten behind in our cinema seat. This May and June, we are yielding the screens at the Film Center to a number of friends, including the Chicago Palestine Film Festival, the Doc10 festival, and the Asian American Showcase.

In arts and culture news, there is regular pontificating about “saving cinema.” Will it be the next big blockbuster? The emergence of a new streaming channel? These editorials need only to look to their local arthouse cinemas, where curators are enthusiastically working with one another and bringing audiences from diverse backgrounds and tastes to watch films as one moviegoing community. Cinematic spring has sprung at the Film Center!

Rebecca Fons, Director of Programming
NEW RELEASES & RESTORATIONS
Opening dates subject to change; additional titles may be added. siskelfilmcenter.org

OPENS MAY 5
R.M.N.
2023, dir. Cristian Mungiu, Romania, France, Belgium, Sweden, 125 min. In English and Romanian, Hungarian, German, French, and Sinhala with English subtitles / Format: Digital
At Christmastime, Matthias returns to his small hometown in Transylvania to reconnect with his family and his ex, Csilla. Things are uneasy when he arrives. At home, his son has gone mute after a traumatic incident, and his father’s health is deteriorating; in the community, anger and xenophobia are simmering after Csilla hires a group of migrant workers at the bakery she manages. Mungiu (4 MONTHS, 3 WEEKS, 2 DAYS) returns with this potent and stunning portrait of racism and resentment in a small town. Film Center exclusive.

OPENS MAY 12
STILL: A MICHAEL J. FOX MOVIE
2023, dir. Davis Guggenheim, USA, 95 min. In English / Format: Digital
Michael J. Fox was a small-in-stature, unknown Canadian teenager who chased roles for years before landing the part of Alex P. Keaton on the sitcom Family Ties and then Marty McFly in the BACK TO THE FUTURE trilogy. His fame was on the rise when, at age 29, he was diagnosed with Parkinson’s disease. In this captivating and candid portrait, Guggenheim (AN INCONVENIENT TRUTH) intimately chronicles Fox’s life—from his early stardom to his optimistic approach to an incurable disease. Film Center exclusive.

OPENS MAY 12
DE HUMANI CORPORIS FABRICA
2023, dirs. Verena Paravel, Lucien Castaing-Taylor, France, Switzerland, USA, 115 min. In French with English subtitles / Format: Digital
In their 2012 film LEVIATHAN, Paravel and Castaing-Taylor took a deep dive into the American fishing industry. Here, they set their sights on the human body with a probing and unflinching examination of modern surgery. As doctors dissect and operate, the landscape of our organs and bones becomes profoundly cinematic. As we sit, breathing air with our lungs and watching with our eyes, DE HUMANI tells an inescapable truth: we are all merely flesh and bone. Content consideration: this film contains graphic surgical footage. Film Center exclusive.

OPENS MAY 19
THE EIGHT MOUNTAINS (LE OTTO MONTAGNE)
2022, dirs. Felix van Groeningen, Charlotte Vandermeersch Italy, Belgium, France, 147 min. In English and Italian and Nepali with English subtitles / Format: Digital
In this lush, emotionally intelligent adaptation of Paolo Cognetti’s prize-winning novel, 13-year-old Pietro spends his summers in the village of Grana, where he becomes fast friends with local boy Bruno. The two reunite each summer, reconnecting again as men when Pietro’s father dies, leaving him a plot of land high on a Grana mountainside. Winner of the Jury Prize at the Cannes Film Festival, THE EIGHT MOUNTAINS is a deeply affecting ode to friendship and an epic exploration of masculinity, obligation, and our connection to the natural world. Film Center exclusive.

OPENS MAY 19
MONICA
2023, dir. Andrea Pallaoro, USA, Italy, 106 min. In English / Format: Digital
Monica (Trace Lysette, in a revelatory performance) returns to her Midwest hometown to take care of her dying mother, Eugenia (Patricia Clarkson), who rejected her decades earlier. Because of time and Monica’s transition, she is unrecognizable to Eugenia. With a gentle, naturalistic lens, Pallaoro (MEDEAS) packs an emotional wallop as she explores themes of identity and forgiveness, delving into Monica’s courageous journey to connect with the family that abandoned her, and the determination required for her to live honestly and fully. Film Center exclusive.

OPENS MAY 26
32 SOUNDS
2022, dir. Sam Green, USA, 95 min. In English / Format: Digital
In this immersive sonic journey, Green (THE WEATHER UNDERGROUND) meditates on the elemental phenomenon of sound, weaving together 32 specific sounds—including a cat’s purr, a boat’s horn, and an insect’s buzz—to explore how what we hear can trigger our emotions, recall lost memories, and profoundly shape our perception of the world around us. With original music by JD Samson of Le Tigre, 32 SOUNDS invites you to forever alter the way you listen—and to experience a film like you’ve never heard before. Film Center exclusive.

OPENS JUNE 2
FALCON LAKE
2023, dir. Charlotte Le Bon, Canada, France, 100 min. In English and French with English subtitles / Format: Digital
In Le Bon’s quiet and eerie directorial debut, based on Bastien Vivès’s graphic novel Une sœur, 13-year-old Bastien and his family travel to rural Quebec to stay with friends in their lakeside cabin. Bastien is quickly beguiled by their hosts’ mysterious 16-year-old daughter Chloé, and the two form a bond, spending lazy days together, going to parties and telling ghost stories. Le Bon assuredly bends coming-of-age genre conventions, finely crafting a moody love story with a rich, gothic ambience. Film Center exclusive.
OPENS JUNE 2
TWILIGHT (SZÜRÜLET)
In Hungarian with English subtitles / Format: 4K digital restoration

After discovering the murdered body of a girl deep in a mountainous forest, a hardened detective pushes himself to obsessive ends in his quest to catch the killer. A much-admired but long-unavailable masterpiece by influential Hungarian auteur and regular Béla Tarr collaborator György Fehér, TWILIGHT is at once an existential murder mystery and an expansive meditation on time and space. Stunningly lensed in cascading grays and muted blacks by cinematographer Miklós Gurbán (WERCKMEISTER HARMONIES), this 4K restoration by the National Film Institute - Hungarian Film Archive and FilmLab, supervised by Gurbán, represents the film’s first-ever US release. (Arbelos Films) Film Center exclusive.

