

SISKEL

■■■ FILM CENTER

GAZETTE

Vol. 53 Issue 4

IN THIS ISSUE

The eight films of July's *Spoiler Alert* series spill cinematic secrets.

Start your day with a life-changing film—our *Rise & Shine* morning program is back.

In August, the AC is on, and the movies of *Scorchers* are hot, hot, hot!

**SCHOOL OF
THE ART INSTITUTE
OF CHICAGO** 

LA PISCINE, P. 18

ABOUT THE SISKEL FILM CENTER

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 by visiting; you grant the Siskel Film Center full rights to use these images for all present or future promotion and marketing.

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, Bowman Simon, Blair St George Wright.

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

ADVISORY COUNCIL

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NEW RELEASES & RESTORATIONS

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



OPENS JULY 4 SHALL WE DANCE? (SHALL WE DANSU?)

1996, dir. Masayuki Suô, Japan, 136 min. In Japanese with English subtitles / Format: **4K digital restoration**

In the third highest-grossing Japanese film of all time in the US, Shohei Sugiyama, a successful accountant, seems to have it all: a beautiful home and a loving wife and daughter, but he's in a rut. One evening on his train commute home, Shohei sees a woman staring out the window of a dance studio, and—determined to know who

she is—signs up for dance classes. What begins as curiosity blossoms into self-discovery, as Shohei two-steps into a new world of rhythm, music, and joy. *This new 4K presentation presents SHALL WE DANCE? in its original, uncut version for the first time in North America. Siskel Film Center exclusive.*



OPENS JULY 4 SEX

2024, dir. Dag Johan Haugerud, Norway, 118 min. In Norwegian with English subtitles / Format: Digital

The first film in Dag Johan Haugerud's trilogy of nontraditional intimacy in the modern age (LOVE opens July 25; DREAMS opens September 19), SEX is the story of two chimney sweeps living in monogamous, heterosexual marriages, who both have experiences that challenge their views on masculinity, sexuality, and gender.

One has a spontaneous sexual encounter with a man; the other begins to have dreams in which he is perceived (by David Bowie) as a woman. SEX kicks off three distinct films to be enjoyed on their own or as a series, and sets the tone for Haugerud's compassionate, judgement-free explorations of sexual and emotional fulfillment. **Siskel Film Center exclusive.**



OPENS JULY 4 AFTERNOONS OF SOLITUDE (TARDES DE SOLEDAD)

2024, dir. Albert Serra, Spain, France, Portugal, 125 min. In Spanish with English subtitles / Format: Digital

To watch Albert Serra's (PACIFICATION) AFTERNOONS OF SOLITUDE is to be haunted by the brutality of bullfighting in Spain and the famed matador Andrés Roca Rey. With an unwavering lens, Serra documents the toreador closely: from his meticulous

preparation before the fight, to the moment he steps into the roaring arena. Despite the shocking visuals, Serra's first documentary—which won the top prize at the San Sebastián Film Festival—finds a rhythm and pace that becomes utterly hypnotic. *Content consideration: includes graphic footage of animal harm. Siskel Film Center exclusive.*



OPENS JULY 11 MARLEE MATLIN: NOT ALONE ANYMORE

2025, dir. Shoshannah Stern, USA, 96 min. In English and American Sign Language with English subtitles / Format: Digital

In this inspiring and overdue documentary, Morton Grove-born actress Marlee Matlin reflects on her life, career, and what it means to be a "trailblazer." In 1987, Matlin broke barriers with her riveting performance in CHILDREN OF A LESSER GOD, and at 21, became the first deaf actor to win an Academy Award. Through archival

footage and intimate conversations with deaf director Shoshannah Stern, Matlin opens up about her struggles with addiction, her feelings of isolation within the film industry, and the importance of community. A deeply personal portrait, MARLEE MATLIN: NOT ALONE ANYMORE is more than just a tribute; it's a triumph. **Siskel Film Center exclusive.**



OPENS JULY 11 CAUGHT BY THE TIDES (FENG LIU YI DAI)

2024, dir. Jia Zhang-ke, China, 111 min. In Mandarin and Chinese with English subtitles / Format: Digital

