

SISKEL

■■■ FILM CENTER

GAZETTE

Vol. 53 Issue 3

IN THIS ISSUE

The Asian American Showcase turns 28!

Our Robert Altman Centennial begins with **M*A*S*H**, **BREWSTER MCCLOUD**, **MCCABE & MRS. MILLER**, and **IMAGES**.

Pack your bags for Summer Camp (think more John Waters and Paul Verhoeven, less marshmallows and tents).

**SCHOOL OF
THE ART INSTITUTE
OF CHICAGO** 

DOUGLAS SIRK'S WRITTEN ON THE WIND, P. 12

ABOUT THE SISKEL FILM CENTER

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164 NORTH STATE STREET CHICAGO, IL 60601
SISKELFILMCENTER.ORG



The Gene Siskel Film Center strives to host inclusive, accessible events that enable all individuals to engage fully. For accessibility requests or inquiries, please contact filmcenter@saic.edu or call 312.846.2600.

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

TICKETS

Unless otherwise noted:

Members: \$6.50

General Admission: \$13.00

Students/Seniors: \$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. Tickets are not available for purchase over the phone. 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, and confirmed showtimes.

Photographs and/or video may be taken at screenings and events.

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OUR TEAM

Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; jada-amina, Black Harvest Film Festival 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; Jack Richardson, Theater Operations Manager; Michael Wawzenek, Assistant Director of Media Technology; Projectionists: Esteban Alarcón, Ursula Rigberg Wagner, Blair St George Wright.

Front of House Leads: Raphael Martinez, Chris Tamma, Austin Thomasson, Nico Valdez; SAIC Student Assistants: Manahel Al Mosleh, Omaymah Alkhateeb, Ana Dias, Eli Drake, Tony Harntaweesomphone, Enye Kang, Jiami Ma, Emma McLain, Amin Pakparvar, Shravani Pawar, Magdalena Perez-Moore, Maaran Ramakrishnan, Hallie Riggott, Mehraneh Salimianrizi, Sydney Wrigley, Eunice Yang. Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Gazette designed by Kaitlin Martin.

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NEW RELEASES & RESTORATIONS

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



OPENS MAY 2 MAGIC FARM

2025, dir. Amalia Ulman, USA, Argentina, 93 min. In English and Spanish and French with English subtitles / Format: Digital

In Amalia Ulman's (EL PLANETA) sophomore feature, a disorganized American television crew for a show that chronicles bizarre cultural trends heads to Argentina to find a rabbit-suit-wearing musician. When they arrive and realize they are in the wrong country, they decide to fabricate a new story using the locals as their subjects. As the crew, led by show host Edna (Chloë Sevigny), fumble their way through their plan, unexpected connections blossom. MAGIC FARM is a hilariously biting commentary on ethnographic exploitation, with Ulman cleverly reminding the audience that, try as they might to integrate, Edna and her crew are just tourists. **Siskel Film Center exclusive. Dialogue: Director Amalia Ulman at select screenings; visit siskelfilmcenter.org for details. Read more p. 23.**

OPENS MAY 9 APRIL

2025, dir. Dea Kulumbegashvili, Georgia, Italy, France, 134 min. In Georgian with English subtitles / Format: Digital

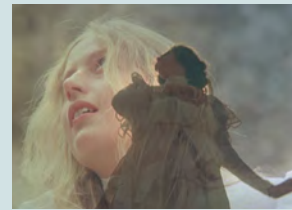
Nina is a stoic OBGYN, whose patients are often desperate for her arrival: expectant mothers experiencing labor emergencies in the hospital where she works, and women—sometimes young girls—who call her for clandestine abortions in their homes. When a baby dies under her care after a difficult delivery, the rumors of Nina's illegal services alarm the hospital and threaten Nina's mission to give women agency. The first 10 minutes of Dea Kulumbegashvili's (BEGINNING) second feature are a shock to the system, setting in motion an all-consuming cinematic experience. Overwhelming and extraordinary, APRIL is a singular and haunting vision. **Siskel Film Center exclusive.**

OPENS MAY 9 LILLY

2024, dir. Rachel Feldman, USA, 93 min. In English / Format: Digital

Based on the true story of Lilly Ledbetter, LILLY stars Academy Award nominee Patricia Clarkson as the Alabama tire factory supervisor who, after working 20 years in an environment plagued by harassment for the sake of the best paycheck in the county, discovers she's been paid half of what the men with the same job have been earning. Outraged, Lilly takes her fight for equal pay all

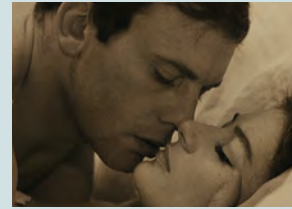
the way to the Supreme Court, Congress, and eventually The White House. A testament to resilience, with Clarkson's powerful performance at its core, LILLY illuminates the impact a single person can have on a nation. **Siskel Film Center exclusive.**



OPENS MAY 16 PICNIC AT HANGING ROCK

1975, dir. Peter Weir, Australia, 115 min. In English and French with English subtitles / Format: **4K digital restoration**

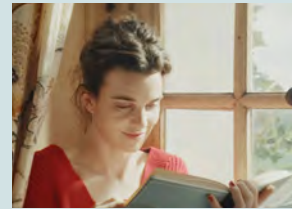
On Valentine's Day, 1900, a group of schoolgirls are treated to a field trip in the Australian countryside, during which three girls and their teacher vanish without a trace. PICNIC AT HANGING ROCK is an unsettling watch, equal parts sensual and threatening, filled with secrets director Peter Weir refuses to answer. Of the film, *The New York Times* critic Vincent Canby wrote, "Horror need not always be a dismembered corpse...it may be a warm sunny day." As mystifying as it was upon its release 50 years ago, this genre-defying Australian New Wave classic is all the more hypnotic with this stunning 4K restoration. **Siskel Film Center exclusive.**



OPENS MAY 16 A MAN AND A WOMAN (UN HOMME ET UNE FEMME)

1966, dir. Claude Lelouch, France, 102 min. In English and French and Spanish with English subtitles / Format: **4K digital restoration**

In Claude Lelouch's swooning romance (*The New Yorker's* Pauline Kael declared it "the most efficacious make-out movie"), widower Jean-Louis and widow Anne meet at their children's school, and a complicated love affair begins. Shot in black and white and color, and featuring an iconic theme song by Francis Lai (you'll recognize it instantly), A MAN AND A WOMAN won the Palme d'Or at Cannes, the Academy Award for Best International Film, and was a global hit, playing in cinemas in New York for a record-setting 65 weeks. Nearly six decades later, we're swooning anew with this 4K restoration supervised by the director. **Siskel Film Center exclusive.**



OPENS MAY 23 JANE AUSTEN WRECKED MY LIFE (JANE AUSTEN A GÂCHÉ MA VIE)

2025, dir. Laura Piani, France, 94 min. In English and French with English subtitles / Format: Digital

Aspiring novelist Agathe works in a bookstore, and hasn't had a date in two years; her only relationship is with Felix, her charming colleague and best friend. When Felix secretly submits Agathe's work to the Jane Austen Society, she is accepted to their residency and, with a bit of prodding, agrees to go. As she leaves, Agathe and Felix share a kiss, so at the residency, when she finds herself drawn to Oliver, the great, great, great (great) nephew of Austen, Agathe is caught up in a romantic dilemma straight out of an Austen novel. Laura Piani's debut is a delightfully witty tale of contemporary love, perfect for hopeless romantics and literature lovers alike.