FRIDAY, JUNE 9, 8:00PM; SATURDAY, JUNE 10, 2:00PM; WEDNESDAY, JUNE 14, 6:00PM
GOOD GUY WITH A GUN
2023, dir. John Mossman, USA, 109 min. In English / Format: Digital

In this taut, Chicago-made thriller, after the violent death of his father, teenage Will and his mother Tessa move to a small town. Angry and insecure, Will is introduced to the local gun culture, further fracturing his relationship with his mother and complicating his grief. GOOD GUY WITH A GUN deftly uses the coming-of-age genre to explore dialogues surrounding gun access and create a unique portrait of trauma and an American family. John Mossman plus cast and crew scheduled to attend all screenings. Film Center members receive a complimentary drink with admission for Movie Club on Wednesday, June 14!

OPENS JUNE 9
THE COW WHO SANG A SONG INTO THE FUTURE (LA VACA QUE CANTÓ UNA CANCIÓN HACIA EL FUTURO)
2023, dir. Francisca Alegría, Chile, France, USA, Germany, 98 min. In Spanish with English subtitles / Format: Digital

Alegría’s stunning debut begins in a river in the south of Chile where fish are dying due to pollution from a nearby factory. Amid their floating bodies, long-deceased Magdalena bubbles up to the surface, a shocking resurrection that reopens old wounds and reveals a wave of family secrets. A lyrical and magical rumination on nature, renewal, and rebirth, THE COW WHO SANG A SONG INTO THE FUTURE is an ambitious proposal for acceptance and healing, suggesting that the dead return when they are most needed. Film Center exclusive.

OPENS JUNE 9
WHITE BALLS ON WALLS
2022, dir. Sarah Vos, Netherlands, 90 min.
In English and German, Sranan, and Dutch with English subtitles / Format: Digital

In 2019, over 90 percent of the work on display at Amsterdam’s Stedelijk Museum of Modern Art was made by white, male artists. With unprecedented access, Vos’s revealing documentary chronicles the museum’s fraught process of auditing and challenging the lack of diversity and inclusion in their collection and amongst their staff. This honest, behind-the-scenes account deftly encapsulates the similar and necessary evolutions occurring at many historical, educational, and cultural institutions across the country and around the world. Film Center exclusive.

OPENS JUNE 16
BLUE JEAN
2022, dir. Georgia Oakley, UK, 97 min.
In English / Format: Digital

In Oakley’s powerful and pointed feature film debut, it is 1988 London, and Margaret Thatcher’s Conservative government is poised to pass Section 28, which will prohibit the “promotion of homosexuality” and criminalize “teaching in any maintained school of the acceptability of homosexuality.” Under this oppression, middle school gym teacher Jean (Rosy McEwen, in a fearless turn that won her a British Film Academy award for Best Lead Performance) is forced to hide her identity as a lesbian. As pressure mounts from all sides, the arrival of a new student catalyzes a crisis that will challenge Jean to her core. Film Center exclusive.

OPENS JUNE 30
REVOIR PARIS
2022, dir. Alice Winocour, France, 104 min.
In French / Format: Digital

In this contemplative exploration of trauma and memory, professional translator Mia (Virginie Efira, in a César Award-winning performance) ducks into a crowded bistro during a rainstorm. As she settles in with a glass of wine and observes the merriment of her fellow diners, the scene is shattered by gunfire in a deadly terrorist attack. Months later Mia is numb and struggling to reconnect with the life she had before the attack. Desperate to heal, she begins connecting with other survivors in an attempt to unearth her memories of that fateful night. Content consideration: includes scenes of gun violence. Film Center exclusive.
Founded in 2001, the Chicago Palestine Film Festival (CPFF) is the world’s longest consecutive running Palestinian film festival. To date, CPFF has screened hundreds of independent films that address various aspects of Palestinian society, art, culture, and humanity. CPFF is dedicated to providing a platform for Palestinian narratives to present the lived Palestinian experience from diverse perspectives. Synopses provided by CPFF. Learn more at palestinefilmfest.com; tickets at siskelfilmcenter.org/palestine.

SATURDAY, APRIL 29, 5:30PM
OPENING NIGHT: FORAGERS
2022, dir. Jumana Manna, Palestine, 65 min. In Arabic and Hebrew with English subtitles / Format: Digital
FORAGERS moves between documentary and fiction to depict the dramas between the Israeli Nature Protection Authority and Palestinian foragers. With a wry sense of humor, the inherited love, resilience, and knowledge of these traditions over an eminently political backdrop is captured. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.) and MAQLUBA (2022, dir. Shady Mawajdeh, 28 min.). Followed by a discussion with MAQLUBA director and cast.

SUNDAY, APRIL 30, 2:00PM
BORDERLINE
From Jerusalem to Ramallah, from the hills of the West Bank to Gaza, BORDERLINE is a musical and poetic immersion in Palestine. Daily lives under occupation are revealed in the intimacy of musicians practicing punk-rock, classical, and traditional music. Faced with sometimes brutal confinement, the musicians of BORDERLINE share a passion and an inalienable need for freedom. Preceded by I WISHED YOU WERE THERE (2022, dir. Hayat Labban, 5 min.) and ANGEL OF GAZA (2021, dir. Ahmed Mansour, 23 min.). Followed by a panel discussion and Q&A.

WEDNESDAY, MAY 3, 6:00PM
MEDITERRANEAN FEVER
2022, dir. Maha Haj, Palestine, Germany, France, Cyprus, Qatar, 108 min. In Arabic with English subtitles / Format: Digital
Depressed, Waleed lives in Haifa with his wife and children and dreams of a writing career. When he connects with his new neighbor, the small-time crook Jalal, the two men form a close friendship that leads into a journey of unexpected encounters. Winner of the Un Certain Regard best screenplay award at Cannes, MEDITERRANEAN FEVER is a darkly comedic look at the consequences of secrets and lies. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.) and SAMIA (2021, dir. Hamza Al-Khatib, 13 min.).

FRIDAY, MAY 5, 8:00PM
ALAM
2022, dir. Firas Khoury
France, Tunisia, Palestine, Qatar, United Arab Emirates, 109 min. In Arabic with English subtitles / Format: Digital
High-school rebel Tamer and his friends lead a typical teen life against the backdrop of the constant unease felt by Palestinians living on land occupied by Israel. When beautiful activist Maysaa’ joins his class, Tamer adopts an interest in politics. On the commemorative day for the al-Nakba, Maysaa’ and her fellow campaigners plan to replace the Israeli flag flying over the school with a Palestinian one, a symbolic act of resistance reminding everyone of the history they are expected to forget. As al-Nakba approaches, Tamer has to decide whether to join the struggle. In his first feature, Firas Khoury combines familiar elements of other coming-of-age movies with a more serious and subtle analysis of nationalism, propaganda, the symbolism of flags and, most importantly, what freedom really means.

