

GENE SISKEL FILM CENTER

GAZETTE

Vol. 52 Issue 4

GAZETTE • MAY/JUNE 2024

IN THIS ISSUE:

Our *Sidney Lumet Centennial* continues with **NETWORK, THE WIZ, and THE VERDICT (p. 6-9)**

Films that stick the landing are showcased in our *Last Shot* series (p. 10-12)

We celebrate our favorite cinematic introductions and farewells with *Entrances and Exits* (p. 14-17)

SAIC

School of the Art Institute
of Chicago

F IS FOR FAKE, P. 14

FROM OUR CURATOR



Satyajit Ray's final film *THE STRANGER* screens on August 11 (p. 15)

Over the next two months we're exploring "impact" and "legacy" at the Film Center, with repertory series nestled in our abundance of new films and restorations. Our *Sidney Lumet Centennial* (p. 6-9) continues all summer long, with *NETWORK*, *THE VERDICT*, and *RUNNING ON EMPTY* (arguably perfect movies, all) still to come. In July, we take a close look at memorable last looks with our *Last Shot* series (p. 10-12), which explores the epic, devastating, and thrilling final frames of some of our favorite films, including *SCHOOL DAZE*, *PICKPOCKET*, and *BEAU TRAVAIL*; and in August we consider career bookends with *Entrances and Exits* (p. 14-17), showcasing the first and last films from beloved directors, including Agnès Varda, Satyajit Ray, and Orson Welles. And, don't forget to catch *MADE IN ENGLAND: THE FILMS OF POWELL AND PRESSBURGER* (p. 4) exclusively at the Film Center in July, before our Powell and Pressburger retrospective arrives in October. We're also celebrating the impact made by you, our audiences and members: snag a Siskel Summer Pass for great discounts in the next two months, and if you are a Film Center member, we've got a bubbly treat in store for you in July (p. 3). It is going to be a summer to remember at 164 N. State Street!

Rebecca Fons
Director of Programming

ABOUT THE FILM CENTER



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

164 North State Street Chicago, IL 60601
siskelfilmcenter.org

VISIT US

ACCESSIBILITY

The Gene Siskel Film Center strives to host inclusive, accessible events that enable all individuals to engage fully. To request reasonable accommodations or for inquiries about accessibility, please contact filmcenter@saic.edu or call (312) 846-2600.

siskelfilmcenter.org/accessibility

CONTENT CONSIDERATIONS

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

FILMING IN PROGRESS

Photographs and/or video may be taken at Film Center events. By attending, you grant the Film Center full rights to use these images for all present or future promotion, marketing and materials.

CODE OF CONDUCT

The Gene Siskel Film Center is dedicated to creating a safe, respectful, and inclusive environment for all guests. Everyone has the right to enjoy our programs and activities free of harassment, threats, mistreatment, or discrimination. We reserve the right to revoke access to any of our activities for anyone who does not adhere to the organization's code of conduct.

siskelfilmcenter.org/codeofconduct

GETTING HERE

Parking

Validated parking is available at the InterPark Self-Park at 20. E. Randolph for \$20. Please obtain a validation from our box office staff.

Public Transportation

The Film Center is conveniently located near all major CTA train lines and several bus lines.

Biking to the Film Center

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

OUR TEAM

Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Jada-Amina Harvey, Black Harvest Film Festival Lead Curator; Lori Hile, Associate Director of Marketing and Communications; Nick Leffel, Black Harvest Film Festival Coordinator; Emily Long, Executive Director; Brennan McMahon, Assistant Technical Coordinator; Holly Prindle, Office and Accounting Coordinator; Dan Stolley, Operations Manager; Michael Wawzenek, Assistant Director of Media Technology; Projectionists: Esteban Alarcón, Lark Lyra Hill, Ursula Rigberg Wagner, Blair St George Wright; Front of House Leads: Chris Tamma, Nico Valdez; SAIC Student Assistants: Manahel Moseleh Al Moseleh, Dylan Benjamin, Ana Dias, Eli Drake, Enye Kang, Griffin Larese-Casanova, Amin Pakparvar, Shravani Pawar, Magdalena Perez-Moore, Mehraheh Salimianrizi, Eunice Yang. Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Gazette designed by Kaitlin Martin.

NEW RELEASES & RESTORATIONS

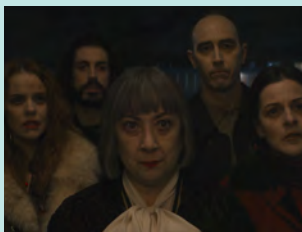
Opening dates subject to change; additional titles may be added. siskelfilmcenter.org



OPENS JULY 5 MUSIC (MUSKI)

2023, dir. Angela Schanelec, Germany, France, Greece, Serbia, 108 min.
In English, Greek, and German with English subtitles / Format: Digital

The myth of Oedipus is at the core of Angela Schanelec's (I WAS AT HOME, BUT...) quietly colossal MUSIC. On a stormy night in the mountains of Greece, a newborn child is abandoned. Years later, we meet him as an incarcerated young man who has fallen in love with a prison warden. The two form a connection, expressed through music, that will, by turns, haunt the rest of their days. A lyrical, elliptical puzzle box that reveals itself slowly and deliberately, MUSIC is not so much understood as it is felt, an enigmatic exploration of myth, and an intricate visual poem. **Film Center exclusive.**



OPENS JULY 5 HUMANIST VAMPIRE SEEKING CONSENTING SUICIDAL PERSON (VAMPIRE HUMANISTE CHERCHE SUICIDAIRE CONSENTANT)

2023, dir. Ariane Louis-Seize, Canada, 92 min.
In French with English subtitles / Format: Digital

In this charmingly dark comedy, young vampire Sasha is a total disappointment to her parents; she's too sensitive to kill humans, and her fangs only come out when she feels an empathetic connection to her prey—a big problem for a creature of the night that relies on human blood to survive. Her frustrated parents kick her out of the lair and cut off her blood bank supply in hopes that, out of desperation, she'll learn how to hunt. But, when she meets the suicidal teenager Paul, she realizes there might be a way to kill with compassion. Part WHAT WE DO IN THE SHADOWS with a dash of A GIRL WALKS HOME ALONE AT NIGHT, HUMANIST VAMPIRE SEEKING CONSENTING SUICIDAL PERSON is a delightfully warm and lively coming-of-age (of the undead) film. **Film Center exclusive.**



OPENS JULY 12 LAST SUMMER (L'ÉTÉ DERNIER)

2023, dir. Catherine Breillat, France, Norway, 104 min.
In French with English subtitles / Format: Digital

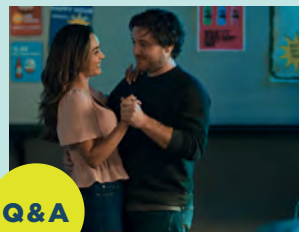
With her first film in a decade, the fearless French auteur Catherine Breillat (FAT GIRL) proves she's as provocative as ever with her Cannes-stirring LAST SUMMER, which boldly surveys power dynamics, and female desire and fulfillment. A nuanced, radiant Léa Drucker plays Anne, an attorney who has plateaued in her marriage to Pierre, a distracted businessman. His troubled teenage son Theo (Samuel Kircher), from a previous marriage, has recently returned to Pierre's ineffectual and despondent care. When Pierre leaves town for a business trip, Anne and Théo find themselves in the throes of an unexpected and dangerous affair, threatening the stability of the household. **Film Center exclusive.**



OPENS JULY 13 FAMILY PORTRAIT

2023, dir. Lucy Kerr, USA, 78 min. In English / Format: Digital

In Lucy Kerr's acclaimed and evocative feature debut, set at the dawn of COVID, the Millers gather one morning to take a family photo. When the family matriarch disappears and one of the daughters becomes increasingly anxious to find her and take the picture, the rest of the family loses interest in the portrait and begins to wander from the group, and the fractures in the family and the perspectives of its individual members come into focus. A disquieting and solemn study of ritual and control, FAMILY PORTRAIT is a mesmerizing debut that introduces audiences to a confident and controlled new voice. **Film Center exclusive.**



Q&A

OPENS JULY 12 SINGLE CAR CRASHES

2024, dir. Brittani Ward, USA, 90 min. In English / Format: Digital

In Chicagoan Brittani Ward's warm and grounded feature debut, 10 years after a devastating car crash took his best friend Zach's life, Sean, a once-promising baseball recruit with a bright future, still lives in the same small town where he and his friends grew up, working the same dead-end job he did in high school and struggling with his survivor's guilt. When Zach's sister—and Sean's first love—Kendall returns to town to marry someone else, Sean is forced to confront his failure to launch and the impact it's having not only on his own life but on his now nine-year-old son, Zachary. **In dialogue: director Brittani Ward and select cast and crew Friday, July 12, 8:00PM; Saturday, July 13, 5:30PM; Sunday, July 14, 2:30PM; and Tuesday, July 16, 8:30PM. Film Center exclusive.**



OPENS JULY 12 MOTHER, COUCH

2023, dir. Niclas Larsson, USA, 93 min. In English / Format: Digital

In Niclas Larsson's bold and surreal debut, David (Ewan McGregor), Gruffudd (Rhys Ifans), and Linda (Lara Flynn Boyle) are estranged half-siblings and the children of the titular Mother (Ellen Burstyn) who find themselves emotionally (and physically) pulled to and trapped inside a rundown furniture store when Mother sits down on a couch and refuses to move. Adapted from the Swedish novel *Mamma i soffan* by Jerker Virdborg, MOTHER, COUCH is an arresting and sneakily rich exploration of the emotional real estate parents and family occupy within our lives. With delirious energy and a winking sense of whimsy, MOTHER, COUCH is a hypnotic visual ride. **Film Center exclusive.**



MEMBER SNEAK PREVIEW

OPENS JULY 19 WIDOW CLICQUOT

2023, dir. Thomas Napper, USA, 89 min. In English / Format: Digital

In Thomas Napper's rousing WIDOW CLICQUOT, it is the early 1800s in France, and the young Barbe-Nicole Ponsardin Clicquot is in mourning after the untimely death of her beloved husband, winemaker François. Named Veuve (the French word for widow), Barbe-Nicole is determined to protect her family's legacy and vineyard, despite the financial risk and the Napoleonic Code barring women from running businesses. Picking up where her husband left off, Widow Clicquot begins exploring revolutionary techniques in bottling and takes a leap of faith with her own blend of sparkling wine. Led by the captivating Haley Bennett as Barbe-Nicole, WIDOW CLICQUOT is an inspiring biopic that equally celebrates the chemistry of wine and a true story of female entrepreneurship. **Gene Siskel Film Center members are invited to join us to "Wine and Watch" with two sneak previews of the WIDOW CLICQUOT. Bring a friend for free, enjoy a \$1 glass (or two!) of wine, and connect with your fellow members, Friday, July 12, 6:00PM or Saturday, July 13, 12:00PM. Learn more at siskelfilmcenter.org/widowclicquot**



OPENS JULY 19 NO FEAR NO DIE (S'EN FOUT LA MORT)

1990, dir. Claire Denis, France, West Germany, 90 min.