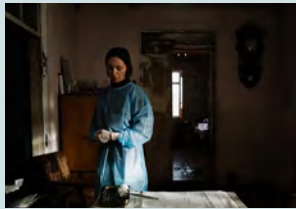


OPENS MAY 30 GHOST TRAIL (LES FANTÔMES)

2024, dir. Jonathan Millet, France, Belgium, Germany, 106 min. In English and Arabic, French, and Turkish with English subtitles / Format: Digital

Two years after being released from a Syrian jail, Hamid has taken refuge in France, still haunted by the unspeakable torture he endured under the Assad regime, and by the hands of a barbaric guard. Hamid belongs to a secret online group of vigilantes, identifying soldiers in Assad's army who have assumed new identities in Europe. When he spots a man who bears a striking resemblance to his abuser, Hamid becomes consumed by his pursuit for justice, and his desire for revenge. Inspired by true events, GHOST TRAIL is a powerful exploration of grief, wrapped in a gripping cat-and-mouse thriller. **Siskel Film Center exclusive.**

Q & A



illegal services alarm the hospital and threaten Nina's mission to give women agency. The first 10 minutes of Dea Kulumbegashvili's (BEGINNING) second feature are a shock to the system, setting in motion an all-consuming cinematic experience. Overwhelming and extraordinary, APRIL is a singular and haunting vision. **Siskel Film Center exclusive.**



the way to the Supreme Court, Congress, and eventually The White House. A testament to resilience, with Clarkson's powerful performance at its core, LILLY illuminates the impact a single person can have on a nation. **Siskel Film Center exclusive.**



OPENS MAY 30
THE HEXAGONAL HIVE AND A MOUSE IN A MAZE

2024, dirs. Bartek Dziadosz, Tilda Swinton, UK, 93 min. In English and Bengali and French with English subtitles / Format: Digital

“This is a film about learning,” co-director Tilda Swinton’s narration tells us. “Full of questions, with not many answers. It has been dreamt up by the Derek Jarman Lab, between 2016 and 2042, in conversation with thinkers both living and not, a caterpillar, and one or two algorithms. It will run for an hour and a half...or thereabouts.” Thus begins a journey of curiosity. Drawing on insights from scientists, educators, children, philosophers, farmers, and researchers, Swinton and Bartek Dziadosz consider the mechanics of knowledge and cinematically wonder: what might be possible if we never stop learning? **Siskel Film Center exclusive.**

Dialogue: Director Bartek Dziadosz at select screenings; visit siskelfilmcenter.org for details.

Q & A



OPENS JUNE 6
DAWN OF IMPRESSIONISM: PARIS 1874

2025, dir. Ali Ray, UK, 90 min. In English / Format: Digital

1874 was the year that changed everything, when Impressionism was born and the art world was changed forever. Who were the maverick personalities that wielded their brushes in such a radical and provocative way? The spectacular Musée d’Orsay exhibition brings fresh eyes to this extraordinary story of passion and rebellion, told not by historians and curators, but in the words of those who

witnessed the dawn of Impressionism: the artists, press, and people of Paris, 1874. *Made in collaboration with the Musée d’Orsay and National Gallery of Art, Washington D.C.* **Siskel Film Center exclusive.**

OPENS JUNE 6
THE KINGDOM (LE ROYAUME)

2024, dir. Julien Colonna, France, 112 min. In French and Corsican with English subtitles / Format: Digital

In Julien Colonna’s electric debut, set in Corsica in 1995, 15-year-old Lesia is preparing for a summer spent at the beach with her boyfriend, when suddenly she is thrust into the sinister world of her father, a Corsican crime boss who is on the lam and hiding out in an isolated villa. When a gang war breaks out and father and

daughter go on the run, Lesia has to decide to support her father, or abandon him by turning him in. By putting a young woman at its center, THE KINGDOM flips the mafia movie genre on its head and delivers a riveting coming-of-age story. **Siskel Film Center exclusive.**



OPENS JUNE 13
THE BALLAD OF SUZANNE CÉSAIRE

2024, dir. Madeleine Hunt-Ehrlich, USA, 75 min. In English and French with English subtitles / Format: 35mm and digital

For her debut feature, Madeleine Hunt-Ehrlich elegantly explores the history and memory of Suzanne Césaire: writer, scholar, and activist. Artists and an actress (Zita Hanrot) gather to stage imagined and interpreted moments from Césaire’s life, reenacting and restoring the legacy of an artist who, Hanrot declares to the

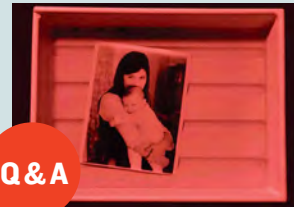
camera, “didn’t want to be remembered.” Shot on 16mm and discarding any and all biopic conventions, Hunt-Ehrlich takes a radical, metatextual approach to rewrite Césaire back into history, laying the creative process bare, resulting in a hypnotic, vivid, and entirely original portrait. *Select showtimes will be presented on 35mm; check siskelfilmcenter.org for details.* **Siskel Film Center exclusive.**



OPENS JUNE 13
MATERIALISTS

2025, dir. Celine Song, USA, 113 min. In English / Format: Digital

Following her Academy Award nominated, critically acclaimed PAST LIVES, writer-director Celine Song’s second feature explores similarly star-crossed themes of past loves, missed connections, and what ifs. In MATERIALISTS, successful New York City matchmaker Lucy (Dakota Johnson, THE LOST DAUGHTER, SUSPIRIA) finds herself torn between a perfect, good looking, rich new beau, also known as “the impossible fantasy” (Pedro Pascal, GLADIATOR II, Game of Thrones), and John (Chris Evans, KNIVES OUT, AVENGERS), a lowly caterer with multiple roommates, who also happens to be her imperfect ex.



Q & A

OPENS JUNE 20
A PHOTOGRAPHIC MEMORY

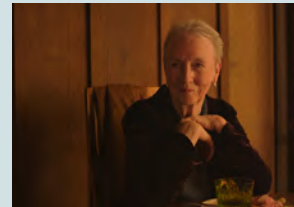
2024, dir. Rachel Elizabeth Seed, USA, 87 min. In English / Format: Digital

Rachel Elizabeth Seed was only 18 months old when her mother, Albany Park-born journalist Sheila Turner Seed, passed away. In this poignant documentary, using her mother’s archives, Seed pieces together a portrait of the woman she never knew. By

uncovering and revisiting audio recordings, Super 8 home movies, family photos, personal letters, and journals, Seed forges a relationship with her mother and crafts a universal story about memory and legacy, exploring if it is possible to really know someone through the things they leave behind. Winner of the Chicago International Film Festival’s Chicago Award for Best Film. **Siskel Film Center exclusive.** **Dialogue: Director Rachel Elizabeth Seed at select screenings; visit siskelfilmcenter.org for details.**

OPENS JUNE 27
FAMILIAR TOUCH

2024, dir. Sarah Friedland, USA, 90 min. In English / Format: Digital



At the start of Sarah Friedland’s stunning FAMILIAR TOUCH, octogenarian Ruth (Kathleen Chalfant) welcomes a visitor, her son Steve (H. Jon Benjamin), for a meal at her home. When she brightly asks him, “What do you do?,” eager to get to know her new companion, and speaks of her dead husband as if he were still living, we understand the grief behind Steve’s eyes. Ruth’s entrance to an assisted-living facility, where her mind embarks on an extraordinary journey, begins Ruth’s life anew. Without an ounce of condescension, FAMILIAR TOUCH creates a compassionate and remarkable portrait of a woman experiencing profound change. **Siskel Film Center exclusive.**

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

WEDNESDAY MAY 7 – SATURDAY MAY 10

Featuring the work of 54 School of the Art Institute of Chicago graduate and undergraduate students from the class of 2025, this festival includes unique works of animation, documentary, sound, narrative, as well as feature-length projects by the next generation of moving image and sound artists. The 2025 festival is produced by the Department of Exhibitions in collaboration with the Department of Film, Video, New Media, and Animation, coordinated by Emily Eddy, curated by Amy Beste, with support from graduate assistants Lucas Gomez-Doyle and Hailey Tomanicek.