SATURDAY, MAY 6, 5:00PM
THE DEVIL’S DRIVERS
2021, dirs. Daniel Carsenty, Mohammed Abugeith
France, Germany, Lebanon, Palestine, Qatar, 90 min. In Arabic and Hebrew with English subtitles / Format: Digital
Chased by the army, a human trafficker crosses the border on a daily basis. An intimate yet harrowing portrait—shot over the course of eight years—about a man living on the edge in one of the most dangerous regions of our world. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.), BETWEEN THE BARRICADES (2022, dir. Jude Elziq, 11 min.), and CLIMBING OVER THE WALL (2022, dir. Hareth Yousef, 15 min.).
WAITING FOR GAZA
2021, dir. Guillaume Kozialkiewicz, France, 74 min. In Arabic with English subtitles / Format: Digital

WAITING FOR GAZA follows Arab and Tarzan Abu Nasser to the heart of their twinship, as well as their history of both what haunts them and pushes them to do cinema. Little by little, their life and work merge as the line between reality and fiction fades away, blurring the tracks. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.), BOREKAS (2020, dir. Saleh Saadi, 15 min.), and LAST MAY IN PALESTINE (2022, dir. Rabeea Eid, 20 min.).

SATURDAY, MAY 13, 6:00PM
TANTURA
2022, dir. Alon Schwarz, Israel, 94 min. In Arabic and English with English subtitles / Format: Digital

When Israeli graduate student Teddy Katz meticulously documented a massacre of Palestinian civilians surrounding Israel’s independence, he was initially celebrated for his groundbreaking work. But soon, he was stripped of his degrees and publicly shamed as a fraudulent traitor. Decades later, incendiary new evidence emerges to corroborate Teddy’s initial findings, not just vindicating - and all of us - deal with the darker chapters of Israeli history. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.), I AM FROM PALESTINE (2022, dir. Iman Zawahry, 6 min.), and THE LAST DAYS OF APRIL (2021, dirs. Laurence Buelens, Jean Forest, 24 min.). I AM FROM PALESTINE director Iman Zawahry and producer Rifk Ebied scheduled to attend.

SUNDAY, MAY 14, 1:00PM
BOYCOTT
2021, dir. Julia Bacha, USA, 73 min. In English / Format: Digital

When a news publisher in Arkansas, an attorney in Arizona, and a speech therapist in Texas are told they must choose between their jobs and their political beliefs, they launch legal battles that expose an attack on freedom of speech across 33 states in America. Preceded by A TRIP TO THE MOTHERLAND (2022, dir. Ali Abushama, 3 min.) and I AM FROM PALESTINE (2022, dir. Iman Zawahry, 6 min.).

WE ♥ HOLOFCENER
Acclaimed for her honest perspective and her characters’ relatable hang-ups, neuroses, and anxieties, we celebrate American director and screenwriter Nicole Holofcener with three of our favorite Holofcener films, including a—free!—advance screening of YOU HURT MY FEELINGS.

MONDAY, MAY 1, 6:00PM
FRIENDS WITH MONEY
2006, USA, 88 min. In English / Format: 35mm

Hailed by the New York Times as a “bittersweet comedy about the drama of being alive,” Jennifer Aniston, Catherine Keener, Frances McDormand, and Joan Cusack star as four best friends whose comfortable lives are thrown off balance as the realities of early middle age set in.

WEDNESDAY, MAY 3, 8:30PM
ENOUGH SAID
2013, USA, 93 min. In English / Format: Digital

In this sharp and insightful comedy, single mom Eva (Julia Louis-Dreyfus) meets Albert (James Gandolfini)—a sweet and down-to-earth divorcée—and the two begin a cautious love affair. When Eva realizes her new friend Marianne is Albert’s ex-wife, things get complicated.

THURSDAY, MAY 4, 6:00PM
YOU HURT MY FEELINGS
2023, USA, 93 min. In English / Format: Digital

Julia Louis-Dreyfus stars in this sharply observed comedy about a novelist whose long-standing marriage is suddenly upended when she overhears her husband give his honest reaction to her latest book. A film about trust, lies, and the things we say to the people we love most. (A24) FREE! Register at siskelfilmcenter.org/youhurtmyfeelings or at our box office. Unclaimed seats will be released 10 minutes to prior film start time.

SUNDAY, MAY 28, 2:00PM
BEST OF ENEMIES
2013, dir. James Graham, UK, 170 min. In English / Format: Digital

In the shadow of the 1986 presidential election, the eyes of America were on a televised debate between two men not vying for the White House: the conservative political commentator William F. Buckley Jr. and the liberal writer Gore Vidal. As beliefs are challenged, a new frontier in American politics opens, and television news is transformed forever. David Harewood (Homeland) and Zachary Quinto (STAR TREK) play the feuding political rivals in this riveting new production.

SATURDAY, JUNE 24 & SUNDAY, JUNE 25, 2:00PM
GOOD
2023, dir. Dominic Cooke, UK, 180 min. In English / Format: Digital

On the brink of World War II, John Halder (David Tennant) is a liberal-minded German professor who, because of his intelligence and expertise, is pulled unintentionally into the Nazi movement, laying bare a man’s rationalization of evil as a means to survive. One of Britain’s most powerful and political plays is reimagined with this blistering, timely production, directed by Olivier Award-winning Dominic Cooke.
Doc10, now in its eighth year, is Chicago’s only all-documentary film festival that has firmly set its place in Chicago’s cultural scene. Each year the festival screens the ten best documentaries culled from Sundance, Tribeca, Hot Docs, DOC NYC, and other top-tier festivals across the nation, giving Chicago audiences the first—and often only—opportunity to see extraordinary films. Synopses provided by Doc10. All screenings include filmmaker Q&As. Tickets at doc10.org