In Jia Zhang-ke's bold and beguiling CAUGHT BY THE TIDES, the master of social realism assembles footage shot over a span of 23 years, using seen and unseen footage from three of his own films—2018's ASH IS PUREST WHITE, 2006's STILL LIFE, and 2002's UNKNOWN PLEASURES—to follow Qiaoqiao (Zhao Tao,

Jia's wife and perennial star) as she wanders an unfamiliar China in search of her lover Bin (Li Zhubin). Martin Scorsese once called Jia's filmography "the finest, toughest, most vitally alive work in modern moviemaking," and with this expertly crafted, stunning work of docufiction—which creates an entirely new language of cinema—Jia's brilliance is undeniable. **Siskel Film Center exclusive.**



OPENS JULY 18 WILD DIAMOND (DIAMANT BRUT)

2024, dir. Agathe Riedinger, France, 103 min. In English and French and Italian with English subtitles / Format: Digital

In this grounded portrait of societal pressures and vulnerability, 19-year-old Liane lives with her mother and sister in a small town in southern France, killing time plumping her lips, posing for TikTok, and obsessing over influencers and megastars like the Kardashians on social media. When she auditions and gets a

callback for the reality television show *Miracle Island*, Liane feels she's about to get everything she's ever dreamed of, until self-doubt throws her off what she thinks is her desired course. While BARBIE suggested women should accept themselves as they are, WILD DIAMOND argues that in the real world, it isn't that easy. **Siskel Film Center exclusive.**



OPENS JULY 18 DON'T LET'S GO TO THE DOGS TONIGHT

2024, dir. Embeth Davidtz, South Africa, 98 min. In English and Shona with English subtitles / Format: Digital

Set in war-torn Rhodesia on the eve of the 1980 election that will establish Zimbabwe's independence, eight-year-old Bobo is growing up amidst political unrest and racial tension as her British parents cling to their colonial identity. As Bobo observes her mother's battles with alcoholism and her father's growing

desperation, she begins to better perceive the world around her, prompting questions about her family's racist and bigoted views, and where they belong within the class system of the country. Actress Embeth Davidtz (SCHINDLER'S LIST, MATILDA) steps behind the camera (and stars as Bobo's mother Nicola) to deftly direct this stirring adaptation of Alexandra Fuller's acclaimed memoir.



OPENS JULY 25 LOVE (KJÆRLIGHET)

2024, dir. Dag Johan Haugerud, Norway, 119 min. In Norwegian with English subtitles / Format: Digital

The second film of Dag Johan Haugerud's modern love trilogy (after SEX, opposite page) LOVE focuses on two colleagues at an Oslo hospital: Marianne, a pragmatic doctor, and Tor, a gentle nurse. One evening, when Marianne runs into Tor on a commuter ferry, he shares with her that he often spends his nights there hooking up with men.

Tor's confessions sparks in Marianne the desire to explore her own journey with casual sex. Like Eric Rohmer's TALES OF THE FOUR SEASONS, Haugerud's trilogy strikes cinematic gold by examining the complexity of relationships and human connection. You'll be counting the days until the final installment arrives. **Siskel Film Center exclusive.**



OPENS JULY 25
LITTLE, BIG, AND FAR

2024, dir. Jem Cohen, USA, Austria, 121 min.
 In English and German with English subtitles / Format: Digital

Austrian astronomer Karl is at a crossroads: his career is being reshaped by environmental crises, and the relationship with his physicist wife is strained by their long-distance arrangement. When he travels to a conference in Greece, he sets off alone toward a remote island, driven by the hope of finding a sky dark enough

to commune with the stars. Just as he did with his masterful and meditative MUSEUM HOURS, Jem Cohen's new docu-fiction feature gently explores humanity and communication, this time presenting who we are within the context of where we exist within the universe itself. **Siskel Film Center exclusive.**



OPENS AUGUST 1
2000 METERS TO ANDRIIVKA

2025, dir. Mstyslav Chernov, Ukraine, USA, 106 min.
 In English and Ukrainian with English subtitles / Format: Digital