In French with English subtitles / Format: 4K digital restoration

Two Caribbean immigrants, Jocelyn and Dah, work in the outskirts of Paris in the seedy underworld of cockfighting. The two men train the birds and handle the finances, working under the thumb of their third partner, the disreputable Pierre. When Jocelyn forms an attachment to one of the birds, who he has named "No Fear, No Die," and as Pierre pushes the men to make the fights more violent, a dangerous clash of power occurs. Claire Denis's rarely screened third feature is a stylish and atmospheric portrayal of oppression and survival, and a brutally un sentimental immigrant story. **Restored in 4K by Pathé in 2022 with the help of the French National Center of Film and Motions Pictures (CNC) at Hiventy Laboratory. Film Center exclusive.**



OPENS JULY 26
MADE IN ENGLAND: THE FILMS OF POWELL AND PRESSBURGER

2024, dir. David Hinton, UK, 131 min. In English / Format: Digital

In this wholly satisfying documentary, executive producer and narrator Martin Scorsese recounts his lifelong love affair with the work of visionary British filmmakers Michael Powell and Emeric Pressburger, including THE RED SHOES and BLACK NARCISSUS. Drawing on rich archival material and through delightful interviews with renowned directors, Scorsese explores the collaboration and partnership between the two filmmakers, how their innovative and distinct style left an indelible mark on cinema, and how their body of work influenced generations of filmmakers, including himself. As Scorsese explains, “That body of work is a wondrous presence, a constant source of energy, and a reminder of what life and art are all about.” A true treat for cinephiles, MADE IN ENGLAND provides a robust primer in advance of the Film Center’s partial Powell and Pressburger retrospective, to be presented this October. **Film Center exclusive.**

READ MORE
PG 24



OPENS AUGUST 2
SISI & I (SISI & ICH)

2023, dir. Frauke Finsterwalder, Germany, Switzerland, Austria, 132 min. In English and German and French with English subtitles / Format: Digital

The endlessly watchable Sandra Hüller (ANATOMY OF A FALL, ZONE OF INTEREST) stars in this wild and irreverent reinterpretation of the story of the Empress Elisabeth of Austria. In the late 19th century, Countess Irma Sztáray (Hüller) leaves her home in Hungary to become the lady-in-waiting for the seductive and dynamic Empress Elisabeth (Susanne Wolff), also known as “Sisi.” Over the summer, Irma falls entirely under Elizabeth’s spell, and the two women become close, before the spell is broken when they return to Vienna. With stunning costumes and a modern soundtrack that includes Nico, Portishead, and Le Tigre, SISI & I is an electric commentary on friendship, jealousy, beauty, and power. **Film Center exclusive.**



OPENS AUGUST 9
WAR GAME

2024, dirs. Tony Gerber, Jesse Moss, USA, Canada, 94 min. In English / Format: Digital

In the thrilling hybrid documentary WAR GAME, a bipartisan group of United States defense, intelligence, and elected policymakers participate in an unscripted role-play exercise in which they consider the sobering possibility of a political coup backed by rogue members of the US military in the wake of a contested 2024 presidential election (sound familiar?). Like actors in a thriller, but with profound real-world stakes, the players have only six hours to save American democracy and avoid civil war. Gripping, sobering, and perfectly timed as we hurtle toward a presidential election that will go down in American history no matter what the outcome, WAR GAME serves as an urgent warning, and is one of the scariest films you’ll see this year. **Film Center exclusive.**



OPENS AUGUST 9
CROSSING

2024, dir. Levan Akin, Sweden, Denmark, France, Turkey, Georgia, 105 min. In English and Georgian and Turkish with English subtitles / Format: Digital

Retired teacher Lia has made a promise to find out what happened to her long-lost transgender niece, Tekla. When Lia learns from her neighbor Achi that Tekla might have left their Georgian homeland to live in Turkey, Lia and Achi set off together to find her. Arriving in Istanbul, they discover searching for someone who never intended to be found is harder than they expected. Levan Akin’s (AND THEN WE DANCED) astounding, award-winning CROSSING is a moving exploration of the complexities of cultural identity and the universal quest for self-discovery. **Film Center exclusive.**



OPENS AUGUST 16
MOVING (OHIKKOSHI)

1993, dir. Shinji Somai, Japan, 125 min.

In Japanese with English subtitles / Format: 4K digital restoration

One of Shinji Somai’s most beloved films, still underseen in the U.S., MOVING tells the story of Renko (Tomoko Tabata), a bright and energetic 6th-grade girl, grappling, often physically in Somai’s trademark long takes, with her parents’ divorce. As her mother and father lay down new rules for her life, Renko sees to it that any changes happening in her family happen on her terms. An official selection at the 1993 Cannes Film Festival, and winner of the Best Restored Film prize at last year’s Venice Film Festival, in praise of MOVING, director Hirokazu Kore-eda said, “After seeing it, I had confirmation that Shinji Somai was the best filmmaker of his generation.” **Film Center exclusive.**



OPENS AUGUST 16
SUGARCANE

2024, dirs. Emily Kassie, Julian Brave NoiseCat, USA, Canada, 107 min. In English and French with English subtitles / Format: Digital

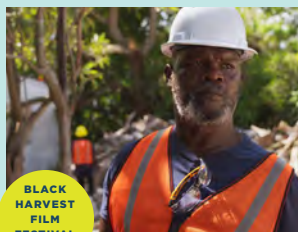
A stunning tribute to the resilience of Native people, SUGARCANE is set against the backdrop of a groundbreaking investigation into the abuse and deaths at an Indian residential school, empowering participants to break the cycles of intergenerational trauma by bearing witness to long-ignored truths. Despite the harrowing revelations of genocide, SUGARCANE highlights the enduring love within their families and communities. This epic cinematic portrait captures a community at a moment of international reckoning, offering both a powerful narrative and a beacon of hope. **Content consideration: contains themes of abuse. Film Center exclusive.**



OPENS AUGUST 23
CLOSE YOUR EYES (CERRAR LOS OJOS)

2023, dir. Victor Erice, Spain, Argentina, 169 min. In English and Spanish, Catalan, French, and Chinese with English subtitles / Format: Digital

From legendary filmmaker Victor Erice (THE SPIRIT OF THE BEEHIVE, EL SUR, DREAM OF LIGHT) comes this compelling and melancholic study of identity, memory, and filmmaking. Set in contemporary Madrid, aging filmmaker Miguel Garay is called upon to recount his final and still unfinished film, THE FAREWELL GAZE. During its production, the lead actor and Miguel’s close friend Julio disappeared without a trace, leaving in his wake a mystery that would haunt everyone associated with the project. When an investigative television show revives the mystery of Julio’s disappearance, Miguel reconnects with the film’s crew, former lovers, and Julio’s daughter, seeking closure and peace around what was lost years ago. **Film Center exclusive.**



BLACK
HARVEST
FILM
FESTIVAL
ENCORE



OPENS AUGUST 30
MOUNTAINS

2023, dir. Monica Sorelle, USA, 95 min. In English and Haitian Creole and Spanish with English subtitles / Format: Digital

In the heart of Miami’s Little Haiti, a vibrant immigrant family lives out their reality within the paradigm of “the American Dream.” Xavier, a local construction manager, father, and husband works to secure a life for his family amidst the sweeping waves of gentrification in their neighborhood. A melodic familial portrait unfolds with generational discoveries that resonate with anyone who has a history. *Co-presented by the Haitian American Museum of Chicago. Film Center exclusive.*

SIDNEY LUMET

CENTENNIAL 1924 / 2024

“When you can connect with something human, that’s the heartbeat. That’s life. That’s what it’s about.”—Sidney Lumet

Sidney Lumet (1924–2011) was a director driven by stories of morality. Corrupt systems vs. brave protagonists, the worst of men pitted against the best, honesty in the face of hypocrisy—Lumet’s filmography reflects his dedication to championing what is true and what is just in this harsh world. “While the goal of all movies is to entertain,” Lumet wrote, “the kind of film in which I believe in goes one step further. It compels the spectator to examine one facet or another of his own conscience. It stimulates thought and sets the mental juices flowing.”

A son of Polish actors of the Yiddish theater, Lumet started as an actor himself before moving behind the camera. His stage experience influenced his collaborative nature and his reputation as an “actor’s director.” Over the course of his career, he would direct 17 performers to Academy Award nominations (six of whom won). Lumet received five Oscar nominations, finally taking home an honorary award in 2005. Film critic Manohla Dargis called it “a consolation prize for a lifetime of neglect.”