SATURDAY, MAY 6, 12:00PM
DOC10 SHORTS: THE ENDEARING EIGHT
2022-2023, dirs. various, USA, Indonesia, Switzerland, Sweden, 85 min.
In English and Swedish, Spanish, and Mandarin with English subtitles / Format: Digital
With themes of music, politics, ice cream and friendship, this collection of eight breakout shorts showcases fresh local and international voices. Program: MARGIE SOUDEK’S SALT AND PEPPER SHAKERS (2023, dir. Meredith Moore, 12 min.); DUST AWAY (2022, dirs. Tanita Rahmani, Dea Gjinovci, 12 min.); BLACK STRINGS (2023, dir. Marquise Mays, 12 min.); HERE, HOPEFULLY (2023, dir. Hao Zhou, 11 min.); TWERK FOR YEMEN (2023, dir. Tanja Holm, 10 min.); BEFORE IT BREAKS (2023, dir. Sibylle Adam, 7 min.); LIFETIMES (2023, dir. Amber Love, 14 min.); and I SCREAM, YOU SCREAM (2023, dir. Ashley Brandon, 9 min.).
Zoom + in-person Q&A

SATURDAY, MAY 6, 2:30PM
UNDER THE SKY OF DAMASCUS
2023, dirs. Heba Khaled, Talal Derki, Ali Wajeeh, Denmark, Germany, USA, Syria, 88 min.
In Arabic with English subtitles / Format: Digital
A group of courageous young Syrian women come together to fight back against the pervasive misogyny in their war-ravaged country by staging a theatrical production. In creating one of the first plays written and directed entirely by women in Damascus, they face a series of psychological challenges that will push them, their relationships, and their project to the brink. From Oscar-nominated Syrian exile filmmaker Talal Derki (OF FATHERS AND SONS), working with his wife Hiba Khaled and co-director Ali Wajeeh, comes this potent, tense, and masterfully crafted work of nonfiction that exposes the plight of women as they struggle to reclaim their power—both in their own society, and in a shocking narrative twist, the making of the documentary itself.
Zoom Q&A

SATURDAY, MAY 6, 8:00PM
GOING TO MARS: THE NIKKI GIOVANNI PROJECT
2023, dirs. Joe Brewster, Michele Stephenson, USA, 102 min.
In English / Format: Digital
“The trip to Mars can only be understood through Black Americans.” The statement, taken from one of Giovanni’s most famous poems, is both the opening epigraph and the central visual metaphor for this innovative trip with the illustrious and charismatic thinker—whose revolutionary and penetrating words have given voice to decades of Civil Rights and personal struggles. Winner of Sundance’s Grand Jury Prize, GOING TO MARS follows Giovanni, now in her 70s and as blunt and witty as ever, on tour around the country, while also traveling into the past, via riveting archival footage, and into the Afrofuturist outer-space realms of her poetic universe.
In-person Q&A

SUNDAY, MAY 7, 1:00PM
SUBJECT
2023, dirs. Jennifer Tiexiera, Camilla Hall, USA, 96 min.
In English / Format: Digital
For decades, documentaries have spoken truth to power and exposed inequity and injustices. But what about documentaries’ own biases, imbalances, and absences? SUBJECT goes behind the scenes of some of the documentaries’ own stories: what other documentaries and filmmakers know about them, and the implications of these stories for everyone watching. The result is a vital exposé of the media and its messengers, trauma and resilience.
Followed by a panel discussion with co-director Jennifer Tiexiera, Margie Ratliff (THE STAIRCASE), Asria Boundaoui (THE FEELING OF BEING WATCHED), Dr. Kameelah Rashad (co-founder, Documentary Accountability Working Group), and Gordon Quinn and Arthur Agee (HOOP DREAMS).
WEDNESDAY, MAY 10—SATURDAY, MAY 13
SAIC FILM, VIDEO, NEW MEDIA, ANIMATION AND SOUND FESTIVAL

Featuring the work of more than 40 School of the Art Institute of Chicago graduate and undergraduate students from the class of 2023, this festival includes unique works of animation, documentaries, sound works, experimental narratives, as well as feature-length projects by the next generation of moving image and sound artists. The 2023 festival is produced by Emily Eddy, with support from Graduate Assistant Gordon Fung, with programs curated by Amy Beste. Free admission; acquire tickets at Film Center box office.


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Bad Axe

2022, dir. David Siev, USA, 100 min. In English / Format: Digital

Bad Axe captures a close-knit Asian-American family living in Trump's rural Michigan during the 2020 pandemic as they fight to keep their local restaurant and American dream alive. With rising racial tensions, the family must unite and use their voices as they reckon with backlash from a divided community, white supremacists, and intergenerational trauma from Cambodia's Killing Fields. Director David Siev scheduled to attend.

Saturday, May 20, 1:00PM

Shorts: Generations

2021–22, dirs. various, USA, India 110 min. In English, Vietnamese, Urdu, and Mandarin with English subtitles / Format: Digital

Examining the wide range of intergenerational interactions within the Asian-American community, these seven shorts demonstrate the ways we show love, honor and document our past, and engage in cross-cultural miscommunications—as well as the resulting remorse and self-reproach. Program: NÁI NAI & WÁI PŌ (2022, dir. Sean Wang, 17 min.), MISSILE (2022, dir. Christopher Hwisu Kim, 11 min.), IN LIVING MEMORY (2022, dir. Quyên Nguyen-Le, 11 min.), THE RETURN (2021, dir. Hena Asraf, 18 min.), LUNCHBOX (2022, dir. Anne Hu, 17 min.), DEAR CORRY (2022, dir. Curtis Chin, 18 min.), and CLOSING DYNASTY (2022, dir. Lloyd Lee Choi, 18 min.).

Saturday, May 20, 3:30PM

Nam June Paik: Moon is the Oldest TV

2023, dir. Amanda Kim, USA, 107 min. In English, German, and Korean with English subtitles / Format: Digital

Nam June Paik, the father of video art, coined the phrase “the electronic superhighway” long before the internet existed. The Korean-born Paik (1932–2006) was a pillar of the avant-garde art scene and transformed modern image-making with his sculptures, films, and performances. A classical composer, subversive trickster, and pioneer of experimental “interventions,” Paik’s influences ranged from traditional Korean dance to Buddhism, space travel, and beyond. Narrated by Steven Yeun (MINARI), Amanda Kim uses archival footage and clips from Paik’s work to recount his collaborations and fascinations with David Bowie, Philip Glass, Laurie Anderson, Allen Ginsberg, Merce Cunningham, and his mentor and friend John Cage. Preceded by SINCERELY MINE OKUBO (2022, dir. Yuka Murakami, 15 min.).