Free admission; acquire tickets at the Siskel Film Center box office or siskelfilmcenter.org



LA ISLA ESTÁ VIVA, CIARA CASTILLO



HUALOU ZONE 花楼区, YUJIAN WANG



PIOVRA, MIRABELLA MARSHALL



SELF PORTRAIT, EMILIA JASINSKI O'ROURKE



Participating artists: Tolu Adeniji, Biana Janice Alexandre, Kori H. Arquette, Kevin Banks, Lio Barnhardt, Zaydien Biddinger, josh brainin, Ally Broderick, Ciara Castillo, Stella Chen, Peter Chen, Gabriel Cyr, Mary De Jesus Rodriguez, Linlin Deng, Sam Emmite, Eva Erickson, Nadeige Fontaine, Drew Foresta, Jule Gagne, Xixuan Han, Braxton Hay, Owen Hechtman, Orion Hunter, Ashley Husain, Corinna Kloth, Xinyi Liu, Mirabella Marshall, Yuka Miwa, Xinyi Mo, Olivia Moy, Michael Nelken, Fiona Nellist, Chris Noon, Emilia Jasinski O'Rourke, Jejoon Park, Holden Parker, Jonni Pepper-GoLions, A. Piriypokanon, Dylan Pollock, Hesam Salehbeig, Yoon Shin, Eli Smith, Kate Snider, Omnia Sol, Cyrus Snow Spurlock, streetboymikey, TongZ, Tara V., Vanya Vellore, Sharada Venkateswaran, Yujian Wang, Yaz, Mingxu Zhang, Greta Zumbrunnen



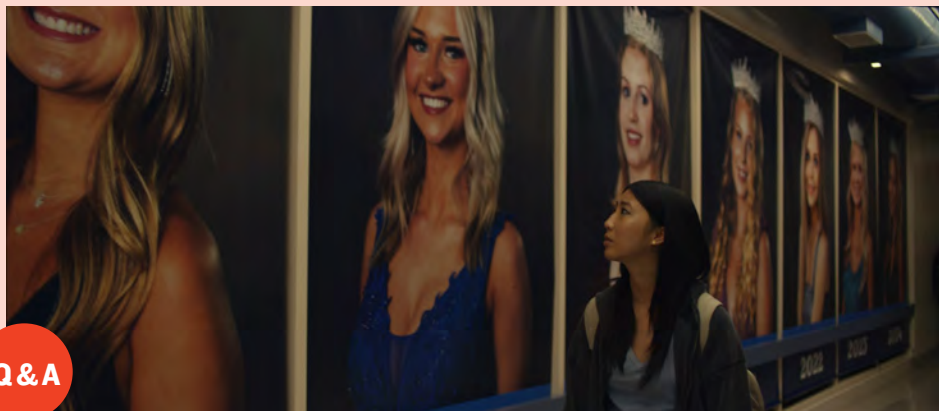
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Submit Your Film by June 27

NOV 7-16

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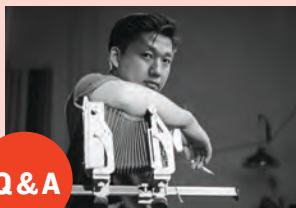


Q & A

FRIDAY, MAY 16, 7:00PM
OPENING NIGHT: SLANTED

2025, dir. Amy Wang, USA, 102 min. In English and Mandarin with English Subtitles / Format: Digital

As a high school senior, Joan Huang is determined to achieve what she believes is the pinnacle of acceptance: being crowned Prom Queen. But as she chases this ideal, Joan makes a drastic choice that sets her on a collision course with identity, belonging, and self-worth. **SLANTED** is a bold exploration of race, assimilation, and the complex path toward embracing who you truly are. **Dialogue: Director Amy Wang in attendance.**



Q & A

SATURDAY, MAY 17, 1:00PM
THIRD ACT

2025, dir. Tadashi Nakamura, USA, 91 min.
In English / Format: Digital

Generations of artists call Robert A. Nakamura “the godfather of Asian American media.” Tadashi Nakamura calls him dad. What begins as a film about his father’s career takes a turn with a Parkinson’s Disease diagnosis, evolving into an exploration on activism, grief, and fatherhood. **Dialogue: Director Tadashi Nakamura in attendance.**



Q & A

SATURDAY, MAY 17, 4:00PM
ONE CITY, MANY PERSPECTIVES: AAPI CHICAGO SHORTS

Whether from Chicago or about Chicago, these shorts by AAPI filmmakers with a local connection display the range and quality the Windy City is known for. **WHAT I AM TODAY: MAA MAA DEI** (pictured, dir. Ian Szetho, 19 min.) documents Jessica “Jaye” Fong’s rise to award-winning restaurateur. In **HE** (dir. Yihui Hu, 24 min.), Jing He’s life changes when she learns her father has

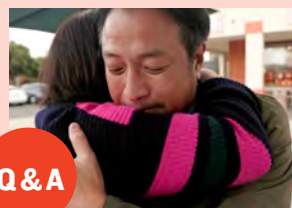
another son. In **APART** (dir. Sukwon Jeong, 19 min.), Sukjin travels around the world to close an emotional distance. Margot discovers something unexpected when she finds a video her mother left behind in **HEY KIDDO** (dir. Melissa Kong, 8 min.). **THRUST, EPISODE 1** (dir. Noah Causey, 11 min.) gives a behind-the-scenes look into zany and absurd BFA programs. In **A SIMPLE ASK** (dir. Nadya Naumaan, 9 min.), Nida inadvertently summons an ancestor when they ask Allah for assistance. And in **CHECK PLEASE** (dir. Shane Chung, 10 min.), a fight over who gets to pay the bill turns deadly. **Dialogue: Select filmmakers in attendance.**



SATURDAY, MAY 17, 7:00PM
CAN I GET A WITNESS?

2024, dir. Ann Marie Fleming, Canada, 110 min. In English / Format: Digital

In the not-too-distant future, we’ve solved all the world’s problems: mitigated climate change, eradicated poverty, achieved true trans-species equality. There’s just one catch: humans have to end life at 50, and teenage artists have to document it. **CAN I GET A WITNESS?**, starring Sandra Oh, Keira Jang, and Joel Oulette, tells the story of a world where huge sacrifices are made to maintain life on Earth.



Q & A

SUNDAY, MAY 18, 12:00PM
YEAR OF THE CAT

2025, dir. Tony Nguyen, USA, Vietnam, 98 min. In English and Vietnamese with English subtitles / Format: Digital

Crafted as an investigative home movie, **YEAR OF THE CAT** documents an extraordinary quest to solve the mystery of Tony Nguyen’s father, who was lost in the Fall of Saigon 50 years ago. Weaving together humor and heartache, Nguyen delves into his family’s history, exploring the emotional lengths we go to in confronting the past—and the possibility of healing as we reclaim and transform our futures. **Dialogue: Director Tony Nguyen in attendance.**



Q & A

SUNDAY, MAY 18, 2:30PM
MARINIG AT MAKITA AKO [HEAR & SEE ME]: FILIPINO AMERICAN SHORTS

Witness these distinctive expressions of the Filipino-American experience, and enjoy one of the great pleasures of cinema: recognizing oneself in others. In **LOLA** (pictured, dir. Grace Hanna, 11 min.) a science prodigy tries to save a memory. In **THE GROCERY LIST SHOW: SEAFOOD CITY** (dir. Emily Strong, 13 min.), host Chrissy Camba showcases Chicago’s Filipino-American culinary scene. Comedian Alia Rasul reconnects with her dad in **15 WAYS MY DAD ALMOST DIED** (dir. Sura Mallouh, 19 min.). A mother and daughter struggle to find belonging in **MYSELF WHEN I AM REAL** (dir. Angeline Gragasin, 18 min.). **BALIK/BAYAN** (dir. Paula Kiley, 8 min.) chronicles the life of balikbayan box company founder Manny Paez. In **GET YOUR STORY STRAIGHT** (dir. Myra Aquino, 16 min.), a murder charge reunites four siblings. Estrella Ravelo Alamar, co-founder of the Filipino American Historical Society of Chicago, is remembered in **HER WISH** (dirs. Royce Pateras, Marvin Payton Jr., 15 min.). In **PAINTED ONES** (dir. Julia Nacario, 5 min.), tattoo artist La’on Canabe unlocks Filipino histories through ink. And in **DESYNC** (dir. Minerva Marie Navasca, 12 min.), a young Filipina filmmaker reenacts a painful memory. **Dialogue: Select filmmakers in attendance.**



SUNDAY, MAY 18, 5:30PM
BEN AND SUZANNE, A REUNION IN 4 PARTS

2024, dir. Shaun Seneviratne, USA, Sri Lanka, 109 min. In English and Tamil and Sinhala with English Subtitles / Format: Digital

In **BEN AND SUZANNE, A REUNION IN 4 PARTS**, after a long separation, Ben Santhanaraj (Sathya Sridharan) journeys to Sri Lanka to rekindle his relationship with an NGO worker, Suzanne Hopper (Anastasia Olwin). But when Suzanne’s boss demands she work during their vacation, their love is tested by desire versus duty. Ben tries everything to revive their intimacy, leading to candid conversations and chaotic twists as New Year’s Eve—and Ben’s departure—looms ahead.