Lumet’s style isn’t especially recognizable—he didn’t employ trademark visuals, nor did he tend to work continuously with the same cinematographer or editor. In his memoir Making Movies, Lumet wrote, “Good style, to me, is unseen style. It is a style that is felt.”

Reflecting on Lumet’s filmography, that supposed “lack” of style reveals Lumet’s distinct and profound ability to portray the human condition. Lumet’s style is found in his actors’ powerhouse performances and in his eerily relevant depictions of corporate greed, morally bankrupt industries, and the courageous individuals speaking out and up. He also just directed some damn good movies.

In a 2011 interview with Tim Weiner for The New York Times, Lumet, then age 82, was asked how he’d want to be remembered. “I don’t give a shit, frankly, Scarlet.” And what about the work, Weiner asked. “It’ll make its own way; there is nothing more I can do about it anymore. There are a lot of things about it that are not apparent now, that I hope become apparent when I’m gone... I’d like someone to notice that. That I wasn’t afraid.”

siskelfilmcenter.org/lumet



SATURDAY, JULY 6, 3:00PM & WEDNESDAY, JULY 10, 6:00PM
DOG DAY AFTERNOON

1975, USA, 125 min. In English / Format: **35mm**

On a sweaty August afternoon, inexperienced criminal Sonny (Al Pacino) and his accomplice Sal (John Cazale) attempt to rob a bank in Brooklyn. Things go wrong from the start, and the hapless crooks find themselves in an increasingly intense pressure cooker as they take hostages and as the media and FBI descend on the scene. Pacino delivers an electric performance as a queer man motivated by love, and Cazale is brilliantly understated as Sonny’s quietly anxious but loyal brother in crime. Lumet delivers a relentless chronicle of desperation, expertly navigating between the chaos of an active crime scene, to the pain of an intimate phone conversation between Sonny and his lover, Leon. Humidity and doom seep through the screen in one of the most powerful films of the 1970s.



SATURDAY, JULY 13, 3:00PM & WEDNESDAY, JULY 17, 6:00PM
NETWORK

1976, USA, 121 min. In English / Format: **35mm**

Nearly 50 years after it was released, NETWORK remains one of the most prescient cinematic commentaries on media, which—when considered against our contemporary news and social media consumption levels—delivers a relevant and savage bite. When CBS Evening News anchorman Howard Beale (Peter Finch) learns he’ll be laid off due to declining ratings, he threatens, on air, to kill himself on live television. When he goes off script during a staged apology, Beale becomes a sensation, with America tuning in nightly to his furious diatribes. Ambitious producer Diana Christensen (Faye Dunaway) seizes the opportunity to exploit Beale’s instability, ironically seeing his rants on the dehumanization of society as the station’s, and her, ticket to major success. Winner of five Academy Awards (for Finch, Dunaway, Ned Beatty, Beatrice Straight, and Best Original Screenplay), NETWORK is cynical, razor sharp and—if you squint your eyes—you might swear it was made in 2024.



SATURDAY, JULY 20, 3:00PM & WEDNESDAY, JULY 24, 6:00PM
THE WIZ

1978, USA, 134 min. In English / Format: **35mm**

Lumet’s reimagining of THE WIZARD OF OZ should have been a hit. Adapted from the 1974 Broadway musical of the same name, the film boasted Quincy Jones as the musical supervisor and music producer, and an impressive, all-star cast with Diana Ross as Dorothy, Michael Jackson (in his feature film debut) as Scarecrow, Nipsey Russell as Tin Man, Ted Ross as Cowardly Lion, and Richard Pryor as The Wiz. A vibrant and assured twist on the classic, THE WIZ was a failure upon theatrical release, with critics taking issue with the new soul and R&B-influenced soundtrack, Diana Ross’ age, and the modern-day Queens setting. Audiences knew better. The film became a cult classic, with fans praising THE WIZ for transforming a familiar story into a film with cultural resonance for Black audiences, for featuring stellar performances against a contemporary and lively backdrop, and for imbuing “There’s no place like home” with renewed meaning for generations of viewers. Brought in to direct the film after John Badham (SATURDAY NIGHT FEVER) dropped the project, Lumet helmed an imaginative, Afro-Futurist vision of New York that has been rightly embraced again, with a new Broadway version premiering on stage this April.



SATURDAY, JULY 27, 3:00PM & SATURDAY, JULY 31, 6:00PM
PRINCE OF THE CITY

1981, USA, 196 min. In English and Spanish and Italian with English subtitles / Format: **16mm**

SERPICO walked so that PRINCE OF THE CITY could run. In Lumet's epic and ambitious film, Danny Ciello (Treat Williams, in a remarkable performance that recognized the otherwise unappreciated depth of his talent) is a dedicated narcotics detective in New York City. Torn between loyalty to his fellow officers and a nagging awareness of the systemic corruption within the department, Ciello agrees to become an informant for federal prosecutors investigating the NYPD. Exposing widespread misconduct and implicating colleagues, close friends, and mentors, Ciello grapples with guilt and the consequences of his choices. Nominated for a Best Adapted Screenplay Academy Award, and co-written by Lumet and Jay Presson Allen (CABARET, MARNIE), PRINCE OF THE CITY is exceptional, a classic Lumet story of justice, honor, and moral code. *Presented in 16mm with a print provided by the archives of The Film Society of Montreal. Version presented is the TV edit, which excludes profanity but includes 19 additional minutes not seen in the theatrical cut.*



SATURDAY, AUGUST 10, 3:00PM & WEDNESDAY, AUGUST 14, 6:00PM
RUNNING ON EMPTY

1988, USA, 116 min. In English / Format: **35mm**

In this singular and earnest portrait of family, Arthur (Judd Hirsch) and his wife Annie (Christine Lahti) are fugitives. Over a decade prior, they were responsible for an anti-war protest bombing of a napalm laboratory that accidentally critically injured a janitor. Now, along with their two sons—young Harry and his teenage brother Danny (River Phoenix in an achingly sensitive performance that earned him an Academy Award nomination)—they are perpetually on the move, dropping identities and jobs when they've been identified. As Danny's burgeoning love life with a fellow classmate (an excellently grounded Martha Plimpton) and aspirations as a musician begin to complicate their volatile lifestyle, the "unit" must decide if they can keep running. With an ending that will tear you to shreds, this exceptionally compassionate story explores the question that attracted Lumet to the original, Academy Award-nominated screenplay: who pays for the passion of the parents? *Print provided by the Harvard Film Archive.*



SATURDAY, AUGUST 3, 3:00PM & WEDNESDAY, AUGUST 7, 6:00PM
THE VERDICT

1982, USA, 120 min. In English / Format: *Digital*

Lumet's flawless courtroom drama stars Paul Newman in a career-defining performance as Frank Galvin, an alcoholic ambulance-chaser lawyer who takes a medical malpractice case for a quick settlement. When he visits the bedside of his comatose client and nabs a respected doctor as a star witness, he rejects the settlement offered by the hospital, and pushes the case to trial. Up against a shrewd defense lawyer (an icy James Mason), a biased judge, and his own personal demons, Frank risks everything to uncover the truth and get his client justice. Newman, Academy Award-nominated for his performance, embodies Galvin with jumpy, bruised brilliance—his conscience and thought processes, in conflict with his fear and desires, are laid bare, as the audience observes a character transforming before our very eyes in subtle and profound ways. Also Academy Award-nominated for Best Picture, Director, Supporting Actor (Mason), and Adapted Screenplay, and co-starring an assured Charlotte Rampling, THE VERDICT is one of Lumet's most acclaimed and enduring works; no judgment if it makes you literally stand up and cheer.



SATURDAY, AUGUST 17, 3:00PM & WEDNESDAY, AUGUST 21, 6:00PM
BEFORE THE DEVIL KNOWS YOU'RE DEAD

2007, USA, 117 min. In English / Format: *Digital*

Family, betrayal, high stakes, and really, really bad choices. BEFORE THE DEVIL KNOWS YOU'RE DEAD would make Shakespeare proud. In Lumet's final feature film before his death in 2011, Andy (Philip Seymour Hoffman) and his younger brother Hank (Ethan Hawke) are both in tight spots. Andy is sinking deeper into debt and drug addiction, and Hank is woefully behind on child support. For some quick cash, they hatch a plan to commit a "victimless crime:" rob their parents Charles and Annette's (Albert Finney, Rosemary Harris) jewelry store. Things do not go as planned. Told non-linearly, the dread-soaked puzzle pieces of this gritty crime drama are seen from the perspective of Andy, Hank, and Charles on the days leading up to and following the botched crime. Tension ratchets as the runtime ticks by (when Michael Shannon appears as a heavy looking for a payout, you know things have turned from bad to worse), and each man spirals further into despair. As Lumet once said, "One of the automatic things about drama is family." Here, with his last film, Lumet crafts a stunner that will make your tense Thanksgiving dinners look like a walk in the park.