Encircled by mines and reachable through only a narrow strip of fiercely contested forest, the village of Andriivka, Ukraine, is occupied by Russian soldiers. Academy Award-winning journalist Mstyslav Chernov (20 DAYS IN MARIUPOL) returns to the frontline, documenting the Ukrainian platoon directed to liberate

Andriivka, and capturing the desperate struggle to reclaim a nation under siege. From firefights to funerals, Chernov paints a vivid picture of a years-long war that has no end in sight. With honesty and intensity, 2000 METERS TO ANDRIIVKA portrays the pride and fierceness required to defend one's homeland, and the horror that doing so leaves in its wake. **Siskel Film Center exclusive.**



OPENS AUGUST 1
CLOUD (KURAUDO)

2024, dir. Kiyoshi Kurosawa, Japan, 124 min.
 In Japanese with English subtitles / Format: Digital

Tokyo factory worker Ryokuke Yoshii (Masaki Suda) buys anything and everything he can get his hands on—knock off handbags, junk collectibles, medical supplies—and then, under a pseudonym, resells it online at inflated prices to desperate buyers. As his web business takes off, he quits his job, moves to the country with his

girlfriend Akiko (Kotone Furukawa), and hires an assistant to support his growing success. But when dissatisfied customers begin harassing him online and then track down his real identity, CLOUD's petty-crime narrative deftly transitions into a thrilling and violent cautionary tale, with Japanese genre master Kiyoshi Kurosawa (PULSE, CURE) warning us that, even on the internet, you cannot hide from your crimes. **Siskel Film Center exclusive.**



OPENS AUGUST 1
ARCHITECTON

2024, dir. Victor Kossakovsky, Germany, France, USA, French Polynesia, 98 min. In English and Italian with English subtitles
 Format: Digital

An extraordinary journey through the material that makes up our habitat: concrete, and its ancestor, stone. Filmmaker Victor Kossakovsky (GUNDA, AQUARELA) raises a fundamental question: how do we inhabit the world of tomorrow? (A24)



OPENS AUGUST 8
IT'S NEVER OVER, JEFF BUCKLEY

2025, dir. Amy Berg, USA, 106 min. In English / Format: Digital

Before his untimely death in 1997, rising star Jeff Buckley had released just one album, but his talent was undeniable and his spirit was irresistible. Now, the depth of his legacy is explored through never-before-seen footage, rare voice messages, and testimonials from friends and loved ones. Amy Berg (JANIS: LITTLE GIRL BLUE, WEST OF MEMPHIS) crafts a deeply

compassionate and lyrical portrait of the legendary musician, offering a view into the inner world of an artist who burned brightly and briefly. Berg balances the tragedy of Buckley's sudden loss with moments of joy, love, and artistic discovery, letting his memory and music—including footage of haunting live performances—resonate. Like his music, IT'S NEVER OVER, JEFF BUCKLEY is tender, searching, and full of life. **Opens exclusively at the Siskel Film Center.**



OPENS AUGUST 15
WENT UP THE HILL

2024, dir. Samuel Van Grinsven, Australia, New Zealand, 110 min.
 In English / Format: Digital

In this wholly original ghost story, Jack (Dacre Montgomery, *Stranger Things*) travels to New Zealand to attend the funeral of his estranged mother Elizabeth, and is invited to stay at her home by her grieving widow Jill (Vicky Krieps). Over the nights that follow, Elizabeth's ghostly presence returns and possesses both

Jack and Jill, using each of their bodies to speak to the other, but leaving them with no memories of what was said or done during the possessions. Her spirit conjures up painful childhood memories for Jack, and forces Jill to wonder if she ever really knew her wife. Moody and atmospheric, WENT UP THE HILL is a chilling and unpredictable portrait of grief. **Siskel Film Center exclusive.**



COMING SOON
HIGHEST 2 LOWEST

2025, dir. Spike Lee, Japan, USA, 133 min. In English / Format: Digital

When a titan music mogul (Denzel Washington), widely known as having the "best ears in the business," is targeted with a ransom plot, he is jammed up in a life-or-death moral dilemma. Brothers Denzel Washington and Spike Lee reunite for the 5th in their long working relationship for a reinterpretation of the great filmmaker Akira Kurosawa's crime thriller HIGH AND LOW, now

played out on the mean streets of modern day New York City. (A24)