MONDAY, MAY 19, 6:00PM
FINDING HOME: AAPI SHORTS

Asian immigrants searching for their place in America, the opportunities found, and the challenges faced along the way are explored in this selection of short films. In *SARANAM GACCHÂMI* (I TAKE REFUGE) (dir. Priyanka Suryaneni, 19 min.), a visionary Buddhist monk who leads one of the Bay Area's largest Tibetan monasteries, nears retirement. The fictional retelling of the 1885 Chinese Massacre in Rock Springs, Wyoming, is told through the

eyes of two Chinese miners in *ROCK SPRINGS* (dir. David Huang, 15 min.). And 150 years of Chinese immigrant history in Memphis, Tennessee, is explored in *BLUFF CITY CHINESE* (pictured, dir. Thandi Cai, 45 min.). **Dialogue: Select filmmakers in attendance.**

Q & A



MONDAY, MAY 19, 8:30PM
FAR AND AWAY: AAPI DOCUMENTARY SHORTS

The immigrant experience is a journey of distance and time. These shorts ask: what can you take with you, and what must be left behind? In *THE VOICE OF BAMBOO* (pictured, dir. David Zheng, 15 min.), a Japanese elder shares his journey from a life of crime, to finding peace as a bamboo farmer. *TASTING HERITAGE* (dir. Emily Strong, 20 min.) is a coming-of-culture story of reclaiming heritage

through food. In *SWIMMING LESSONS* (dir. Meloddy Gao, 22 min.), a daughter of immigrants learns what her parents never taught her. In *YOU'RE TOO SENSITIVE* (dir. Dan Chen, 11 min.), the director documents a family reunion. *DEAR ALOHA* (Cris Romento, 15 min.) asks how Native Hawaiians keep the feeling of Aloha in their hearts. In *SOME KIND OF JAPANESE* (dir. Robyn Tomiko, 18 min.), immigrant identity is explored through the Japanese-American experience. And *BALIK/BAYAN* (dir. Paula Kiley, 8 min.) chronicles the life of balikbayan box company founder Manny Paez. **Dialogue: Select filmmakers in attendance.**

Q & A



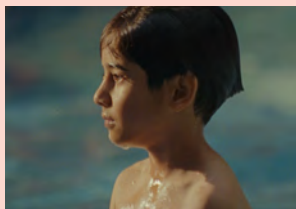
TUESDAY, MAY 20, 6:00PM
BITTERROOT

2024, dir. Vera Brunner-Sung, USA, 85 min. In English and Hmong with English Subtitles / Format: Digital

Recently divorced Lue (Wa Yang) lives with his refugee aging mother and keeps to a quiet, steady routine: his maintenance job, working his family mushroom stand at the farmers market, fly fishing on the river, and singing karaoke at the local bar—until things begin to crumble. With a predominantly Hmong cast and crew,

BITTERROOT offers a rare glimpse into rural Montana's Hmong community, set amongst stunning landscapes scorched by last year's wildfires. **Dialogue: Director Vera Brunner-Sung in attendance.**

Q & A



TUESDAY, MAY 20, 8:30PM
CHOOSING OURSELVES: AAPI QUEER SHORTS

CHOOSING OURSELVES celebrates the resiliency of the Asian American and Pacific Islander LGBTQ+ community, spanning across generations and borders to bring you stories of love, loss, courage, and realism. In *RATI!*, after a music journalist accuses a pop star of queerbaiting, their fans seek retribution (dir. Neal Mulani, 17 min.). In *REALLY GOOD DRIVER* (dir. Alex Song-Xia,

8 min.), a mom teaches her grown child how to drive. A first-generation Afghan-Canadian man takes steps toward his identity in *ONE DAY THIS KID* (pictured, dir. Alexander Farah, 18 min.). In *ICE CREAM, ICE QUEEN* (dir. Jeremy Tianyu Chi, 17 min.), two women search for connection. A trans woman navigates a life-altering dilemma in *CLEMENTINE* (dir. Sally Tran, 15 min.). In *THREE* (dir. Amie Song, 15 min.), a woman tries to keep her daughter's secrets from her church friends. And in *LOVIN' HER* (dir. day, 15 min.), a trans woman faces the complexities of her fading memory.

Q & A



WEDNESDAY, MAY 21, 6:00PM
NEW WAVE

2024, dir. Elizabeth Ai, USA, 88 min. In English and Vietnamese with English and Vietnamese subtitles / Format: Digital

Mile-high hair, synthesized sounds, teenage rebellion. Filmmaker Elizabeth Ai set out to document the rebellious punks of the 1980s Vietnamese New Wave, until she uncovered another story. Behind the musical phenomenon, the Euro-synth dance beats, and punk aesthetics were the broken dreams and unfulfilled expectations

Q & A

that have shaped her community. As Ai digs deeper, her excavation becomes an emotional journey of cultural identity, generational trauma, and the Vietnam War's lasting impact on generations. **Dialogue: Director Elizabeth Ai in attendance.**



WEDNESDAY, MAY 21, 8:30PM
ROADBLOCKS: AAPI SHORTS

Personal and political roadblocks are navigated in these stories of Asian Americans and Native Hawaiians in different stages of life. In the dark comedy *ONE NOTE* (dir. Jamie Ting, 13 min.), a violinist must fix a mistake on her Harvard application. In *DALY CITY* (pictured, dir. Nick Hartanto, 17 min.), a boy and his mother attend a potluck and lie about their dish. After the death of his wife, a father and his son begin seeing a shadow, in *MY SON WENT QUIET* (dir.

Q & A

Ian Bawa, 14 min.). In *THE TRUCK* (dir. Elizabeth Rao, 13 min.), two teenagers try to buy the morning-after pill in post-Roe America. In *BITA JOON* (dir. Sara Boutorabi, 14 min.), a woman with cancer comes to grips with family as life slips away. In *JIN* (dir. Charlotte Huang, 20 min.), a first-generation Chinese immigrant gets a visitor from his past. In the animated *THE QUEEN'S FLOWERS* (dir. Ciara Leina'ala Lacy, 12 min.), a Hawaiian girl makes a gift for Queen Lili'uokalani; and in *KUMAR KUMAR* (dir. Kiran Koshy, 8 min.), a computer changes the day. **Dialogue: Select filmmakers in attendance.**



Q & A

THURSDAY, MAY 22, 7:00PM
CLOSING NIGHT: THE WEDDING BANQUET

2025, dir. Andrew Ahn, USA, 102 min. In English / Format: Digital

With his visa about to expire, but desperate to stay in the United States with his boyfriend Chris (Bowen Yang), Min (Han Gi-Chan) makes a proposal: he'll pay for their friend Angela and her partner Lee's (Lily Gladstone) expensive IVF treatment, if Angela will agree to marry him. Lee and Angela will get the baby they desperately want but can't afford, and Min will get a green card. Plans change when Min's grandmother (Youn Yuh-jung, *MINARI*) arrives to throw them a traditional Korean wedding banquet. A joyful comedy of errors about a chosen family navigating cultural identity, queerness, and family expectations—and a modern reimagining of Ang Lee's 1993 classic, *THE WEDDING BANQUET*, is a poignant and heartfelt reminder that being part of a family means learning to both accept and forgive. **Dialogue: Director Andrew Ahn in attendance.**

SUMMER CAMP

In 1964, the essayist Susan Sontag wrote “Notes on Camp,” where she endeavored to define “camp,” an artistic and cultural sensibility. The essence of camp, Sontag wrote, is “its love of the unnatural: of artifice and exaggeration.” In the 60 years since that publication (a brisk, 14-page read), camp has evolved and flourished: in drag culture, the queer community, and the fashion and music industries. In cinema, camp can be found in the extravagance of a sweeping melodrama or the movie that’s so-bad-it’s-actually-brilliant, a film may read as “campy” because of its opulence or extreme performances, or we might call a movie a camp classic because its earnest seriousness makes us laugh all the way to the credits. For Summer Camp, we abide by one of Sontag’s most salient points: “Camp is, above all, a mode of enjoyment, of appreciation—not judgement.” Pack your bags; we’re going camping!
siskelfilmcenter.org/summercamp



SUNDAY, JUNE 1, 1:30PM & MONDAY, JUNE 9, 6:15PM
WRITTEN ON THE WIND

1956, dir. Douglas Sirk, USA, 99 min. In English / Format: Digital

Douglas Sirk’s WRITTEN ON THE WIND, his most melodramatic domestic tragedy, was a box office smash, and is still considered a Technicolor masterpiece, as well as a camp classic. Lauren Bacall stars alongside Rock Hudson, Robert Stack, and Dorothy Malone (in a deliciously vicious, Academy Award-winning performance) in this saga of a rich Texas oil family caught in a spiral of sex, jealousy, and lots of booze. Opulently designed (*The Village Voice*’s J.Hoberman said the film has a “lurid classical grandeur that suggests Norman Rockwell redecorating Versailles”), WRITTEN ON THE WIND is serious, perverse, and seriously perverse.