Stick the landing. Bring it home. Finish strong. In cinema, the last shot is arguably the most important. How many times have you been watching a film and thought, "This is it, this is the final moment, it is perfect!" only to have it go on, stumbling and fumbling its way to the credits? For all those missed opportunities, there are also the pitch-perfect conclusions, the memorable last looks, the frames that catch your breath in your throat and with pure artistry not only conclude a film but underscore, emphasize, or affirm the entire running time that came before it. With Last Shot, we explore just a selection of those impeccable resolutions, and believe us, we weep for the titles we left out—THELMA & LOUISE, MORVERN CALLAR, THE THING, 2001: A SPACE ODYSSEY—but all good things must end. And, if you are lucky, when they go, they go out flawlessly swinging. Spoiler alert: the endings of all films in this series are mentioned (as subtly as possible) in their description, and the accompanying still images do not reflect their final frames.

siskelfilmcenter.org/lastshot



**FRIDAY, JULY 5, 8:15PM & SATURDAY, JULY 13, 8:00PM
SCHOOL DAZE**

1988, dir. Spike Lee, USA, 121 min. In English / Format: **35mm**

In the prescient, bold SCHOOL DAZE, Laurence Fishburne plays Dap, a socially conscious student at the fictional HBCU Mission College. When an anti-apartheid protest he is leading is interrupted by his friend Julian's (Giancarlo Esposito) fraternity, and Mission's board of trustees get antsy about Dap's call for divestment from South Africa, tensions of power, race, and social responsibility rise to a fever pitch. Spike Lee loves an ending. The final shot of DO THE RIGHT THING pulls up and away from the Brooklyn street we've lived on for the last two hours; in SHE'S GOTTA HAVE IT, the cast breaks the fourth wall with a wink and a smile. With SCHOOL DAZE, Lee concludes with a fourth wall break again, imploring the audience—as he's been doing the whole film (and his whole career)—to wake up, wake up, wake up.

**SATURDAY, JULY 6, 12:00PM & SUNDAY, JULY 14, 6:00PM
AN AUTUMN AFTERNOON (SANMA NO AJI)**

1962, dir. Yasujiro Ozu, Japan, 113 min.
In Japanese with English subtitles / Format: Digital

One of cinema's fondest farewells, AN AUTUMN AFTERNOON was Yasujiro Ozu's final masterpiece, with a last shot that will break your heart in the gentle way only Ozu could. In this achingly poignant conclusion to Ozu's remarkable filmography, aging widower Shuhei Hirayama (Ozu regular Chishu Ryū) lives with his son Kazue and daughter Michiko, who looks after both men. Shuhei spends his days with his childhood friends, reminiscing about old times. After a former teacher visits them, Shuhei realizes he is selfishly shielding Michiko from love in order to keep her at home and sets about to arrange her marriage. An elegant and tender observation of family and the passage of time, AN AUTUMN AFTERNOON concludes with Shuhei alone. His solitude, though he designed and encouraged it, stuns him. The permanence of goodbyes—the death of a loved one, the departure of a child who has become an adult—seeps into every corner of the house and the frame, with a cinematic conclusion that is the very definition of loneliness.

**SATURDAY, JULY 6, 8:00PM & THURSDAY, JULY 18, 8:15PM
CABARET**

1972, dir. Bob Fosse, USA, 124 min. In English and German, Hebrew, and French with English subtitles / Format: **35mm**

Of all the final frames in this series, the concluding seconds of CABARET might not instantly come to mind. The last image, a distorted reflection of the audience at the Kit Kat Klub—is a grim coda to what has been two dazzling hours of song and dance directed by Bob Fosse (Academy Award winner for Best Director); one can't be blamed for forgetting. Set in Berlin in the early 1930s, against the encroaching darkness of fascism and the rise of the Nazi party, CABARET revolves around the naive British writer Brian Roberts (Michael York) and his relationship with the fragile American cabaret performer Sally Bowles (Liza Minnelli, in an Academy Award-winning performance). As tensions rise in Germany, their messy relationship deteriorates, all set to the music of the vibrant and hectic Kit Kat Club. As our enigmatic Master of Ceremonies (Joel Grey, also in an Academy Award-winning turn) wishes us his final farewell, CABARET offers a warning glimpse of the horrors to come.



**SUNDAY, JULY 7, 12:00PM & TUESDAY, JULY 23, 6:00PM
SOLARIS (SOLYARIS)**

1972, dir. Andrei Tarkovsky, Soviet Union, 167 min.
In Russian and German with English subtitles / Format: **35mm**

How does one talk about the end of SOLARIS, Tarkovsky's meditative study of love and loss, without giving it away? Tarkovsky wasn't one for "twist endings," but here he plays with expectations in order to deliver viewers with a true cinematic wallop in the form of a zoom-out shot. Psychologist Kris Kelvin is sent to a space station orbiting the mysterious planet Solaris to investigate strange occurrences among the crew. Once there, he is haunted by memories of his recently deceased wife Hari, who mysteriously appears on the station in physical form. As the boundaries between reality and illusion blur, Kelvin delves deeper into the mysteries of Solaris and his own past, culminating in a conclusion that underscores the film's devastating exploration of memory and perception. Rarely has a zoom-out shot held such significance; Kelvin has been on Solaris for some time, but it is only at SOLARIS's conclusion that we really understand where he is.



**MONDAY, JULY 8, 8:30PM & FRIDAY, JULY 19, 6:00PM
PICKPOCKET**

1959, dir. Robert Bresson, France, 76 min.
In French with English subtitles / Format: **35mm**

Bresson's film follows Michel, an emotionally closed young man in Paris who turns to pickpocketing out of financial necessity and a sense of rebellion against societal norms. His solitary existence is disrupted when he meets the sensitive young woman Jeanne. A film about a criminal, but not quite a crime movie, the minimalist PICKPOCKET is a study of moral dilemma and a man caught between a life without obligation but devoid of connection and an honest, more conventional life with love. Writer and director Paul Schrader (TAXI DRIVER, FIRST REFORMED) has admittedly been paying homage to PICKPOCKET for much of his career, calling it the most influential film in his creative life, and replicating the last shot of the film in many of his own. "In the final scene, there is a burst of emotion, in a movie without emotion," says Schrader. "What Bresson is trying to do is make you jump...and if you make that jump, he has created something almost unique in film: the movement of a soul, not only the soul on screen, but the soul watching it. He's asking you to make the leap from the mundane to the transcendent."



**TUESDAY, JULY 9, 6:00PM & SATURDAY, JULY 20, 12:45PM
THE BREAKING POINT**

1950, dir. Michael Curtiz, USA, 97 min.
In English and Spanish and Cantonese with English subtitles / Format: **35mm**

Nearly a decade after CASABLANCA (which also boasts a terrific last shot), Michael Curtiz crafted this humanistic and devastating daylight noir (which was the inspiration for our Last Shot series) based on Ernest Hemingway's *To Have and Have Not*. John Garfield stars as honest charter-boat captain and devoted family man Harry Morgan. After a passenger stiff's him on payment, Harry is seduced by the slimy lawyer Duncan (Wallace Ford) to make a quick buck, and by the slippery Leona (Patricia Neal) for a quick thrill. These temptations are tempered by the good people who love Harry: his devoted wife Lucy (Phyllis Thaxter) and daughters, and his loyal partner Wesley (Juano Hernandez). The conclusion of this working-class tragedy sneaks up on you, the final shot suggesting a world of loss that lives just beyond the frame, and serving as a profound, devastating reminder of the consequences of our actions.



**TUESDAY, JULY 9, 8:15PM & FRIDAY, JULY 19, 8:00PM
BEAU TRAVAIL**

1999, dir. Claire Denis, France, 92 min.
In French, Italian, and Russian with English subtitles / Format: Digital

In BEAU TRAVAIL, a loose adaptation of Herman Melville's 1888 novella *Billy Budd* set in the Horn of Africa's Djibouti, French Foreign Legion sergeant Galoup (Denis Lavant) reflects on his tenure in the elite corp of soldiers and his dangerous obsession with Legionnaire Gilles Sentain. We present Claire Denis' masterful exploration of masculinity and power at the Film Center a lot (and oh boy, does it look good on our big screen), and while we love every second of the sand-covered, sunbaked stunner, it is the final rapturous minutes that live in our heads rent free. Alone in a mirrored dance club, as Corona's electropop song "The Rhythm of the Night" plays, Galoup—between casual puffs of his cigarette—bursts into movement; spinning, jumping, and lunging in a dance that seems to answer to, and perhaps rebel against, the tense, repressed desire of the film. Though the dance is spontaneous and jerky, Lavant (who trained as a pantomime and with the circus) is in complete control, giving Galoup a release and reprieve from his guilt and shame. Is Galoup dead? Is he celebrating? Is he mourning? Denis lets us decide for ourselves with this startling, energizing ending.



THURSDAY, JULY 11, 6:00PM & THURSDAY, JULY 25, 8:30PM
SUNSET BOULEVARD

1950, dir. Billy Wilder, USA, 110 min. In English / Format: **35mm**

Billy Wilder's *SUNSET BOULEVARD* begins as memorably as it ends, with a dead body floating in a pool, and concludes with an iconic staircase and a line you've probably quoted (or misquoted!): "Alright Mr. DeMille, I'm ready for my closeup." Starring Gloria Swanson as the ravishingly delusional aging diva Norma Desmond, *SUNSET BOULEVARD* is a claustrophobic cautionary tale of Hollywood which finds Desmond wasting away in her decaying mansion on the famed street, hanging on to her glory years as a silent film star. Co-starring William Holden as a down-on-his-luck screenwriter, Erich von Stroheim as an enabling butler, and Nancy Olson as an ambitious young script reader (all of whom, alongside Swanson, were Academy Award-nominated for their performances), *SUNSET BOULEVARD* is a cold-blooded critique of the entertainment industry that *The Nation* called an "uncompromising study of American decadence." In the final moments, as Desmond descends that famed staircase and the frame blurs to black, her audience ("those wonderful people out there in the dark") can't help but feel complicit: we loved her, we dismissed her, and our gaze has observed her undoing.



SUNDAY, JULY 14, 12:00PM & MONDAY, JULY 22, 6:00PM
THE SEARCHERS

1956, dir. John Ford, USA, 119 min.