OPENS AUGUST 29
SUSPENDED TIME (HORS DU TEMPS)

2024, dir. Olivier Assayas, France, 105 min.
 In French with English subtitles / Format: Digital

As lockdown begins in the spring of 2020, director Paul Berger (Vincent Macaigne) returns to his idyllic childhood home outside of Paris and hunkers down with his filmmaker girlfriend Carole (Nora Hamzawi), his rock n' roll journalist brother Etienne (Micha Lescot), and Etienne's new girlfriend Morgan (Nine d'Urso). The

tense times and tight quarters lead to sibling squabbles and petty bickering, yet Paul finds a surprising contentment in the forced confinement of pandemic life, and a welcome opportunity to reflect on what he wants for himself in a post-COVID world. A witty comedy from French master Olivier Assayas (CLOUDS OF SILS MARIA, PERSONAL SHOPPER), SUSPENDED TIME is a charming lesson about what we learn when we're forced to slow things down. **Siskel Film Center exclusive.**

Rise & Shine

Moviegoing is generally reserved for nights and weekends, but when you see a film first thing in the morning, there is a life-changing potentiality. Mere hours after you've opened your eyes to the day, the Siskel Film Center invites you to open your eyes in an entirely different way with a morning screening of soul-altering cinema. Bright-eyed and bushy-tailed—scientists say we're most alert around 9:00AM—play the slightest bit of hooky with us, after which you will emerge onto the hustle and bustle of State Street feeling energized, maybe even with your humanity restored, and all before lunchtime!

Rise & Shine generously supported by Taylor Champion.

As a bonus, enjoy complimentary coffee included with your ticket, courtesy of Dark Matter Coffee; and get 10% off your order at any Goddess and the Baker location in the city when you show your Rise & Shine ticket July 1 through 30. What a way to start the day! siskelfilmcenter.org/riseandshine



TUESDAY, JULY 1, 9:00AM TAMPOPO (TANPOPO)

1985, dir. Jûzô Itami, Japan, 114 min. In Japanese with English subtitles / Format: **4K digital restoration**

Food, glorious food! In Jûzô Itami's rapturous ode to all things delicious, the widowed ramen shop owner Tampopo is struggling to save her business until two ramen specialists (truck drivers named Gorô and Gun) offer to help her make the perfect bowl. Weaving in comedic side stories, including the erotic exploits of a gastronomic gangster; and Rocky-like training montages, this "spaghetti Western" that trades in noodles for guns remains one of the most celebratory

and mouth-watering moviegoing experiences of all time. Overflowing with joie de vivre, TAMPOPO defies anyone who watches it to leave the cinema without a renewed passion for life, love, and ramen. If your stomach is grumbling when the credits roll, we've got you covered: RAMEN-SAN at 165 East Huron opens at 11:00AM; show your TAMPOPO ticket for a \$5 regular bowl of Ramen per guest on July 1—get to slurping!



THURSDAY, JULY 10, 9:00AM DAGUERRÉOTYPES

1975, dir. Agnès Varda, France, West Germany, 79 min. In French with English subtitles / Format: Digital

Tethered to home following the birth of her son, French New Wave favorite Agnès Varda embarked on an anthropological study of the block where she had lived and worked for over 20 years: Paris's rue Daguerre. Varda documents the bakers, butchers, grocery store clerks, and hairdressers that make up the street's personality, observing them going about their literal business, capturing their interactions with customers and neighbors, and asking them questions about

themselves. An affectionate capsule of time and place, DAGUERRÉOTYPES exemplifies Varda's ceaseless curiosity, her humanist sensibility, and her knack for revealing the profound in the prosaic. Varda suggests that—if we simply look, consider, and inquire—we don't have to travel far to see the world: it exists right in front of us.



FRIDAY, JULY 18, 9:00AM WHERE IS THE FRIEND'S HOUSE? (KHANE-YE DOUST KODJAST?)