Saturday, May 20, 8:00PM

Who Killed Vincent Chin?

1987, dirs. Christine Choy, Renee Tajima-Peña, USA, 82 min. In English and Mandarin with English subtitles / Format: Digital

In Detroit in the summer of 1982, two white autoworkers beat Vincent Chin, a young Chinese American, to death after mistakenly thinking he was Japanese and blaming him for the city’s unemployment, due to the rise in the Japanese automotive industry. Despite confessions and pleas of guilty for manslaughter, the men never served time in prison. This gripping, Academy Award-nominated film relentlessly probes the implications of the murder for the families of those involved and for the American justice system. Restored by The Academy of Motion Picture Arts & Sciences Film Archive and The Film Foundation, in association with the Museum of Chinese in America. Restoration funding provided by the Hobson/Lucas Family Foundation, with additional support provided by Todd Phillips. Co-presented by DOC Chicago.

Co-director Renee Tajima-Peña scheduled to attend.

Sunday, May 21, 1:00PM

Wisdom Gone Wild

2022, dir. Rea Tajiri, USA, 84 min. In English / Format: Digital

In this moving reflection on history, stories, and family, filmmaker Rea Tajiri documents her mother Rose Tajiri Noda’s life as a person living with dementia, over a 15-year span. As her memories shift and slip away, and Rose’s reality, dreams, and history intertwine, Tajiri gains wisdom through listening and learning to connect with her mother through art, music, and their time together. WISDOM GONE WILD is a poignant meditation on mothers and daughters and a tender exploration of caregiving, mortality, and grief. Director Rea Tajiri scheduled to attend.

Monday, May 22, 6:00PM

Documentary Shorts: Chicago!

2019–22, dirs. various, USA, 101 min. In English, Central Khmer, and Cantonese with English subtitles / Format: Digital

These documentary short films highlight the diversity of the fastest-growing demographic in Chicago and showcase the local Asian American community’s history, political mobility, love for food, and cross-generational soul-searching. Program: NISEI CUBS FAN (2019, dir. Renee Tajima-Peña, 11 min.), OUR CHINATOWN: ADA TONG (2022, dir. Curtis Chin, 11 min.), THE THINGS I HAVEN’T TOLD YOU YET (2022, dir. Maya Wanner, 10 min.), THE THINGS I HAVEN’T TOLD YOU YET (2022, dir. Maya Wanner, 15 min.), CAMBODIAN FUTURES (2022, dir. Dustin Nakao-Haider, 17 min.), and NO PLACE LIKE KASAMA (2021, dir. Kerri Pang, 37 min.).

Directors Maya Wanner and Kerri Pang scheduled to attend.

Tuesday, May 23, 6:00PM

Filipino American Shorts: A Tribute to Jonathan Laxamana

2021–23, dirs. various, USA, Canada, 107 min. In English and Tagalog with English subtitles / Format: Digital

The seven shorts in this program showcase the talent of Filipino American filmmakers and the stories told through their unique lens. This program is curated to commemorate and honor the life of Asian American Showcase colleague Johnathan Laxamana and his work within the Filipino Community and the Chicago Filipino American Film Festival. Program: BLEACHED (2011, dir. Jess dela Merced, 15 min.), PHONY (2020, dir. Jess dela Merced, 9 min.), A LONELY AFTERNOON (2020, dir. Kyle Credo, 14 min.), WHITE LADY (2020, dir. Marc Yungco, 7 min.), PARTY FAVORS (2023, dir. Yasmine Gomez, 12 min.), WHEN YOU LEFT ME ON THAT BOULEVARD (2022, dir. Kayla Abuda Galang, 13 min.), and NO PLACE LIKE KASAMA (2021, dir. Kerri Pang, 37 min.).

Wednesday, May 24, 8:00PM

Blurring the Color Line

2022, dir. Crystal Kwok, USA, 77 min. In English / Format: Digital

“What did it mean to grow up Chinese in a Black and white space?” Director Crystal Kwok unpacks her family’s history as grocery store owners in a predominantly Black community in Augusta, Georgia during the Jim Crow era, exploring how two seemingly different communities share a connective history that illuminates the roots of racism in America. BLURRING THE COLOR LINES weaves personal narratives with community histories to disrupt racial narratives and bridge divides. Director Crystal Kwok scheduled to attend.

Thursday, May 25, 8:00PM

Waiting for the Light to Change

2023, dir. Linh Tran, USA, 89 min. In English / Format: Digital

Two high school best friends reunite for a week-long getaway at a Michigan lake house after years apart. As the week rolls on, and with little to do in early spring in the small lakeside town, they start to realize that their once-solid friendship is now on fragile ground, as both are growing into their 20-something selves. Local filmmaker Linh Tran (MFA DePaul University) won the Slamdance Film Festival’s Grand Jury Prize for Best Narrative Film for her stunning debut film. Director Linh Tran, actor Jin Park, and producer James Choi scheduled to attend.
MONDAY, JUNE 5, 6:00PM
FAIL SAFE AND THE DOOMSDAY CLOCK: IS IT THE END OF THE WORLD AS WE KNOW IT?
1964, dir. Sidney Lumet, USA, 112 min. In English / Format: 4K digital
Nearly sixty years old but as prescient as ever, Lumet’s FAIL SAFE stars Henry Fonda as the President of the United States who must quite literally save the fate of humanity when a nuclear attack order is accidentally given. Recently the Science and Security Board of the Bulletin of the Atomic Scientists (SASB) moved the hands of the Doomsday Clock forward to 90 seconds to midnight—the closest to global catastrophe it has ever been—and Peter Fonda is nowhere in sight. Join Daniel Holz, member of the SASB and Professor at the University of Chicago in the Enrico Fermi Institute; the Department of Physics, Department of Astronomy & Astrophysics, and Kavli Institute for Cosmological Physics for a discussion about global annihilation. We recognize this is a bummer. Complimentary popcorn will be provided with every ticket purchase—and drink specials will be offered!

WEDNESDAY, JUNE 7, 6:00PM
C’MON GET HAPPY: KUROSAWA’S IKIRU AND THE POWER OF JOY
1952, dir. Akira Kurosawa, Japan, 143 min. In Japanese with English subtitles / Format: 35mm
When the buttoned-up and controlling Mr. Watanabe learns that he is dying, he vows to find meaning in his final days—endeavoring to leave the world a better place than he found it. Kurosawa’s humanistic masterpiece will be followed by a presentation on the power of joy, from Judith T. Moskowitz, PhD, MPH Professor of Medical Social Sciences at the University of Chicago and Senior Scientist at the Robert Wood Johnson Foundation. Her presentation is titled “We Can’t Escape Now: The Perils of Optimism and the Promise of Joy.”