MONDAY, JUNE 2, 5:45PM & SUNDAY, JUNE 22, 2:00PM
WHAT EVER HAPPENED TO BABY JANE?

1962, dir. Robert Aldrich, USA, 134 min. In English / Format: 35mm

In the chilling BABY JANE, two aging actresses, “Baby” Jane Hudson (Bette Davis, in an Oscar-nominated performance) and her wheelchair-bound sister Blanche (Joan Crawford) live in obscurity in a Hollywood mansion, where Baby spends her days terrorizing Blanche. Much ink was spilled about on-set drama, with gossip rags declaring that Davis and Crawford despised each

other—is BABY JANE camp because of the alleged feud? If it was real, and these women were out for blood, then what a campy show indeed, but if you ignore the lore, Davis and Crawford’s performances, while not subtle, are sensational.



THURSDAY, JUNE 5, 6:00PM & SUNDAY, JUNE 15, 2:00PM
GREY GARDENS

1975, dirs. David Maysles, Albert Maysles, Ellen Hovde, Muffie Meyer, USA, 94 min. In English / Format: Digital

In *Slate*, J. Bryan Lowder wrote what makes the documentary GREY GARDENS in part a camp classic, and “one of the most prominent and oft-cited entries in the canon of gay culture,” is that Big Edie and Little Edie Beale, the reclusive cousins of Jackie Onassis, are intimately captured, in their deteriorating house in

East Hampton, without an ounce of judgement. “The filmmakers simply allow them to be,” Lowder writes. And who are Big Edie and Little Edie, if not what Sontag describes as a hallmark of camp: “a proper mixture of the exaggerated, the fantastic, the passionate and the naive.”



FRIDAY, JUNE 6, 8:00PM & FRIDAY, JUNE 27, 6:00PM
FEMALE TROUBLE

1974, dir. John Waters, USA, 89 min. In English / Format: 35mm

No camp series would be complete without a film from John Waters, the “King of Camp,” who breathes artifice and lives exaggeration. In FEMALE TROUBLE, Divine stars as Dawn Davenport, a runaway who goes on a nightmarish journey defined by abuse, petty crime, fame, and cosmetology. Waters, aka the “Pope of Trash,” finds extravagance in the filth, which he embraces with all the seriousness camp requires. As Sontag writes, “Camp taste is a kind of love for human nature. It relishes, rather than judges.”



SATURDAY, JUNE 7, 8:30PM & FRIDAY, JUNE 20, 8:30PM
SHOWGIRLS

1995, dir. Paul Verhoeven, USA, France, 128 min. In English / Format: 4K digital restoration

At first, this NC-17 tale about stripper Nomi Malone (Elizabeth Berkley), who dreams of becoming a top showgirl, was roundly rejected, with *USA Today* calling the film “as hoary as it is whore-y.” But, as Sontag notes, “What was banal can, with the passage of time, become fantastic,” and SHOWGIRLS has now been embraced

for being “perfectly bad,” and entirely camp. The film’s solemnity set against gaudy Las Vegas, Berkley’s extreme performance, and the backstage melodrama of the Stardust Resort and Casino has enshrined SHOWGIRLS as camp canon. *Content consideration: contains a scene of sexual assault.*

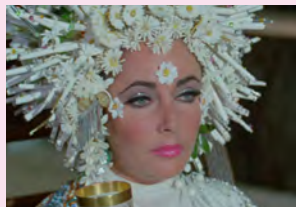


SUNDAY, JUNE 8, 4:00PM & MONDAY, JUNE 16, 6:00PM
MOMMIE DEAREST

1981, dir. Frank Perry, USA, 129 min. In English / Format: Digital

In this balls-to-the-wall biopic of Hollywood legend Joan Crawford, Faye Dunaway stars as the formidable actress, who adopts two children and proves to be a nightmarishly abusive parent. Released as a drama, when audiences responded to the film with laughter, Paramount resold MOMMIE DEAREST as a comedy (new posters read “Meet the biggest mother of them

all!”). The film and Dunaway’s explosive performance were lambasted—*Variety* mocked, “Dunaway does not chew scenery, she swallows it whole, costars and all.” Dunaway’s theatricality has been exhaustively parodied, tributed, and embraced—44 years later we’re still shrieking, “No wire hangers!”



**FRIDAY, JUNE 13, 8:15PM & SATURDAY, JUNE 21, 8:00PM
BOOM!**

1968, dir. Joseph Losey, UK, 110 min. In English and Italian with English subtitles / Format: Digital

In the riotous BOOM!, the terminally-ill Flora Goforth (Elizabeth Taylor) is visited at her Capri villa by the mysterious Chris Flanders (Richard Burton) who may be the angel of death. Adapted from a Tennessee Williams play, director John Waters, the film's biggest fan, calls BOOM!, "The other side of camp. It's beautiful,

atrocious, and it's perfect." The production went wildly over budget, in part due to Taylor's extravagant costumes, which includes a two-foot tall beaded headdress. Sontag wrote, "Camp is a woman walking around in a dress made of three million feathers." Instead of feathers, BOOM! went with beads.



**SATURDAY, JUNE 14, 12:00PM & MONDAY, JUNE 30, 8:30PM
42ND STREET**

1933, dir. Lloyd Bacon, USA, 89 min. In English / Format: Digital

The Busby Berkeley–choreographed, smash hit musical 42ND STREET may seem misplaced on this list (even blasphemously so, alongside SHOWGIRLS) but in "Notes on Camp," Sontag singles out the film. "The pure examples of camp are unintentional; they are dead serious. Genuine camp does not mean to be funny." 42ND STREET, a dazzling backstage story about a Broadway director

who mounts one last show before he retires, is steeped in camp sensibility: extravagant production design, sincere melodrama, and earnest spectacle—Berkeley's calling card.



**SATURDAY, JUNE 14, 8:30PM & SUNDAY, JUNE 29, 12:00PM
KING KONG**

1933, dirs. Merian C. Cooper, Ernest B. Schoedsack, USA, 100 min. In English / Format: Digital

In "Notes on Camp," Sontag provides examples of canonical camp: *The National Enquirer*, *Swan Lake*, Flash Gordon comics, and KING KONG. When it was released, there wasn't a whiff of camp to KING KONG, and audiences marveled at and took seriously its originality. While Sontag writes that time can make the banal fantastic, with

KONG, the opposite occurs: Kong's T-Rex fight on Skull Island, Fay Wray squirming in his massive paw, the ape beating his chest on the top of the Empire State Building—it all reads quite campy now. Still, the final line of the film, which we won't dare spoil here, is one of the best of the last century.