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

In the iconic closing shot of *THE SEARCHERS*, Civil War veteran and aging cowboy Ethan Edwards (John Wayne) stands in the door of a homestead as the family he is part of—yet distanced from—is reunited. In front of him is the warmth of domestic life; behind him is the expansive and unforgiving American Southwest. Edwards has come to the end of his years-long, obsessive search for his niece Debbie (Natalie Wood), and now, post-war, post-heroism, he is purposeless and alone, a figure of the past in a world that is rapidly changing. Cradling his arm, framed within a frame, Wayne—a commanding presence at 6'4"—appears small and vulnerable. Wayne starred in more than a dozen John Ford films, but *THE SEARCHERS* reigns supreme, a rich and complex exploration of racism and revenge that ends with one of the most referenced frames in cinema history. "In its final moment," Martin Scorsese wrote, "*THE SEARCHERS* suddenly becomes a ghost story." *Content consideration: includes racist depictions of Native Americans.*



MONDAY, JULY 15, 6:00PM & SATURDAY, JULY 20, 4:45PM
THE GODFATHER

1972, dir. Francis Ford Coppola, USA, 175 min.

In English and Italian and Latin with English subtitles / Format: Digital

On its face, Francis Ford Coppola's magnum opus (audiences will have to decide how they feel about *MEGALOPOLIS!*) is about the mob, but of course we all know that *THE GODFATHER* is far more interested in the loyalties and betrayals of family than in the intricacies of organized crime. As the three-hour mark approaches, the story of the Corleone dynasty is just beginning, with Michael Corleone (Al Pacino) taking on the family business and stepping into his power. In the final moments of this adaptation of Mario Puzo's epic novel, all that came before (the guns, the cannoli) contribute to the evolution of a man and become the lore of how the next Don Coleone was made. As Kay (Diane Keaton) looks on, Michael is no longer the naive boy she fell in love with, but a powerful man who will be feared by everyone, including his family. The door closes, and we see what she knows: nothing will ever be the same between them.



THURSDAY, JULY 18, 6:00PM & SUNDAY, JULY 21, 4:30PM
THE GRADUATE

1967, dir. Mike Nichols, USA, 106 min. In English / Format: Digital

In the more than 50 years since its release, *THE GRADUATE* has remained and endured within the American cinema cannon—it is meme-able, quote-able, endlessly referenced, and brilliantly relevant after all these years. Dustin Hoffman's recent college graduate Benjamin Braddock is achingly, relatably disillusioned, and his affair with the seductive and assured Mrs. Robinson (Anne Bancroft) is as ill-advised and complicated as it was in 1967. An exploration of identity and self-realization, with a dash of commentary on capitalism and mediocrity, *THE GRADUATE*, which won the late, great Mike Nichols his only Academy Award for Best Director, concludes with wedding bells, a punch to the gut, a smack in the face, and a defiant bride. As Simon & Garfunkel's haunting "The Sound of Silence" begins, two lovers board a bus bound for an unknown destination and settle into the unease and anxiety of an undefined future.

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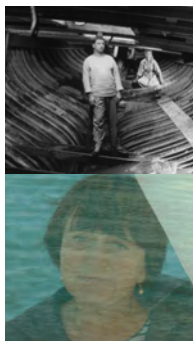
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When considering the filmography of a late, great auteur, one often thinks of the imprint and impact that their work made. A director's first film—be it an audacious debut or a cautious coming out—is our introduction to an artist who might go on to define a generation, change the industry, or crash and burn. From these first looks, we then watch in our theater seats as an artist evolves, perhaps abandoning their initial perspectives and styles or continually refining them, all for us, the audience, to consider and comment on. “He’s really lost his vision... She gets better with each film... With this one, they really found their stride.” With *Entrances and Exits*, we showcase the first and last films from 10 beloved filmmakers. For this series, we abide by three rules: films included must not be posthumous releases, they must be feature films, and they must be solo directorial efforts. Some of these pairings seem to speak to one another, presenting a cinematic through-line that represents a consistent voice from cinematic cradle to grave. Others represent dramatic departures, reflecting a filmmaker’s leap from emerging artist to heavyweight player. What new elements do we see when we connect these entrances and exits, and how do the bodies of work between them transform when we consider the bookends of a career? Though these filmmakers are no longer with us, they sure did leave an impression. Tickets on sale July 10 and sold individually for each film. siskelfilmcenter.org/entrancesandexits



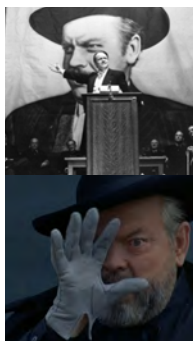
THURSDAY, AUGUST 1 6:00PM - LA POINTE COURTE

1955, dir. Agnès Varda, France, 80 min.
In French with English subtitles / Format: Digital

8:00PM - THE BEACHES OF AGNÈS (LES PLAGES D'AGNÈS)

2008, dir. Agnès Varda, France, 112 min.
In English and French with English subtitles / Format: Digital

The patroness saint of cinema, Agnès Varda gave us so many gifts, from *CLEO FROM 5 TO 7* to *VAGABOND* and beyond. Her first and last solo directorial efforts provide a perfect launchpad to this series. With the auto-biopic *THE BEACHES OF AGNÈS*, the beloved director looks back at her life, her love, and her work. Equal parts playful and melancholic, her exploration of the personal becomes a reflection of the universal as she invites the viewer to consider their own history and story. Time traveling back 50 years to *LA POINTE COURTE*, audiences can see the threads of Varda’s exceptional and humanistic eye. Her debut film, made just as the French New Wave was about to erupt, is set in a fishing village and follows two parallel storylines: one of the everyday life of the villagers, the other about a Parisian couple who come to town to resolve their marital issues. Employing the realistic, documentary-like style that came to define so much of her work, and using non-professional actors, *LA POINTE COURTE* introduced audiences to Varda’s honesty through cinema, the intimacy of her work, and the poetic perspective that have made her films timeless.



SUNDAY, AUGUST 4 2:00PM - CITIZEN KANE

1941, dir. Orson Welles, USA, 119 min.
In Italian and English with English subtitles / Format: 35mm

4:30PM - F FOR FAKE

1973, dir. Orson Welles, France, Iran, West Germany, 89 min.
In English and Spanish with English subtitles / Format: 35mm

In both his remarkable debut film *CITIZEN KANE* and his provocative documentary, *F FOR FAKE*, Orson Welles is exploring the parameters, limits, truths, and fictions of storytelling. In *CITIZEN KANE*, the portrait of publishing tycoon Charles Foster Kane (played by Welles), the young director unravels the life and death of the enigmatic magnate through a series of interviews with people who knew Kane—including his friends, colleagues, and ex-wife--the film innovatively unfolding in a series of flashbacks. In *F FOR FAKE*, Welles blurs the line between fact and fiction as he explores the careers of two famous fakers: Elmyr de Hory, a renowned art forger, and Clifford Irving, who wrote a fraudulent biography of billionaire Howard Hughes. Welles acts as our guide, and with trick shots, staged scenes, and his witty narration, he challenges us not to believe everything we see. Both films, though wildly different in form and style, step back and consider: what do we really know about the life of a man? Perhaps, in his own winding way, Welles was also asking us what we really ever knew about him.



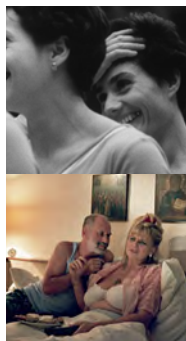
MONDAY, AUGUST 5 6:00PM - ETHNIC NOTIONS

1986, dir. Marlon Riggs, USA, Canada, 57 min. In English / Format: Digital

7:30PM - COLOR ADJUSTMENT

1992, dir. Marlon Riggs, USA, 86 min. In English / Format: Digital

When pioneering filmmaker Marlon Riggs died at the young age of 37, he left a powerful but short filmography. Perhaps best known for his groundbreaking 1989 film *TONGUES UNTIED*, his first and last films are as resonant and relevant today as they were decades ago. The only real “sequels” in *Entrances and Exits*, *ETHNIC NOTIONS* and *COLOR ADJUSTMENT* speak directly to one another and make for a potent double feature. In *ETHNIC NOTIONS*, Riggs explores the deep-rooted stereotypes and caricatures of African Americans in American popular entertainment, which have fueled anti-Black prejudice. From cartoons to feature films, advertisements, and children’s rhymes, Riggs takes an unflinching look at the pervasive nature of racial prejudice in American culture. With *COLOR ADJUSTMENT*, Riggs signals how much work is yet to be done, inviting the audience to look at familiar favorites—including *Amos and Andy*, *Good Times*, and *I Spy*—with a new lens. The result is a stunning one-two punch that demands further examination of the complex interplay between race and media.



FRIDAY, AUGUST 9 6:00PM - SOMETHING DIFFERENT (O NECEM JINÉM)

1963, dir. Vera Chytilová, Czechoslovakia, 85 min.
In Czech with English subtitles / Format: Digital

8:00PM - PLEASANT MOMENTS (HEZKÉ CHVILKY BEZ ZÁRUKY)

2006, dir. Vera Chytilová, Czechoslovakia, 113 min.
In Czech and German with English subtitles / Format: Digital

Czechoslovakian director Vera Chytilová is best known for her 1966 seminal feminist cinematic primal scream *DAISIES*. Released three years prior, her first film *SOMETHING DIFFERENT* interweaves the stories of competitive gymnast Eva and the disillusioned housewife Věra. In *PLEASANT MOMENTS*, Hana is a dedicated psychiatrist who begins to blur the boundaries between her profession and her personal life. Both films are empathetic and realistic explorations of her characters’ interiorities and keen commentaries on the roles and expectations placed on women. Chytilová consistently presented complicated and flawed female protagonists without judgment. Whether they are considering an affair, struggling with mental health, or engaging in an epic food fight, the director was primarily interested in honestly exploring how they responded to and interacted with the world around them. Chytilová was an empathetic, humanist filmmaker, who once noted, “The artist may, and indeed must express only what he knows and what concerns him, because he thinks it should be changed. We want to create a new social morality and in the same breath we—artists—lie. Lying in art should be outlawed. What more could we lose as artists, if we lost truth?”