SATURDAY, JUNE 10, 6:00PM
PAY NO ATTENTION TO THE MAN BEHIND THE CURTAIN: BERGMAN’S THE MAGICIAN AND THE MYSTERIES OF MAGIC
1958, dir. Ingmar Bergman, Sweden, 101 min. In Swedish with English subtitles / Format: 35mm
In Bergman’s funny, frightening, and underseen THE MAGICIAN, Max von Sydow stars as Dr. Vogler, a traveling illusionist and leader of “Vogler’s Magnetic Health Theater” troupe. Vogler’s skill and patience are put to the test when, upon arriving in Stockholm, the townspeople doubt his abilities. Following the film, stick around for a presentation on the magic of persuasion with Mark Lowery, the John D. and Catherine T. McArthur Professor of Behavioral Science and Interim Director of the Graduate School of Business at University of Chicago. beard and the awe-inspiring mysteries of magic and illusion.

WEDNESDAY, JUNE 21, 6:00PM
YOU TELL ME! 12 ANGRY MEN AND THE POWER OF PERSUASION
1957, dir. Sidney Lumet, USA, 96 min. In English / Format: 35mm
In a sweaty deliberation room, twelve men consider the fate of a teenager accused of murder. As the men debate, their biases, prejudices, and doubt seep to the surface. Followed by a presentation from Reid Hastie, the Ralph and Dorothy Keller Distinguished Service Professor of Behavioral Science at Chicago Booth Graduate School of Business, and author of Rational Choice in an Uncertain World: The Psychology of Judgment and Decision Making; and Wiser: Getting Beyond Groupthink to Make Groups Smarter.

From June 15–18, the Chicago African Diaspora International Film Festival (ADIFF Chicago) celebrates its 20th year with programs and screenings at the Gene Siskel Film Center and Facets Multimedia. Since its inception, ADIFF Chicago has explored culturally significant films that explore the Black and Indigenous experience, giving a multidimensional voice to often-misrepresented realities and peoples. Learn more and get tickets at facets.org

SUNDAY, JUNE 18, 12:00PM
SPOTLIGHT ON MALI: WÛLU
2016, dir. Daouda Coulibaly, France, Mali, 95 min. In French with English subtitles / Format: Digital
In this urgent and vibrant African thriller, when Ladji (a beautifully understated Ibrahim Koma) loses out on a job opportunity, he is lured into the lucrative but highly dangerous world of drug smuggling.

SUNDAY, JUNE 18, 2:00PM
SPOTLIGHT ON MALI: DANCING THE TWIST IN BAMAKO
2021, dir. Robert Guédiguian, France, Canada, Senegal, 129 min. In French with English subtitles / Format: Digital
Set in the early 1960s, as Mali’s capital city celebrates the country’s independence from French colonial rule, the idealistic Samba works toward creating a more just nation by day and dances to Otis Redding and the Supremes with his spirited girlfriend, Lara, by night.

SUNDAY, JUNE 18, 4:30PM
MOVE WHEN THE SPIRIT SAYS MOVE: THE LEGACY OF DOROTHY FOREMAN COTTON
2023, dirs. Rachel Ferro, Deborah C. Hoard, USA, 89 min. In English / Format: Digital
An inspiring portrait of Dorothy Foreman Cotton, a courageous and highly effective—but often-overlooked—leader in the Civil Rights Movement who educated thousands about their citizenship rights and inspired generations of activists with her powerful freedom songs. Followed by a post-screening discussion and reception in celebration of Juneteenth.
**FRIDAY, JUNE 16, 6:00PM & SATURDAY, JUNE 24, 12:00PM**

**BICYCLE THIEVES (LADRI DI BICICLETTA)**

1948, dir. Vittorio De Sica, Italy, 89 min.  
*In English and Italian and German with English subtitles / Format: 35mm*

An integral work of the Italian neorealism movement, BICYCLE THIEVES is an essential portrait of post-WWII devastation and a heartbreaking depiction of pride. On the first day of his new job, Antonio’s bicycle—which he needs for work—is stolen. With his young son Bruno at his side, he begins combing the streets of Rome to find the thief and retrieve the bicycle. As the desperate search continues and their spirits falter, the magnitude of De Sica’s brilliance is realized, concluding with the film’s iconic and crushing final frames.

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**FRIDAY, JUNE 16, 8:00PM & SATURDAY, JUNE 18, 4:30PM**

**LATE SPRING (BANSHUN)**

1949, dir. Yasujirô Ozu, Japan, 108 min. *In Japanese with English subtitles / Format: Digital*

A series about fathers would not be complete without an Ozu film. In LATE SPRING, the Japanese master delivers the heartbreaking story of the widowed professor Shukichi Somiya who lives with his only daughter, Noriko. The two live a simple and content life that is altered when Shukichi’s sister suggests that Noriko should marry. The first installment of Ozu’s “Noriko trilogy” (followed by EARLY SUMMER and TOKYO STORY), LATE SPRING is a melancholic and delicate reflection on obligation and selflessness that only Ozu could deliver.

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**SATURDAY, JUNE 17, 1:00PM & FRIDAY, JUNE 23, 8:00PM**

**PAPER MOON**

1973, dir. Peter Bogdanovich, USA, 102 min. *In English / Format: 35mm*

Bogdanovich directed Tatum O’Neal to an Oscar win for Best Supporting Actress at age 10 for her fearless portrayal of Addie Loggins, who, after the sudden death of her mother, hitchhikes a ride with the con artist and her maybe-biological father, Moses Prey (Ryan O’Neal). Together, the two become partners in crime, grifting and swindling their way across the Great Depression-busted Midwest. Pitch-perfectly employing the exceptional on-screen chemistry between his real-life father and daughter stars, Bogdanovich crafts an rich portrait of two broken people who fiercely need each other.