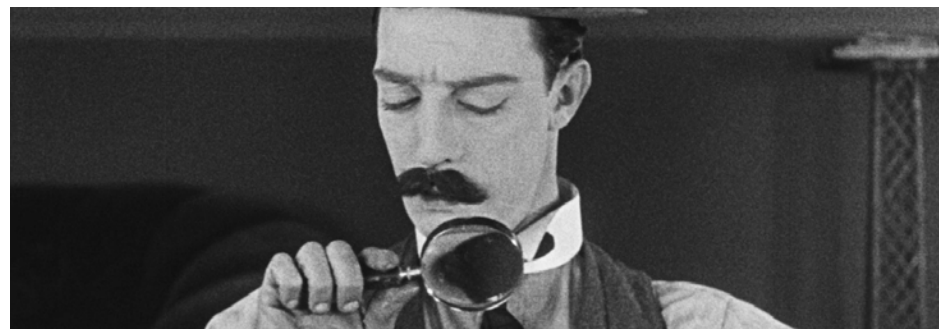
**MONDAY, JUNE 23, 6:15PM & SATURDAY, JUNE 28, 6:00PM
THE DEVIL IS A WOMAN**

1935, dir. Josef von Sternberg, USA, 79 min. In English and Spanish with English subtitles / Format: 35mm

When we first see Marlene Dietrich in THE DEVIL IS A WOMAN, she is wearing a towering headdress, in a horse drawn carriage, surrounded by balloons—what an entrance! "Camp is the outrageous aestheticism of von Sternberg's six American movies with Dietrich," writes Sontag. In this, their last film together,

Dietrich is the notorious seductress Concha to Cesar Romero's Captain Costelar, who, falling under the temptresses spell, is warned to resist her charms. A veritable feast of baroque décor and opulence, Dietrich's wardrobe—replete with gowns, massive jewels, and unforgettable hats—is worth the price of admission alone.

MYSTERY MOVIE MONDAYS



MONDAY, MAY 12, 6:00PM & MONDAY, JUNE 9, 6:00PM

Peer into the unknown, embrace the ambiguity, and show up to the Siskel Film Center for a screening that is entirely, absolutely, and completely "to be announced"—quite literally until the moment the lights go down. 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 Siskel Film Center. No refunds and no spoiling the surprise! siskelfilmcenter.org/mysterymovie

National Theatre Live

\$8 for Siskel Film Center Members; \$16 for general audience.

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ENCORE!

**SATURDAY, MAY 24, 2:00PM & SUNDAY, MAY 25, 2:00PM
THE IMPORTANCE OF BEING EARNEST**

2024, dir. Max Webster, UK, 180 min. In English / Format: Digital

While assuming the role of a dutiful guardian in the country, Jack lets loose in town under a false identity. Meanwhile, his friend Algy adopts a similar facade. Hoping to impress two eligible ladies, the gentlemen find themselves caught in a web of lies they must carefully navigate. Max Webster directs this joyful reimagining of Oscar Wilde's most celebrated comedy of identity, impersonation, and romance, filmed live from the National Theatre in London. (NTL)



**SATURDAY, JUNE 28, 2:15PM & SUNDAY, JUNE 29, 2:15PM
A STREETCAR NAMED DESIRE**

2025, dir. Benedict Andrews, UK, 180 min. In English / Format: Digital

Filed live during a sold-out run at the Young Vic Theatre in 2014, the acclaimed production of Tennessee Williams' timeless masterpiece returns to the Siskel Film Center! As Blanche DuBois' (Gillian Anderson, *Sex Education*) fragile world crumbles, she turns to her sister Stella (Vanessa Kirby, National Theatre Live: JULIE), for solace—but her downward spiral brings her face to face with the brutal, unforgiving Stanley Kowalski (Ben Foster, LEAVE NO TRACE). (NTL)

ROBERT ALTMAN centennial

“Filmmaking is a chance to live many lifetimes.”—Robert Altman

Robert Altman (1925–2006) is one of the rare directors whose name alone conjures his style. Say a film is “Altmanesque,” and you’ll get nods of understanding—most cinephiles know the auteur’s calling cards: large ensemble casts, overlapping dialogue, a roving camera, and a subtle critique of the American Dream.

The Kansas City, Missouri–born Altman joined the Air Force at age 18 and fought in WWII. He never went to film school, instead working as director on industrial films in Kansas City after the war. That work, which started him directing plays at the local theater, drew him to California, where he directed small budget titles for MGM (all disasters) until—after a dozen others passed on the script—he was hired to direct *M*A*S*H*.

While Altman is regularly praised for his European sensibilities—he’s been compared to Bergman and Fellini—his films are quintessentially American. From the hardscrabble terrain of the Pacific Northwest to the sprawl of Music City, from a melancholic Texas soda fountain to the sleaze of Hollywood, Altman captures the best and worst of us, from sea to shining sea. The director’s decades-spanning filmography reflects his remarkable ability to thrive across genres: comedy, western, thriller, drama, with his trademark style and recurring players (Shelley Duvall, Lily Tomlin, Michael Murphy, Elliott Gould) serving as the connective “Altmanesque” tissue.

Altman was prolific (a hardworking midwesterner), directing 36 feature films, and well over 100 episodes of television. Nominated for five Best Director Academy Awards, Altman was presented with an Honorary Academy Award in 2006; he passed away nine months later, at the age of 81. When asked by Playboy Magazine in 1976, “When you look into your future, what do you want to have accomplished?” Altman answered, “All I want is to do what I’m doing. What else would I do?” siskelfilmcenter.org/altman

Our Robert Altman Centennial continues through August 30 with CALIFORNIA SPLIT; NASHVILLE; 3 WOMEN; POPEYE; COME BACK TO THE 5 AND DIME, JIMMY DEAN, JIMMY DEAN; THE PLAYER; SHORT CUTS; GOSFORD PARK; and A PRAIRIE HOME COMPANION—tickets on sale now!



**WEDNESDAY, JUNE 4, 6:00PM
& SATURDAY, JUNE 7, 2:00PM
M*A*S*H**

1970, USA, 116 min. In English and Japanese, Korean, and Latin with English subtitles / Format: **35mm**

Altman’s irreverent comedy about a Mobile Army Surgical Hospital marked a major breakthrough for his career. Released during the Vietnam War but set during the Korean War (20th Century Fox insisted Korea be referenced in the opening sequence for fear the film would reinforce anti-Vietnam War sentiment) *M*A*S*H*’s

medics, led by surgeons “Hawkeye” (Donald Sutherland) and “Duke” (Tom Skerritt), mere miles from the front lines, use bawdy pranks to cope with the horrors of combat. A sharp commentary on the absurdity of war wrapped in a blue comedy, *M*A*S*H* suggests that instead of crying, you might as well laugh. *M*A*S*H* was in production simultaneously with Fox’s *PATTON* and *TORA! TORA! TORA!* “Those were big-budget pictures, and we were cheap,” Altman said. “I knew that if I stayed under budget and didn’t cause too much trouble, we could sneak it through.” *M*A*S*H* won the Palme d’Or at Cannes, garnered five Academy Award nominations, including Altman’s first for Best Director, and became the third highest-grossing film of 1970.



**WEDNESDAY, JUNE 11, 6:00PM
& SATURDAY, JUNE 14, 2:00PM
BREWSTER MC CLOUD**

1970, USA, 105 min. In English / Format: **35mm**

Fresh off the success of *M*A*S*H*, Altman founded his own production company, Lion’s Gate Films, to give himself creative freedom, and immediately delivered a quirky story about Brewster (Bud Cort), an owlish teenager who lives in the basement of the Houston Astrodome, working daily on a pair of wings that he hopes will allow him to fly. After a series of villainous Houstonians are strangled—and continuously shat on

by birds—and Brewster is pegged as the suspect, alongside Astrodome tour guide Suzanne (Shelley Duvall, in her debut performance), taking to the sky may be Brewster’s only chance of escape. “I wouldn’t say it’s my best film,” Altman admitted. “It’s flawed, not nearly as finished as some work I’ve done since, but it’s my favorite, because I took more chances then. It was my boldest work, by far my most ambitious. I went way out on a limb to reach for it.”