1987, dir. Abbas Kiarostami, Iran, 83 min. In Persian with English subtitles / Format: 2K digital restoration

In Abbas Kiarostami's splendid WHERE IS THE FRIEND'S HOUSE?, a young boy named Ahmed accidentally takes home his classmate Reza's notebook, and—knowing Reza will be expelled if he shows up to school the next day without it—sets off to find his home to return it. Kiarostami transforms this seemingly simple errand into an epic hero's journey, as Ahmed determinedly climbs hills and asks strangers for directions, steadfast in his mission to help his classmate. The first film in Kiarostami's wondrous Koker Trilogy (followed by AND LIFE GOES ON and THROUGH THE OLIVE TREES), WHERE IS THE FRIEND'S HOUSE? is a delicate and divine fable of altruism, friendship, and kindness, and a gentle reminder that even the smallest of gestures can have an enormous impact. If you haven't cried happy tears in awhile, this screening should do the trick.



WEDNESDAY, JULY 30, 9:00AM WINGS OF DESIRE (DER HIMMEL ÜBER BERLIN)

1987, dir. Wim Wenders, West Germany, France, 128 min. In English and German, French, Turkish, Hebrew, Spanish, and Japanese with English subtitles / Format: **4K digital restoration**

In Wim Wenders' ethereal masterpiece, the angel Damiel (Bruno Ganz) quietly observes the city of Berlin, listening to the hopes, fears, desires, and dreams of its inhabitants, and offering unseen, silent comfort to the troubled. When he falls in love with lonely trapeze artist Marion, the angel considers (with some guidance from Peter Falk, playing himself) giving up his immortality to be with her. A love letter to Berlin, to cinema, and to love itself, WINGS OF DESIRE brings heartache and longing to spectacular life. At the risk of being hyperbolic, WINGS OF DESIRE has the power to awaken in you a renewed sense of joy for the little things in life and a deep appreciation for the big things. Okay, let's be hyperbolic: you'll leave the theater transformed. 4K restoration with 5.1 sound mix provided by the Wim Wenders Foundation and supervised by Wim and Donata Wenders.

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



**WEDNESDAY, JULY 2, 6:00PM
& SATURDAY, JULY 5, 2:00PM
CALIFORNIA SPLIT**
1974, USA, 108 min. In English
Format: **35mm**

In 1971, actor and gambling addict Joseph Walsh wrote a script about two friends: Charlie (Elliott Gould) and Bill (George Segal), gamblers obsessed with high stakes betting and the ever-elusive big score. Walsh’s authentic script and Altman’s chaotic style give *CALIFORNIA SPLIT* a manic energy—the poker tables and racetracks come alive with the possibility of a win and the

looming threat of loss, and Gould and Segal deliver raw performances in a film that is as much about gambling as it is about their relationship. *CALIFORNIA SPLIT* recorded eight separate audio channels simultaneously, which allowed Altman to further develop his trademark dialogue style and gives the film a richer sense of place; every inch of the casino floor hums. One of the 13 films Altman made in the 1970s, *CALIFORNIA SPLIT* remains a standout in his filmography—an unsentimental look at addiction, and a bittersweet portrait of friendship.



Q & A

Of the film, Roger Ebert wrote, “After I saw it, I felt more alive, I felt I understood more about people, I felt somehow wiser.” Celebrating its 50th anniversary this year, *NASHVILLE* is a profoundly prescient film, astonishingly relevant to current events regardless of when you view it. *NASHVILLE* earned Altman his second Best Director Academy Award nomination and his first Best Picture nomination, and remains a landmark of American cinema. **The July 9 screening will be introduced by Heather Hendershot, Northwestern University’s Cardiss Collins Professor of Communication Studies and Journalism, whose book on *NASHVILLE* will be released by the British Film Institute in October; screening followed by a discussion led by Hendershot and Neil Verma, associate professor in Radio/TV/Film and co-founder of the Master of Arts Program in Sound Arts and Industries at Northwestern University.**



**WEDNESDAY, JULY 9, 6:00PM
& SATURDAY, JULY 12, 2:00PM
NASHVILLE**

1975, USA, 160 min. In English
Format: **4K digital restoration**

In Altman’s exhilarating masterwork, the lives of two dozen individuals in politics and the music industry intersect and collide over the hectic days leading up to a political fundraising concert in Nashville, Tennessee. From a country music star (Ronee Blakley) to a teenage groupie (Shelley Duvall), Altman crisscrosses storylines to create a rich, complex portrait of the American Dream.