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**SATURDAY, JUNE 17, 3:00PM & THURSDAY, JUNE 29, 6:00PM**

**ANNIE**

1982, dir. John Huston, USA, 127 min. *In English / Format: 4K digital*

Huston’s late-in-life musical received mixed reviews upon its release. Growndups didn’t connect with the film’s spirited orphan Annie, who is saved from evil headmistress Miss Hannigan (Carol Burnett) to stay with mogul “Daddy Warbucks” (Albert Finney) to boost his public image, but the film was a seminal movioging experience for children. With production numbers including the Busby Berkeley-inspired marvel, “Let’s Go to the Movies,” and outstanding supporting performances from Ann Reinking, Bernadette Peters, and Tim Curry, ANNIE is an enduring, nostalgic treat.

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**SATURDAY, JUNE 17, 6:00PM & SUNDAY, JUNE 25, 5:30PM**

**THE SACRIFICE (OFFRET)**

1986, dir. Andrei Tarkovsky, Sweden, France, UK, 149 min. *In Swedish and Icelandic with English subtitles / Format: 35mm*

A family is celebrating the birthday of their patriarch Alexander when news reaches them that the world is headed for nuclear war. Alexander pronounces to God that he will make the ultimate sacrifice and give up everything in his life, including his beloved son, the mute “Little Man,” to avert the apocolypse. Tarkovsky’s final film, released just months before his passing, is a haunting and prescient exploration of humanity—and a father—on the brink of annihilation. A spectacular vision of family and faith, THE SACRIFICE is a stunning movioging experience.

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**SUNDAY, JUNE 18, 1:00PM & SATURDAY, JUNE 24, 5:30PM**

**TONI ERDMANN**

2016, dir. Maren Ade, Germany, Austria, Monaco, Romania, France, Switzerland, 162 min. *In English and German and Romanian with English subtitles / Format: Digital*

In Ade’s critically acclaimed film, Ines’s father Winfried is equal parts impossible charming and impossible, a practical joker to her serious personality. In an attempt to get closer to his buttoned-up daughter, Winfried spontaneously visits her on the job in Bucharest, donning fake personas, including that of “Toni Erdmann,” showing up at her work and social engagements, and throwing Ines’s controlled—but unhappy—life off balance. Ade crafts a poignant story of father and daughter with a clear thesis statement: don’t take yourself too seriously.

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**MONDAY, JUNE 19, 6:15PM & SATURDAY, JUNE 25, 12:00PM**

**AFTERSUN**

2022, dir. Charlotte Wells, UK, USA, 102 min. *In English / Format: Digital*

In Wells’ assured, poetic debut feature—the springboard for this series—the adult Sophie reflects on a summer holiday she took with her father Calum (Paul Mescal, in an Academy Award–nominated performance) 20 years earlier. Delicately weaving Sophie’s memories with grainy MiniDV footage from the holiday, a fuller view of Calum emerges, that of a loving father and a man struggling with profound depression. Wells deftly captures the delicacy of memory, exploring the intersections between what we know and what we remember about the people who love us, and the ghosts of our past.

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**TUESDAY, JUNE 20, 6:00PM & FRIDAY, JUNE 23, 6:00PM**

**THE LION KING**

1994, dirs. Roger Allers, Rob Minkoff, USA, 88 min. *In English and Swahili, Xhosa and Zulu with English subtitles / Format: 35mm*

Disney unmistakably echoes Hamlet (with some Henry IV and Biblical references on the side) in THE LION KING, a film for children that still adroitly tackles the mature themes of grief and revenge. After his father, the great lion Mufasa is murdered by his devilish uncle Scar, the cub Simba narrowly escapes his own demise, hiding out and learning to survive while Scar ascends to the throne. When it was released, THE LION KING became the highest-grossing animated feature of all-time—that has since been spun-off, remade, and adapted into a hit Broadway show—underscoring the universality of the expectations a father leaves for a son.

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**WEDNESDAY, JUNE 21, 6:00PM & MONDAY, JUNE 26, 6:00PM**

**FENCES**

2016, dir. Denzel Washington, USA, 139 min. *In English / Format: Digital*

August Wilson’s Pulitzer Prize–winning 1985 play is a searing examination of family and racial oppression in 1950s Pittsburgh. Troy (Washington) is the bitter, working-class patriarch of the Mason family, who regularly reminisces about the pro baseball career he might have had. When his son Cory is given an opportunity to make something of himself, Troy’s resentments toward himself, his family, and his wife Rose (Viola Davis, in an Oscar-winning performance) overwhelm him. Washington directs this adaptation of the play’s 2010 Broadway revival (for which he and co-star Viola Davis won Tony Awards), delivering a blistering account of a haunted man.

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**THURSDAY, JUNE 22, 6:00PM & WEDNESDAY, JUNE 28, 6:00PM**

**THE MOSQUITO COAST**

1986, dir. Peter Weir, USA, 117 min. *In English and Spanish with English subtitles / Format: 35mm*

Harrison Ford delivers an arguably career-best performance as Allie Fox, an idealist inventor disillusioned by consumerism who uproots his family, including his wife (Helen Mirren) and eldest son Charlie (River Phoenix), to the jungle of Central America to create a new utopia far removed from his perceived deterioration of America. Allie’s hubris proves to be catastrophic for the Fox family and the Indigenous people they have attempted to control in Weir’s unapologetic comment on the arrogance of man.
SATURDAY, MAY 13
21ST CENTURY ROMANIAN CINEMA: R.M.N.

In another era, Romanian auteur Cristian Mungiu would have been a household name like Bergman, Truffaut, or Kurosawa. In conjunction with the theatrical release of R.M.N, Mungiu’s latest awards magnet, we will highlight motifs of story and style from his past work. We will also savor the wider context of 21st-century Romanian film, easily one of the standout industries in recent global cinema for both its artistry and its politics.

SATURDAY, JUNE 3
WORLDS OF POSSIBILITY: RECENT TRANS CINEMA

Since Time magazine famously declared a “Transgender Tipping Point” in popular culture in 2014, trans filmmaking has spread across even more genres, from rom-com to sci-fi. Trans performers have exerted stronger creative influence on movies they headline. Even some films with no directly “trans” characters or plots have resonated strongly in the community, pushing our understandings of gender and embodiment. Kick off Pride Month by sampling modern landmarks and hidden gems in this diverse and ever-growing international tradition.