**WEDNESDAY, JUNE 18, 6:00PM
& SATURDAY, JUNE 21, 2:00PM
MCCABE & MRS. MILLER**

1971, USA, 120 min. In English and Cantonese with English subtitles / Format: **35mm**

Altman’s revisionist Western stars Warren Beatty as gambler John McCabe and Julie Christie as madam Constance Miller, two newcomers to the town of Presbyterian Church, Washington, in the early 1900s. After they partner up to run a saloon and brothel, their business is threatened by a corporation interested in buying the property. Altman’s layered dialogue style

and unorthodox, fluid cinematography radically upended the Western genre. The stakes are high, of course—prosperity, love, death—but here Altman swaps the dusty frontier for the muddy and snowy Pacific Northwest, and trades American patriotism for melancholic isolation. Set to the songs of Leonard Cohen, the film earned Julie Christie an Academy Award nomination and was praised by *The New Yorker*’s Pauline Kael as being so affecting “it leaves one rather dazed.” Of its director, *The Chicago Tribune*’s Gene Siskel declared, “Altman is clearly a master.” *35mm print courtesy of the Chicago Film Society.*



**WEDNESDAY, JUNE 25, 6:00PM
& SATURDAY, JUNE 28, 2:00PM
IMAGES**

1972, UK, 104 min. In English and French with English subtitles / Format: Digital

In Altman’s psychological thriller, the mental undoing of author Cathryn (Susannah York) begins with disturbing phone calls that suggest her husband Hugh is having an affair. Shortly after, Cathryn is plagued by visions of her dead lover Rene, and receives an unexpected visit by her ex-lover Marcel—and soon is unable to distinguish the three men from one another. Critical viewing for

Altman devotees and novices alike, *IMAGES*, which critics compared to Ingmar Bergman’s *PERSONA* (a major inspiration for the film), is an atypical Altman film, with a small cast of five, no overlapping dialogue, and haunting visuals that marked an entirely new style in his filmography (which he revisits in 1977’s *3 WOMEN*, presented in this series July 16 and 19). *IMAGES* premiered at the Cannes Film Festival, where York won the Best Actress prize. A young John Williams received an Academy Award nomination for his chilling original score.

SPECIAL EVENTS & PARTNER PROGRAMS



Q & A

TUESDAY, JUNE 3, 6:00PM

BLACK HARVEST PRESENTS: MAHOGANY AT 50 — ON STYLE, MEMORY, AND MEANING

Presented as part of the city-wide, 50th anniversary of the film MAHOGANY, this short film program explores Black aesthetics, culture, and legacy through experimental and poetic storytelling, the selections reflecting on Black iconography, fashion, interiority, and diasporic creativity. Each film offers a unique lens on how we hold memory, mark identity, and move through the world in ways that are rooted, vibrant, and visionary. With directors from Chicago and beyond, the program honors a lineage of cultural production that is both timeless and of-the-moment. Together, these films trace a tapestry of beauty, ritual, style, and presence. Programmed by Black Harvest Film Festival Curator jada-amina, and presented in collaboration with the Mahogany at 50 Committee's Black Fashion Film Series. Learn more mahoganyat50.com



Q & A

SATURDAY, JUNE 21, 5:00PM & SUNDAY, JUNE 22, 5:00PM

SABBATH QUEEN

2024, dir. Sandi Simcha Dubowski, USA, 105 min. In English and Hebrew and Yiddish with English subtitles / Format: Digital

Rabbi Amichai Lau-Lavie, a dynastic heir of 38 generations of rabbis, arrives in New York City in the 1990s, a creative young gay man who uses performance art—including appearing in drag as Rebbetzin Hadassah Gross, widow to six rabbis—to challenge patriarchal orthodoxy. Founder of Lab/Shul, the “god-optional, pop-up, experimental Jewish community,” Lau-Lavie shocks everyone when he decides to become a rabbi himself, studying in the conservative tradition of Judaism so he has the knowledge to challenge the canon from within. Provocative and engaging, SABBATH QUEEN is an exhilarating document of freedom, faith, independence, and individuality. **Dialogue: Director Sandi Simcha Dubowski in attendance.**



THURSDAY, JUNE 26, 6:00PM CHICAGO FILM SOCIETY PRESENTS: LIGHTNING

1952, dir. Mikio Naruse, Japan, 87 min. In Japanese with English subtitles / Format: Imported 35mm

You've never met a more cheerful urban ambassador than Kiyoko (Hideko Takamine), who works as a tour guide on a bus and spends her days airily comparing the sights and sounds of post-war Tokyo to the old world charms of Paris. From the first moment she's glimpsed on screen, Kiyoko is obviously living her best life, unencumbered by marriage, children, or professional anxiety—and yet everyone in her family wonders when she's going to settle down with the right man. Her mother, who's been married and divorced four times and had a child with each husband, suggests (and suggests and suggests again) the local baker as a suitor with square-jawed appeal. Both of Kiyoko's sisters attest to the pleasures of coupledness, despite much evidence to the contrary. Kiyoko laughs it all off, breezily informing any interlocutor that men are just terrible. (Luckily, she can readily cite the example of her ne'er-do-well brother, with his slovenly, unshaven legs and his meager pachinko parlor winnings.) Adapted from a novel by Fumiko Hayashi, whose hard-scrabble, lower-middle class milieu was brought to the screen six times by Mikio Naruse, LIGHTNING is an unassuming marvel, a work that teeters on the edge of romantic comedy, but never succumbs. *Kinema Junpo* magazine declared it the second-best Japanese film of 1952, behind only Kurosawa's IKIRU, but LIGHTNING, along with the rest of Naruse's post-war output, did not get distributed in the US and remains undeservedly obscure. Like its heroine, LIGHTNING simply engages with the world, avoids shunting its characters into readymade boxes, and looks over the horizon for fleeting release. (Chicago Film Society) 35mm from the Japan Foundation, permission Kadokawa.



MONDAY, JUNE 30, 6:00PM

OFF CENTER: FILMS FOR ONE TO EIGHT PROJECTORS

2008-2024, dir. Roger Beebe, USA, 75 min. Format: 16mm, digital

Acclaimed filmmaker Roger Beebe visits the Siskel Film Center for his first full solo performance in Chicago in 10 years! He'll perform an exhilarating array of 16mm multi-projector expanded cinema pieces including LINEAGE (FOR NORMAN MCLAREN) (2019, 5x16mm), DE RERUM NATURA (2019, 3x16mm + video), and the Chicago premiere of UN ARBRE (2024, 5x16mm + video). The program will be rounded out with additional performance and essayistic work that explore the world of found images and the “found” landscapes of late capitalism. **Artist in attendance for a live performance.**

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Please note that any membership discounts can only be redeemed in person at the Film Center box office with valid identification.

5 QUESTIONS WITH AMALIA ULMAN

DIRECTOR, MAGIC FARM



MAGIC FARM has been rightly praised as a biting commentary about exploitation and cultural tourism. What inspired you to make the film?

I was writing a story about the glyphosates in Argentina, which is the country where I was born, but since I've never lived there, I wanted to use the American crew as a vehicle to tell the story. I've been surrounded by hipster types all my life so that was a world I felt comfortable describing.

You wrote, directed, produced, and co-starred in MAGIC FARM, as you did in EL PLANETA (2021). How do you balance your work in pre-production and on set, and what have you learned about yourself as an artist by working across these different roles?

I really don't like acting that much. In previous works, I had used my own body only because back then I found it easier to do it all myself rather than having to communicate

with others. What I enjoy the most is the pre-production of a film because I'm deeply involved in things like photography, location scouting, direction, and costume design. I love being on set too, but I have a better time on the days I'm not in front of the camera.

The Siskel Film Center welcomes a strong audience of students studying film and endeavoring to thrive within the industry. What is one piece of advice you'd give these students?

No one will ever care about your films more than you do, so you will have to care a lot and work relentlessly to stay true to your vision. Be stubborn.

What is a memorable moviegoing experience you've had?

One thing that comes to mind is the screening of Woody Allen's VICKY CRISTINA BARCELONA in Gijón, the city where I grew up (and where I

filmed EL PLANETA). Not only is the film full of inaccuracies about Spain, which the audience found funny, but part of the movie was shot in Oviedo, our rival town. So it was hilarious, a riot. Everyone was constantly screaming, throwing popcorn around, and laughing out loud.

What film do you watch again and again?

I think it depends on what I'm working on. I've been watching THE NIGHT PORTER (1974, dir. Liliana Cavani) a lot because it's related to a new script I'm writing. But there are films I've watched many times that always leave me with a warm, fuzzy feeling, like THE WAYWARD CLOUD (2005, dir. Tsai Ming-liang).

See MAGIC FARM (p. 3, starting May 2) exclusively at the Siskel Film Center!