SUNDAY, AUGUST 11 1:00PM - PATHER PANCHALI

1955, dir. Satyajit Ray, India, 125 min. In Bengali with English subtitles / Format: Digital

3:45PM - THE STRANGER (AGANTUK)

1991, dir. Satyajit Ray, India, France, 97 min.
In English and Bengali with English subtitles / Format: 35mm

In 1985, Vincent Canby of *The New York Times* wrote, “No matter what the particular story, no matter what the social-political circumstances of the characters, Satyajit Ray’s cinema is so exquisitely realized that an entire world is evoked from comparatively limited details.” Ray’s lyrical style is beautifully displayed in his first and final films. In *PATHER PANCHALI*, Ray’s moving and perceptive debut and the first film in his *Apu Trilogy*, impoverished priest Harihar Ray leaves his rural Bengal village in hopes for a better life for his family, leaving his wife Sarbojaya, daughter Durga, and son Apu behind. In *THE STRANGER*, Anila receives a letter from a man claiming to be her long-lost uncle. When he reunites with her family, his visit raises questions about identity and trust. Brimming with life, Ray’s honest and understated career earned him universal acclaim (Akira Kurosawa observed, “Not to have seen the cinema of Satyajit Ray means existing in the world without seeing the sun or the moon.”) and an honorary Academy Award, which the director accepted just a month before his death at age 70. *THE STRANGER* print courtesy of the Packard Humanities Institute Collection at the Academy Film Archive.



MONDAY, AUGUST 12
6:00PM - CRISIS (KRIS)

1946, dir. Ingmar Bergman, Sweden, 93 min. In Swedish with English subtitles / Format: Digital

8:15PM - SARABAND

2003, dir. Ingmar Bergman, Sweden, Denmark, Norway, Italy, Finland, Germany, Austria, 107 min. In English and Swedish and German with English subtitles / Format: Digital

Though we hope you take in most of the films in *Entrances and Exits* as double features, we especially encourage audiences to enjoy Ingmar Bergman's *CRISIS* and *SARABAND* back to back. Together, the duo provides a fascinating study of the evolution of Bergman's style and focus. In *CRISIS*, a young woman named Nelly is living in a quiet town with her foster mother when her biological mother returns to take Nelly back to the city; in *SARABAND*, Bergman reunites his *SCENES FROM A MARRIAGE* characters Marianne and Johan, re-examining their turbulent relationship 30 years after their divorce. *CRISIS* marks the beginning of Bergman's career-long exploration of intimate relationships, with *SARABAND* exemplifying his lifetime of accumulated mastery in depicting the complexities of the human experience. Both films, made over 50 years apart, offer rich, character-driven portraits that are quintessentially Bergman.



SUNDAY, AUGUST 18
12:00PM - THAT DAY, ON THE BEACH (HAI TAN DE YI TIAN)

1983, dir. Edward Yang, Taiwan, 166 min

In English and Hokkien, Mandarin, and German with English subtitles / Format: Digital

3:30PM - YI YI (A ONE AND A TWO . . .)

2000, dir. Edward Yang, Taiwan, Japan, 173 min. In English and Mandarin, Min Nan, Hokkien, Japanese, and French with English subtitles / Format: Digital

Following our sold-out *Edward Yang: Cities and Souls* series earlier this year, the Film Center again celebrates the Taiwanese master with a screening of his far lesser-screened but magnificent feature debut *THAT DAY, ON THE BEACH* and an encore of his final film, the internationally beloved *YI YI (A ONE AND A TWO . . .)*. Both films showcase Yang's penchant for deliberate pacing, which allows the director to deeply explore the complexities and nuances of family, intimacy, and the passage of time. In *THAT DAY, ON THE BEACH*, friends Chia-li and Ching-ching reunite after 12 years apart, with Yang gracefully jumping back and forth between the two women's past lives in order to reflect on their present stations; *YI YI* follows a middle-class family in Taipei over the course of one year, beginning with a wedding and ending with a funeral. Dazzling when viewed separately, we encourage audiences to take in these titles together as an epic double feature that demonstrates Yang's unwaveringly compassionate and warm novelistic style. *THAT DAY, ON THE BEACH* 2K restoration courtesy of the Taiwan Film and Audiovisual Institute.



MONDAY, AUGUST 19
6:00PM - THE 400 BLOWS (LES QUATRE CENTS COUPS)

1959, dir. François Truffaut, France, 99 min.

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

8:15PM - CONFIDENTIALLY YOURS (VIVEMENT DIMANCHE!)

1983, dir. François Truffaut, France, 110 min.

In French and Albanian with English subtitles / Format: 35mm

When Truffaut made *THE 400 BLOWS*, he was in his mid-20s and for years had been churning out unforgiving reviews as a film critic (his critiques were devastating enough that he was not invited to the Cannes Film Festival in 1958). His audacious autobiographical debut (which won him the Best Director at Cannes the very next year), following the young Antoine as he wanders the streets of Paris, is considered a defining film of the French New Wave and remains one of the most studied films of all time. In contrast, perhaps unfairly, his final film, in which a luminous Fanny Ardant plays an accidental private detective after her boss's wife is murdered, is considered an unremarkable mystery that pales in comparison to his debut feature. If *CONFIDENTIALLY YOURS* had not been Truffaut's final film (he died a year after it was released, with numerous films in pre-production), perhaps audiences would have recognized it for the thoroughly enjoyable homage to the director's friend Alfred Hitchcock, instead of a film that could never live up to the significance of his debut work.



SATURDAY, AUGUST 24
6:00PM - TARGETS

1968, dir. Peter Bogdanovich, USA, 90 min. In English / Format: 35mm

8:15PM - THE GREAT BUSTER: A CELEBRATION

2018, dir. Peter Bogdanovich, USA, 102 min. In English / Format: Digital

Seemingly the most disparate pairing of *Entrances and Exits*, Peter Bogdanovich's first and last films have a clear connection: the director's devotion to and love affair with cinema. In the unnerving and shockingly timeless *TARGETS*, deranged insurance agent Bobby Thompson embarks on a killing spree, with his final deadly destination a drive-in movie presentation featuring an appearance by the aging horror movie star Byron Orlok (Boris Karloff). As his image is projected 50-feet-tall on the screen behind him, Orlok successfully disarms Thompson, thus saving lives and the day. In the charming documentary *THE GREAT BUSTER: A CELEBRATION*, Bogdanovich pays tribute to his hero, the iconic silent film star Buster Keaton. Between his debut and his finale, the director often explored and venerated cinema and the art of performance, including with films *THE LAST PICTURE SHOW* and *THE CAT'S MEOW*, and the book *This is Orson Welles* (co-written with Welles, who is also featured in this series). For Bogdanovich, the screen was always bigger than life, and the stars were always the heroes.



THURSDAY, AUGUST 29
6:00PM - HEAT (ZNOY)

1963, dir. Larisa Shepitko, Soviet Union, 75 min. In Russian with English subtitles / Format: Digital

8:00PM - THE ASCENT (VOSKHOZHDENIE)

1977, dir. Larisa Shepitko, Soviet Union, 111 min. In Russian and German with English subtitles / Format: Digital

Despite her relatively short career (she directed only four feature films before her tragic death at age 41), Ukrainian-Soviet filmmaker Larisa Shepitko was a massive talent. Her first and final films are both profound works that intimately explore the resilience of humans under extreme conditions. *HEAT*, set in rural Kazakhstan, focuses on the student Kemel, who arrives in the remote area to work at a communal farm camp. Young and idealistic, he is soon confronted with the challenges of rural life. (Shepitko suffered from hepatitis during production and had to direct from a stretcher; that real-life difficulty is felt on screen.) Set in World War II, *THE ASCENT*—widely regarded as Shepitko's masterpiece, and winner of the Golden Bear for Best Film at the 1977 Berlin Film Festival—follows two Soviet soldiers who are navigating the blindingly snow-covered Belarusian countryside to find food, when they are captured by Nazis. While *HEAT* feels almost like a verite documentary and *THE ASCENT* is stunningly stylized, in both films Shepitko fearlessly confronts humanity in all of its complexity.



All filmmakers have to start somewhere, and for many, the Chicago International Film Festival was a crucial part of their journey from novice to auteur. In honor of the festival's 60th anniversary, they present four auspicious and visionary directorial debuts that screened at the festival, each one showcasing the budding brilliance of their makers. Synopses provided by the Chicago International Film Festival. siskelfilmcenter.org/beforetheywerebig



TUESDAY, AUGUST 6, 6:00PM
WHO'S THAT KNOCKING AT MY DOOR

1967, dir. Martin Scorsese, USA, 90 min. In English / Format: **35mm**

After world premiering at the third *Chicago International Film Festival* under the title *I CALL FIRST*, Roger Ebert called the film "a great moment in American movies." The 25-year-old Italian-American Scorsese's raw debut offers a potent introduction to a lifelong obsession with conflicted masculinity. New York tough guy J.R. (Harvey Keitel, also his debut) meets cute a beautiful blonde college student, but his purist projections are shattered when he learns of a dark secret from her past, sending him into a downward spiral.