MONDAY, JUNE 12, 6:00PM
NIGHTINGALE PROJECTS: SPORTS MYSTICISM

Join Nightingale Projects for an evening of meta-physical education. To many, sports are akin to religion—an attempt to use your body and mind to reach higher planes of existence; to win, to defeat, to overthrow. However, there is more “at play” than the drive to win; there is opportunity for focused meditation, spiritual release, and group therapy. From childhood play to professional perfection, fans and athletes use sports as both an escape and a path to build community, not unlike making and looking at art. The short films in this program attempt to define the mystical and transcendent nature of that practice of playing and watching sports. Program: Jesse Malmed, A National Anthem, live performance, 5 min.; HIGH FIVE (1999, dir. Ben Stone, 1 min.), SPACY (pictured, 1981, dir. Takashi Ito, 10 min.), WHEN CANADIANS ATTACK (2005, dir. Brett Kashmere, 4 min.), UNSPEAKABLE HEAP (2023, dir. Kara Ditte Hanson, 13 min.), TOO SMALL TO BE A BEAR (2020, dir. Paige Taul, 5 min.), BALLPLAYER (1986, dir. Chip Lord, 13 min.), and JOE DIMAGGIO 1,2,3 (1991, dir. Anne McGuire, 11 min.). Programmed by Emily Eddy. Followed by a discussion with Jesse Malmed, Paige Taul and Emily Eddy.

MONDAY, JUNE 12, 8:00PM
CHICAGO/MEXICO CITY FILMMAKER EXCHANGE: NOSTALGIA & MEMORIA: LO QUE DEJAMOS ATRÁS (NOSTALGIA & MEMORY: WHAT WE LEAVE BEHIND)

The Chicago/Mexico City Filmmaker Exchange is a three-part, cross-cultural program between filmmakers based in Chicago and in Mexico City, exploring the theme of displacement and its relationship to geography and the self. Program: SUNDAY (2014, dir., Pegah Pasalar, 15 min.) During her thirtieth birthday, a young Iranian woman meets different members of her family who have emigrated from the country. TITIXE (pictured, 2018, dir. Tania Hernández Velasco, 62 min.) A mourning tree, dancing sprouts, ghosts, stories, and forgotten seeds—this is a Mexican family’s last attempt to cultivate their land. Funded by the Department of Cultural Affairs and Special Events (DCASE). Directors Pegah Pasalar and Tania Hernández Velasco scheduled to attend.

MONDAY, JUNE 26, 6:30PM
MIDWEST FILM FESTIVAL

Join the Midwest Film Festival (MFF) for Analog Shorts, a program presented in collaboration with the Cinema-Luz Collective. Promising to be a captivating experience, MFF will showcase the beauty and craftsmanship of this distinct medium. As a form of art that is both nostalgic and demanding, analog filmmaking is experiencing a resurgence, and MFF proudly honors the passion and talent of its devotees and creators with this special program. The event begins at 6:30PM with a networking reception, followed by an in-theater screening and Q&A, capped off with an excellent after-party. Learn more at midwestfilm.com; tickets at siskelfilmcenter.org

THURSDAY, JUNE 29, 8:30PM & FRIDAY, JUNE 30, 8:30PM
THE WOODSTOCK OF HOUSE

2021, dirs. Rodrick F. Wimberly, Senuwell Smith, USA, 98 min. In English / Format: Digital

Chicago-made THE WOODSTOCK OF HOUSE details the triumph of House music, a genre that was attacked by mainstream America in the late 1970s for being “too Black, too Latin, and too gay.” This is the untold story of the role of Chicago’s Chosen Few DJs and the celebration of the 25th Anniversary of the annual Chosen Few Music Festival, which brought 50,000 people of different races, ages, and sexual orientations together with peace, love, and music.
REVOIR PARIS is such a compassionate exploration of memory, grief, and recovery. The film will certainly connect with American audiences who regularly encounter incidents and reports of gun violence. 

What do you hope these audiences will understand or take away from the film?

A relief, I hope. It’s a resilience film. A way to happiness. I would like them to feel the notion of the diamond at the heart of the trauma—those positive things that could happen around a traumatic event: friendship, romantic relationships, strong bonds that are formed and which would not have been formed without the event. Or an oxytocin feeling? A psychiatrist explained to me that holding hands releases oxytocin, a well-being hormone that is similar to contact between a baby and its mother’s breast. Holding hands is comforting and bonding. It’s a kind of gregarious reflex in the most extreme distress situations. That’s why I filmed a lot of hands, why I ended the film on this picture.

What advice would you give to students studying film/filmmaking?

The best advice would be maybe: “Trust your gut.” But I also rely on this NASA motto: “Prepare for the worst, and enjoy every part of it.”

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

Make the film you want to make, with a personal vision. I admire directors such as Francis Ford Coppola or Kathryn Bigelow who can be both radical and popular, classic and unconventional.

What is a memorable moviegoing experience you’ve had? Maybe E.T. THE EXTRATERRESTRIAL with my family. And also ALICE IN THE CITIES with my mother at la Cinémathèque in Paris. It was the first time I went to the cinema with her. I was about the age of the actress, and this film impressed me a lot. I was struck by its poetry.

What film do you watch again and again?

SAFE, directed by Todd Haynes. I fell in love with Julianne Moore in that movie. And PSYCHO. It comes from my childhood. When I was little, my father bought a VCR, and I watched movies all day with my little brother. We had a completely compulsive relationship with movies. I remember one summer, when I was seven years old, we watched PSYCHO every day, even several times a day. Oddly, it didn’t seem to concern my parents.

See REVOIR PARIS exclusively at the Film Center starting June 30 (p. 5)
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**Tickets**
- General Admission: $13
- Film Center Members: $6
- Students with valid ID: $8
- Unless otherwise noted

Expect additional titles and programs to be added to our screen! Due to popular demand, new release film runs may be extended. Visit siskelfilmcenter.org for the most up-to-date information about what's playing, guest appearances, and confirmed showtimes.

Tickets are available 24 hours a day at siskelfilmcenter.org. Our box office opens 30 minutes prior to the first showtime of the day and closes 15 minutes after the last show of the day begins. All sales are final.
SAVE THE DATE

JULY: JEAN EUSTACHE RETROSPECTIVE, INCLUDING HIS RECENTLY RESTORED MAGNUM OPUS THE MOTHER AND THE WHORE; HONG KONG SUMMER BEGINS

AUGUST: STEVE JAMES'S A COMPASSIONATE SPY OPENS EXCLUSIVELY AT THE FILM CENTER; HONG KONG SUMMER CONTINUES

Hong Kong Summer starts in July!