**WEDNESDAY, JULY 16, 6:00PM
& SATURDAY, JULY 19, 2:00PM
3 WOMEN**

1977, USA, 124 min. In English / Format: Digital

When the introverted Pinky (Sissy Spacek) comes to work at a health spa in a California desert town, she is immediately drawn to Millie (Shelley Duvall), an incessantly chatty co-worker. The women become roommates, but Millie rejects Pinky’s fascination with her, driving Pinky to an act of self harm. As Pinky recovers, she begins to take on Millie’s extroverted behavior, and Millie retreats into a quieter version of

herself. Ever-present is the enigmatic Willie (Janice Rule), a muralist and the pregnant wife of their womanizing landlord Edgar. Altman’s daring and dyadic vision, which pays homage to Ingmar Bergman’s *PERSONA* and paves the way for David Lynch’s *MUHOLLAND DRIVE*, is an eerie and unsettling watch, which came to Altman from a dream he had when his wife Kathryn was in the hospital. Reflections and faces are seen in water, windows, and mirrors as Altman blurs the line between reality and illusion in this haunting puzzle of female identity.



**WEDNESDAY, JULY 23, 6:00PM
& SATURDAY, JULY 26, 2:00PM
POPEYE**

1980, USA, 114 min. In English / Format: **35mm**

Now regarded as a cult classic and nostalgic favorite, *POPEYE* was a critical disaster—though a financial success, earning more than double its budget at the box office. Altman’s musical adaptation of E. C. Segar’s comic, starring Robin Williams as the titular sailor man and Shelley Duvall as Olive Oyl, generally bewildered critics, who couldn’t get “all aboard!” Altman’s vision of Popeye’s adventures searching for his long lost father,

falling in love with Olive Oyl, and raising the adopted Swee’ Pea. *Newsday* likened watching *POPEYE* to being “trapped in a stalled elevator or a doomed submarine with raving lunatics without fresh air.” Forty-five years on, however, at the core of this eccentric comedy, with its ambitious production design and committed performances by Williams and Duvall, Altman is exploring familiar waters: a story about human behavior. Altman and Popeye aren’t an incongruous pairing: they both yam what they yam. *35mm print courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*



**WEDNESDAY, JULY 30, 6:00PM
& SATURDAY, AUGUST 2, 2:00PM
COME BACK TO THE 5 AND DIME,
JIMMY DEAN, JIMMY DEAN**

1982, USA, 109 min. In English / Format: Digital

After the critical lashing he received for POPEYE, Altman turned to Broadway, directing Ed Graczyk's play *Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean*, about a group of women who reunite inside a Woolworth's in rural Texas in 1975 to commemorate the 20th anniversary of James Dean's death. Altman made a deal with the stage producer to retain the original cast (Karen Black, Cher, Sandy Dennis, Kathy Bates) and the set, which included two-way mirrors, and allowed the camera to transition from present to past as the women recall the last two decades of their lives. *COME BACK...* had its US premiere on September 30, 1982 (the anniversary of James Dean's death), at the Chicago International Film Festival, where it received a 10-minute standing ovation. A brilliantly acted and sincere exploration of the passage of time, *COME BACK...* is a gentle gem.