MAY AND JUNE CALENDAR

★ denotes filmmaker(s) and/or special guests in attendance

denotes 35mm or 16mm

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				MAY 1	2	3
				YOUNG HEARTS LOVE HOTEL 6:00 MARY PATTEN, (CATE) 8:30 JANIN, JENIN (OPFF)	MAGIC FARM OPENS	MAGIC FARM YOUNG HEARTS LOVE HOTEL
4	5	6	7	8	9	10
MAGIC FARM LOVE HOTEL 1:30 2000 METERS TO ANDRIIVKA, (Doc10) 4:30 MISTRESS DISPELLER, (Doc10)	MAGIC FARM LOVE HOTEL	MAGIC FARM 6:00 FORGETTING VIETNAM, (Lecture)	MAGIC FARM 6:00 SAIC Festival, p. 6 8:30 SAIC Festival, p. 6	MAGIC FARM 6:00 SAIC Festival, p. 6 8:15 SAIC Festival, p. 6	APRIL OPENS LILLY OPENS 6:00 SAIC Festival, p. 6 8:15 SAIC Festival, p. 6	LILLY APRIL 11:00 SAIC Festival, p. 6 1:15 SAIC Festival, p. 6 3:30 SAIC Festival, p. 6 5:45 SAIC Festival, p. 6 8:00 SAIC Festival, p. 6
11	12	13	14	15	16	17
LILLY APRIL MAGIC FARM	LILLY APRIL MAGIC FARM 6:00 MYSTERY MOVIE MONDAY, p. 15	LILLY APRIL	LILLY APRIL MAGIC FARM	LILLY APRIL	PICNIC AT HANGING ROCK OPENS A MAN AND A WOMAN OPENS ★7:00 SLANTED, (AAS) p. 8	PICNIC AT HANGING ROCK A MAN AND A WOMAN ★1:00 THIRD ACT, (AAS) p. 8 ★4:00 AAPI CHICAGO SHORTS, (AAS) p. 8 7:00 CAN I GET A WITNESS?, (AAS) p. 9
18	19	20	21	22	23	24
PICNIC AT HANGING ROCK A MAN AND A WOMAN ★12:00 YEAR OF THE CAT, (AAS) p. 9 ★2:30 FILIPINO AMERICAN SHORTS, (AAS) p. 9 5:30 BEN AND SUZANNE, (AAS) p. 9	PICNIC AT HANGING ROCK A MAN AND A WOMAN ★6:00 FINDING HOME SHORTS, (AAS) p. 10 ★8:30 AAPI DOC SHORTS, (AAS) p. 10	PICNIC AT HANGING ROCK A MAN AND A WOMAN ★6:00 BITTERROOT, (AAS) p. 10 8:30 AAPI QUEER SHORTS, (AAS) p. 10	PICNIC AT HANGING ROCK A MAN AND A WOMAN ★6:00 NEW WAVE, (AAS) p. 11 ★8:30 ROADBLOCKS, (AAS) p. 11	PICNIC AT HANGING ROCK A MAN AND A WOMAN ★7:00 THE WEDDING BANQUET, (AAS) p. 11	JANE AUSTEN WRECKED MY LIFE OPENS	JANE AUSTEN WRECKED MY LIFE PICNIC AT HANGING ROCK A MAN AND A WOMAN 2:00 THE IMPORTANCE OF BEING EARNEST, (NTL) p. 15
25	26	27	28	29	30	31
JANE AUSTEN WRECKED MY LIFE PICNIC AT HANGING ROCK A MAN AND A WOMAN 2:00 THE IMPORTANCE OF BEING EARNEST, (NTL) p. 15	JANE AUSTEN WRECKED MY LIFE PICNIC AT HANGING ROCK A MAN AND A WOMAN	JANE AUSTEN WRECKED MY LIFE PICNIC AT HANGING ROCK A MAN AND A WOMAN	JANE AUSTEN WRECKED MY LIFE PICNIC AT HANGING ROCK A MAN AND A WOMAN	JANE AUSTEN WRECKED MY LIFE PICNIC AT HANGING ROCK A MAN AND A WOMAN	GHOST TRAIL OPENS THE HEXAGONAL HIVE AND A MOUSE IN A MAZE OPENS	GHOST TRAIL THE HEXAGONAL HIVE...

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JUNE 1	2	3	4	5	6	7
GHOST TRAIL THE HEXAGONAL HIVE... 1:30 WRITTEN ON THE WIND, (Camp) p. 12	GHOST TRAIL THE HEXAGONAL HIVE... 5:45 WHAT EVER HAPPENED TO BABY JANE?, (Camp) p. 12	GHOST TRAIL THE HEXAGONAL HIVE... ★6:00 MAHOGANY AT 50, p. 18	GHOST TRAIL THE HEXAGONAL HIVE... 6:00 M*A*S*H, (Altman) p. 16	GHOST TRAIL THE HEXAGONAL HIVE... 6:00 GREY GARDENS, (Camp) p. 12	DAWN OF IMPRESSIONISM: PARIS 1874 OPENS THE KINGDOM OPENS 8:00 FEMALE TROUBLE, (Camp) p. 13	DAWN OF IMPRESSIONISM THE KINGDOM 2:00 M*A*S*H, (Altman) p. 16 8:30 SHOWGIRLS, (Camp) p. 13
8	9	10	11	12	13	14
DAWN OF IMPRESSIONISM THE KINGDOM 4:00 MOMMIE DEAREST, (Camp) p. 13	DAWN OF IMPRESSIONISM THE KINGDOM 6:00 MYSTERY MOVIE MONDAY, p. 15 6:15 WRITTEN ON THE WIND, (Camp) p. 12	DAWN OF IMPRESSIONISM THE KINGDOM	DAWN OF IMPRESSIONISM THE KINGDOM 6:00 BREWSTER MCCLOUD, (Altman) p. 17	DAWN OF IMPRESSIONISM THE KINGDOM	THE BALLAD OF SUZANNE CÉSAIRE OPENS MATERIALISTS OPENS 8:15 BOOM!, (Camp) p. 14	THE BALLAD OF SUZANNE CÉSAIRE MATERIALISTS 12:00 42ND STREET, (Camp) p. 14 2:00 BREWSTER MCCLOUD, (Altman) p. 17 8:30 KING KONG, (Camp) p. 14
15	16	17	18	19	20	21
THE BALLAD OF SUZANNE CÉSAIRE MATERIALISTS 2:00 GREY GARDENS, (Camp) p. 12	THE BALLAD OF SUZANNE CÉSAIRE MATERIALISTS 6:00 MOMMIE DEAREST, (Camp) p. 13	THE BALLAD OF SUZANNE CÉSAIRE MATERIALISTS	THE BALLAD OF SUZANNE CÉSAIRE MATERIALISTS 6:00 MCCABE & MRS. MILLER, (Altman) p. 17	THE BALLAD OF SUZANNE CÉSAIRE MATERIALISTS	A PHOTOGRAPHIC MEMORY OPENS MATERIALISTS 8:30 SHOWGIRLS, (Camp) p. 13	A PHOTOGRAPHIC MEMORY MATERIALISTS 2:00 MCCABE & MRS. MILLER, (Altman) p. 17 ★5:00 SABBATH QUEEN, p. 18 8:00 BOOM!, (Camp) p. 14
22	23	24	25	26	27	28
A PHOTOGRAPHIC MEMORY MATERIALISTS 2:00 WHAT EVER HAPPENED TO BABY JANE?, (Camp) p. 12 ★5:00 SABBATH QUEEN, p. 18	A PHOTOGRAPHIC MEMORY MATERIALISTS 6:15 THE DEVIL IS A WOMAN, (Camp) p. 14	A PHOTOGRAPHIC MEMORY MATERIALISTS	A PHOTOGRAPHIC MEMORY MATERIALISTS 6:00 IMAGES, (Altman) p. 17	A PHOTOGRAPHIC MEMORY MATERIALISTS 6:00 LIGHTNING, (CFS) p. 19	FAMILIAR TOUCH OPENS 6:00 FEMALE TROUBLE, (Camp) p. 13	FAMILIAR TOUCH 2:00 IMAGES, (Altman) p. 17 2:15 A STREETCAR NAMED DESIRE, (NTL) p. 15 6:00 THE DEVIL IS A WOMAN, (Camp) p. 14
29	30					
FAMILIAR TOUCH 12:00 KING KONG, (Camp) p. 14 2:15 A STREETCAR NAMED DESIRE, (NTL) p. 15	FAMILIAR TOUCH 6:00 FILMS FOR ONE TO EIGHT PROJECTORS, (Off Center) p. 19 8:30 42ND STREET, (Camp) p. 14					



DIABOLIQUE screens as part of July's Spoiler Alert! series.

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