TUESDAY, AUGUST 13, 6:00PM
MABOROSI (MABOROSHI NO HIKARI)

1995, dir. Hirokazu Kore-eda, Japan, 110 min. In Japanese with English subtitles / Format: **35mm**

Winner of the Gold Hugo for Best Film at the 31st *Chicago International Film Festival*, the Japanese director, known for his subtle stunners *AFTER LIFE*, *NOBODY KNOWS*, *SHOPLIFTERS*, and *MONSTER*, creates a somber meditation on memory, loneliness, and grief. Filmed with the same reserve and sensitivity as its performances, *MABOROSI* (which loosely translates to "phantom light") follows a young mother who is devastated when her husband suddenly and inexplicably takes his own life. She moves on and remarries, but the mystery of her former lover's death still lingers.



TUESDAY, AUGUST 20, 6:00PM
RATCATCHER

1999, dir. Lynne Ramsay, UK, France, 95 min. In English / Format: Digital

Before such arresting films as *YOU WERE NEVER REALLY HERE*, *WE NEED TO TALK ABOUT KEVIN*, and her tour-de-force *MORVERN CALLAR*, the then 29-year-old Scottish filmmaker wowed Cannes—and then Chicago—with her lyrical and haunting portrait of James, a 12-year-old boy living in the rat-infested flats of Glasgow during the trash-collectors' strike of 1975. Luminously photographed, this blistering and poetic child's-eye-view fable hinges on a random act of violence—one that ripples throughout the young boy's coming-of-age journey.



TUESDAY, AUGUST 27, 6:00PM
THE SWAMP (LA CIÉNAGA)

2001, dir. Lucrecia Martel, Argentina, France, Spain, Japan, 103 min. In Spanish with English subtitles / Format: **35mm**

Few films capture the sweltering heat and languors of summer more palpably than the Argentinian maestra's captivating and sensorially evocative debut. *THE SWAMP* unfolds at a decaying country estate, where a wealthy extended family has come to drink, sunbathe, and lounge around the pool. Roger Ebert called the film "a dank, humid meditation on rotting families," but the director of *THE HOLY GIRL*, *THE HEADLESS WOMAN*, and *ZAMA* crafted something far more wry: a sweaty social critique of the "discreet charm" of the Argentinian bourgeoisie.

MYSTERY MOVIE MONDAYS



MONDAY, JULY 8, 6:00PM & MONDAY, AUGUST 12, 6:00PM

Psst! Peer into the unknown, embrace the ambiguity, and show up to the Film Center for a screening that is entirely, absolutely, and completely “to be announced”—quite literally the moment the lights go down. Previous films have included PLAYTIME and AFTER LIFE. Starting the week prior to each screening, we’ll drop hints via social media and on our website: year of release, runtime, genre, maybe even a cast member or two if we’re feeling generous. Feel free to guess, but we’re not telling, at least not until showtime. Feeling lucky? Drop your guess in our Mystery Movie Monday box at concessions. One right guesser will win a prize pack with two complimentary tickets plus popcorn and drink vouchers for your next visit to the Film Center. No refunds, no spoiling the surprise, and—hopefully—no booing. If it helps, the suspense is killing us, too!
siskelfilmcenter.org/mysterymovie

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Shorts Programs

Filmmaker Dialogues

Special Events

siskelfilmcenter.org/blackharvest

National Theatre Live

\$8 for Film Center Members; \$16 for general audience. siskelfilmcenter.org/ntl



SATURDAY, JULY 27, 2:00PM & SUNDAY, JULY 28, 2:00PM
FLEABAG

2019, dir. Vicky Jones, UK, 80 min. In English / Format: Digital

Phoebe Waller-Bridge stars in this hilarious, award-winning, original one-woman play that inspired the hit TV series. In just 80 minutes, audiences can expect a rip-roaring look at some sort of woman living her sort of life. (NTL)

ENCORE



SATURDAY, AUGUST 17, 2:00PM & SUNDAY, AUGUST 18, 2:00PM
VANYA

2023, dir. Sam Yates, UK, 110 min. In English / Format: Digital

Andrew Scott (*Fleabag*, *ALL OF US STRANGERS*) brings multiple characters to life in Simon Stephens’s (*The Curious Incident of the Dog in the Night-Time*) radical new version of Chekhov’s *Uncle Vanya*. Hopes, dreams, and regrets are thrust into sharp focus in this one-man adaptation which explores the complexities of human emotions. (NTL)

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SPECIAL EVENTS & PARTNER PROGRAMS



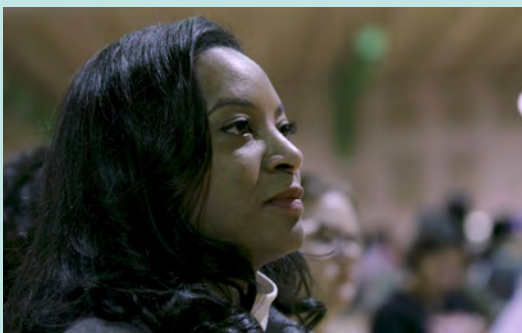
MONDAY, JULY 29, 7:30PM MIDWEST FILM FESTIVAL PRESENTS ADVERTISING COMMUNITY NIGHT

This marks the 10th Annual Advertising Community Night at The Midwest Film Festival. The event celebrates industry professionals who come together and share the magic of creative storytelling with their distinct passion projects. The night will commence with a Networking Reception at 6:30 pm, followed by the Community Spotlight discussion with Nicole Yelsey of KindWorksAI, film screening, and filmmaker Q&A moderated by Dani Jackson Smith, founder & owner of The Cre8tors. Don't miss the chance to be a part of a memorable evening of creativity and inspiration! *Get tickets and more information about MFF's year-round programming and workshops at midwestfilm.com*

DOCS FOR DEMOCRACY

Kicking off a cross-country roadshow in Chicago on the eve of the Democratic National Convention, Docs for Democracy is a two-night screening series of films about America at a crossroads. Designed to be positive gatherings for audiences who are interested and engaged in the political process—or want to be—both films in the series are paired with robust post-screening discussions with filmmakers and subjects in attendance.

siskelfilmcenter.org/docsfordemocracy



FRIDAY, AUGUST 16, 6:00PM RATIFY

2024, dirs. Deborah Riley Draper, Sabaah Folatan USA, 95 min. In English / Format: Digital

RATIFY follows a multi-racial, multi-generational coalition of activists and politicians taking up the mantle of the 100-year struggle to enshrine the Equal Rights Amendment in the United States Constitution by pushing Virginia to become the 38th and final state needed to ratify the ERA.

SATURDAY, AUGUST 17, 6:00PM THE CANDIDATE

2024, dir. Jack C. Newell, USA, 100 min. In English / Format: Digital

THE CANDIDATE documents progressive democrat Qasim Rashid as he runs in two different congressional races against well-funded incumbents: first against a Virginia republican in 2020, and in 2024 against an Illinois democrat.



SUNDAY, AUGUST 25, 6:00PM CHICAGO FILM SOCIETY PRESENTS: YOU'RE DANCING THIS DANCE ALL WRONG

2021, dir. Cameron Worden, USA, 68 min. In English / Format: 35mm

A discursive, fluid portrait of a loose community shouldering homelessness, drug addiction, and mental illness, YOU'RE DANCING THIS DANCE ALL WRONG presents an intimate snapshot of life in the fringes of pre-COVID Kansas City, Missouri. Taking a subjective, diaristic approach, filmmaker (and Chicago Film Society staff member) Cameron Worden assembles a rough-edged, formally adventurous nonfiction hangout film out of super 8 footage captured on the fly (and blown up to 35mm for exhibition) alongside a dense soundtrack built out of hours of field recordings, presenting a series of often darkly humorous conversations touching on employment frustrations, best filmmaking practices, fast food, and the encroaching threat of gentrification. Preceded by LEAVES FOR A REEL (2022, dir. Cameron Worden, 18 min., 35mm). (Chicago Film Society)



MONDAY, AUGUST 26, 7:30PM MIDWEST FILM FESTIVAL PRESENTS EMERGING FILMMAKER NIGHT

The Midwest Film Festival (MFF) is dedicated to nurturing the rising talents in filmmaking hailing from the Midwest region. MFF invites audiences to this special event showcasing films created by emerging filmmakers who are beginning their careers. These artists may still be in film school or may have recently entered the industry, and they are now an essential part of our creative community. *Get tickets and more information about MFF's year-round programming and workshops at midwestfilm.com*

5 QUESTIONS WITH DAVID HINTON

DIRECTOR, *MADE IN ENGLAND: THE FILMS OF POWELL AND PRESSBURGER*



When were you first introduced to the films of Michael Powell and Emeric Pressburger?

I remember seeing *A MATTER OF LIFE AND DEATH* on TV when I was young, and the opening of that film burned itself into my brain. Even now, I think it has perhaps the best beginning of any film that I've seen. But I really started to dig deep into Michael and Emeric's work in 1986 when I met Michael and made a film about him for television. That was when his first volume of autobiography came out—*A Life in Movies*—a very entertaining and inspiring book which I recommend to everyone.

What did you discover about Powell and/or Pressburger while making this film that you didn't know before?

I knew a lot about the men already, but I discovered more about their films by seeing them through Scorsese's eyes. He made me consider in much more detail the way that music is used in their films, and he made me look harder at some of their characters. It was very illuminating to hear him compare Lermontov in *THE RED SHOES* to Travis Bickle in *TAXI DRIVER*, for instance. He

also made me more aware of great things in their less-celebrated works—like the big VistaVision shots of warships in *THE BATTLE OF THE RIVER PLATE*.

The Film Center welcomes a strong audience of students studying film. What is one piece of advice you'd give to an emerging filmmaker?

Put someone interesting in front of the camera. That might seem obvious, but I still have to remind myself about it sometimes. I never went to film school, and I had to learn about filmmaking by doing it, which means that I sometimes get too preoccupied by image-making and film technique. But if the person on the screen is fascinating to the viewer, then nothing else really matters very much. I think this applies in both drama and documentary.

What is a memorable moviegoing experience you've had?

One that springs to mind is going to see Kevin Brownlow's restoration of *NAPOLEON* by Abel Gance. I love the dream-like quality of silent cinema, and this was the first time that I had experienced that magic with a full

orchestra playing live. The film is a magnificent epic from 1927, which famously opens up into a triptych at the end, with three images on the screen at the same time. The whole glorious experience was made more moving because the restoration was such a labor of love on Brownlow's part. We were watching a lost masterpiece saved from oblivion.

What film do you watch again and again?

Well, I've watched all the Powell and Pressburger films many times in order to make this documentary! But, generally, I'm not the kind of person who watches films over and over again. I tend to be on the lookout for something fresh. Or sometimes I'd rather read a book. But one film that I find it bracing to go back to is *COME AND SEE* by Elem Klimov. It is full of fury against the horrors of war and, for some bizarre reason, I once insisted on showing it to my family on Christmas Day. I think I felt that it was the perfect antidote to the sentimentality of the season.

See *MADE IN ENGLAND: THE FILMS OF POWELL AND PRESSBURGER* (p. 4) exclusively at the Film Center starting July 26!

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JULY

AUGUST

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	6
	JANET PLANET GREEN BORDER	JANET PLANET GREEN BORDER	JANET PLANET GREEN BORDER 6:00 SERPICO (Lumet)	JANET PLANET GREEN BORDER	MUSIC OPENS HUMANIST VAMPIRE SEEKING CONSENTING SUICIDAL PERSON OPENS 8:15 SCHOOL DAZE (Last Shot), p. 10	MUSIC HUMANIST VAMPIRE... 12:00 AN AUTUMN AFTERNOON (Last Shot), p. 10 3:00 DOG DAY AFTERNOON (Lumet), p. 6 8:00 CABARET (Last Shot), p. 10
7	8	9	10	11	12	13
MUSIC HUMANIST VAMPIRE... 12:00 SOLARIS (Last Shot), p. 11	MUSIC HUMANIST VAMPIRE... 6:00 MYSTERY MOVIE MONDAY, p. 20 8:30 PICKPOCKET (Last Shot), p. 11	MUSIC HUMANIST VAMPIRE... 6:00 THE BREAKING POINT (Last Shot), p. 11	MUSIC HUMANIST VAMPIRE... 6:00 DOG DAY AFTERNOON (Lumet), p. 6	MUSIC HUMANIST VAMPIRE... 6:00 SUNSET BOULEVARD (Last Shot), p. 12	MOTHER, COUCH OPENS LAST SUMMER OPENS 6:00 WIDOW CLICQUOT (Member sneak), p. 3 ★ 8:00 SINGLE CAR CRASHES, p. 3	FAMILY PORTRAIT OPENS MOTHER, COUCH LAST SUMMER 12:00 WIDOW CLICQUOT (Member sneak), p. 3 3:00 NETWORK (Lumet), p. 7 ★ 5:30 SINGLE CAR CRASHES, p. 3 8:00 SCHOOL DAZE (Last Shot), p. 10
14	15	16	17	18	19	20
FAMILY PORTRAIT MOTHER, COUCH LAST SUMMER 12:00 THE SEARCHERS (Last Shot), p. 12 ★ 2:30 SINGLE CAR CRASHES, p. 3 6:00 AN AUTUMN AFTERNOON (Last Shot), p. 10	MOTHER, COUCH LAST SUMMER 6:00 THE GODFATHER, (Last Shot), p. 12	FAMILY PORTRAIT LAST SUMMER ★ 8:30 SINGLE CAR CRASHES, p. 3	MOTHER, COUCH LAST SUMMER 6:00 NETWORK (Lumet), p. 7	FAMILY PORTRAIT LAST SUMMER 6:00 THE GRADUATE (Last Shot), p. 12 8:15 CABARET (Last Shot), p. 10	WIDOW CLICQUOT OPENS NO FEAR NO DIE OPENS 6:00 PICKPOCKET (Last Shot), p. 11 8:00 BEAU TRAVAIL (Last Shot), p. 11	WIDOW CLICQUOT NO FEAR NO DIE 12:45 THE BREAKING POINT (Last Shot), p. 11 3:00 THE WIZ (Lumet), p. 7 4:45 THE GODFATHER, (Last Shot), p. 12
21	22	23	24	25	26	27
WIDOW CLICQUOT NO FEAR NO DIE 4:30 THE GRADUATE (Last Shot), p. 12	WIDOW CLICQUOT NO FEAR NO DIE 6:00 THE SEARCHERS (Last Shot), p. 12	WIDOW CLICQUOT 6:00 SOLARIS (Last Shot), p. 11	WIDOW CLICQUOT NO FEAR NO DIE 6:00 THE WIZ (Lumet), p. 7	WIDOW CLICQUOT NO FEAR NO DIE 8:30 SUNSET BOULEVARD (Last Shot), p. 12	MADE IN ENGLAND... THE FILMS OF POWELL AND PRESSBURGER OPENS	MADE IN ENGLAND... 2:00 FLEABAG (NTL), p. 20 3:00 PRINCE OF THE CITY (Lumet), p. 8
28	29	30	31			
MADE IN ENGLAND... 2:00 FLEABAG (NTL), p. 20	MADE IN ENGLAND... ★ 7:30 MIDWEST FILM FESTIVAL, p. 22	MADE IN ENGLAND...	MADE IN ENGLAND... 6:00 PRINCE OF THE CITY (Lumet), p. 8			

TICKETS

Unless otherwise noted
Film Center Members: \$6.50
General Admission: \$13.00
Student/Senior: \$8.00
SAIC Students/Staff: \$5.00
 Discount at box office only. Valid ID required.

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. Our front doors lock 20 minutes after the last show of the day begins. All sales are final; no refunds or exchanges.

Expect additional titles and programs to be added to our screens. Tickets to one-and two-week long runs are available for purchase typically one week prior to opening day. Visit siskelfilmcenter.org for the most up-to-date information about what's playing, guest appearances, open captioned screenings, and confirmed showtimes.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
				MADE IN ENGLAND... 6:00 LA POINTE COURTE (Entrances and Exits), p. 14 8:00 THE BEACHES OF AGNES (Entrances and Exits), p. 14	SISI & I OPENS	SISI & I 3:00 THE VERDICT (Lumet), p. 8
★ denotes filmmaker(s) and/or special guests in attendance denotes 35mm or 16mm						
4	5	6	7	8	9	10
SISI & I 2:00 CITIZEN KANE (Entrances and Exits), p. 14 4:30 F FOR FAKE (Entrances and Exits), p. 14	SISI & I 6:00 ETHNIC NOTIONS (Entrances and Exits), p. 15	SISI & I 6:00 WHO'S THAT KNOCKING AT MY DOOR (Chicago IFF 60TH), p. 18	SISI & I 6:00 THE VERDICT (Lumet), p. 8	SISI & I	CROSSING WAR GAME OPENS WAR GAME OPENS 6:00 SOMETHING DIFFERENT (Entrances and Exits), p. 15 8:00 PLEASANT MOMENTS (Entrances and Exits), p. 15	CROSSING WAR GAME 3:00 RUNNING ON EMPTY (Lumet), p. 9
11	12	13	14	15	16	17
CROSSING WAR GAME 1:00 PATHER PANCHALI (Entrances and Exits), p. 15 3:45 THE STRANGER (Entrances and Exits), p. 15	CROSSING WAR GAME 6:00 MYSTERY MOVIE MONDAY, p. 20 6:00 CRISIS (Entrances and Exits), p. 16 8:15 SARABAND (Entrances and Exits), p. 16	CROSSING WAR GAME 6:00 MABOROSI (Chicago IFF 60TH), p. 18	CROSSING WAR GAME 6:00 RUNNING ON EMPTY (Lumet), p. 9	CROSSING WAR GAME	MOVING OPENS SUGARCANE OPENS ★ 6:00 RATIFY (Docs for Democracy), p. 22	MOVING SUGARCANE 2:00 VANYA (NTL), p. 20 3:00 BEFORE THE DEVIL KNOWS YOU'RE DEAD (Lumet), p. 9 ★ 6:00 THE CANDIDATE (Docs for Democracy), p. 22
18	19	20	21	22	23	24
MOVING SUGARCANE 12:00 THAT DAY, ON THE BEACH (Entrances and Exits), p. 16 2:00 VANYA (NTL), p. 20 3:30 YI YI (Entrances and Exits), p. 16	MOVING SUGARCANE 6:00 THE 400 BLOWS (Entrances and Exits), p. 16	MOVING SUGARCANE 6:00 RATCATCHER (Chicago IFF 60TH), p. 19	MOVING SUGARCANE 6:00 BEFORE THE DEVIL KNOWS YOU'RE DEAD (Lumet), p. 9	MOVING SUGARCANE	CLOSE YOUR EYES OPENS	CLOSE YOUR EYES 6:00 TARGETS (Entrances and Exits), p. 17 8:15 THE GREAT BUSTER (Entrances and Exits), p. 17
25	26	27	28	29	30	31
CLOSE YOUR EYES 6:00 YOU'RE DANCING THIS DANCE ALL WRONG, p. 23	CLOSE YOUR EYES ★ 7:30 MIDWEST FILM FEST, p. 23	CLOSE YOUR EYES 6:00 THE SWAMP (Chicago IFF 60TH), p. 19	CLOSE YOUR EYES	CLOSE YOUR EYES 6:00 HEAT (Entrances and Exits), p. 17 8:00 THE ASCENT (Entrances and Exits), p. 17	MOUNTAINS OPENS	MOUNTAINS

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