**WEDNESDAY, AUGUST 6, 6:00PM
& SATURDAY, AUGUST 9, 2:00PM
THE PLAYER**

1992, USA, 124 min. In English / Format: Digital

In Altman's slick and stylish *THE PLAYER*, morally dubious Hollywood producer Griffin Mill (Tim Robbins) is on edge after receiving death threats from a rejected screenwriter. When his meeting with the suspected sender leads to a deadly confrontation, Griffin is entangled in a web of paranoia and lies. With an all-star cast including Peter Gallagher, Whoopi Goldberg, and Fred Ward, and celebrity cameos from Harry Belafonte,

Anjelica Huston, Marlee Matlin, and Burt Reynolds, among others, *THE PLAYER*—which begins with an astonishing, eight-minute, single-take opening shot—earned Altman his third Academy Award nomination for Best Director. A biting critique of the commodification of creativity, Altman explained *THE PLAYER* bites even deeper: "People say this is a satire, and it's an attack on Hollywood. It isn't. I'm using Hollywood and the film business as a metaphor for our culture and our country... talking about greed and who we admire."



**WEDNESDAY, AUGUST 13, 6:00PM
& SATURDAY, AUGUST 16, 2:00PM
SHORT CUTS**

1993, USA, 188 min. In English / Format: 35mm

In the night sky, helicopters circle and spray, raining insecticide indiscriminately over Los Angeles residents. We meet 23 of them—portrayed by Matthew Modine, Julianne Moore, Fred Ward, Anne Archer, Jennifer Jason Leigh, Robert Downey Jr., Lili Taylor, Madeleine Stowe, Chris Penn, Jack Lemmon, Frances McDormand, Tim Robbins, Lori Singer, Peter Gallagher, Andie MacDowell, Buck Henry, Zane Cassidy, Lily

Tomlin, Annie Ross, Bruce Davidson, Huey Lewis, Lyle Lovett, and Tom Waits—whose lives intersect over the course of a weekend. Adapted from the stories of Raymond Carver, *SHORT CUTS* is a grand vision that, like Los Angeles, sprawls: across marriages, sex, death, and hope. Epic in scale but abundant with moments of intimacy, *SHORT CUTS*, for which Altman received his fourth Academy Award nomination for Best Director, is an unforgettable portrait of the beauty and chaos of everyday life. 35mm print courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.



**WEDNESDAY, AUGUST 20, 6:00PM
& SATURDAY, AUGUST 23, 2:00PM
GOSFORD PARK**

2001, UK, Italy, USA, 137 min. In English and Latin with English subtitles / Format: Digital

Step aside, Agatha Christie. Julian Fellows' (later of *Downton Abbey* fame) delicious dissection of the British class structure is brought to lavish life in Altman's late career whodunit. Set in 1930s England, a group of aristocrats (Kristin Scott Thomas, Michael Gambon, Tom Hollander, Maggie Smith) gather at a grand estate for a weekend of hunting, as their maids, butlers, and valets (Hellen Mirren, Clive Owen, Kelly Macdonald, Emily Watson) assemble to serve them. Simmering tensions, clandestine conversations, and multi-course dinners are disrupted when a member of the ruling class is murdered (twice!), and everyone—both upstairs and down—is a suspect. Garnering Altman his fifth Best Director Academy Award nomination, a nomination for Best Picture, and a Best Original Screenplay win for Fellows (as well as Best Supporting Actress noms for both Smith and Mirren), *GOSFORD PARK* proved that no one can do "Altmanesque" better than Altman.



Q & A

**WEDNESDAY, AUGUST 27, 6:00PM
& SATURDAY, AUGUST 30, 2:00PM
A PRAIRIE HOME COMPANION**

2006, USA, 105 min. In English and Norwegian with English subtitles / Format: 35mm

Altman's warm final film takes place over one night, as the performers and producers of the beloved radio show *A Prairie Home Companion* record their final broadcast. The Johnson Girls (Meryl Streep and longtime Altman collaborator Lily Tomlin), cowboys Dusty and Lefty (Woody Harrelson and John C. Reilly), and the show's host, GK (Garrison Keillor, creator of the public radio

show of the same name) are visited by a ghost (Virginia Madsen), as they reminisce about the good old days and prepare to go on air. Altman was 80 during production—Paul Thomas Anderson was hired as a backup director to appease studio concern regarding Altman's health—and he passed away just months after the film was released. *A PRAIRIE HOME COMPANION* fittingly serves as a farewell from Altman: a tribute to the enduring power of storytelling, and a bittersweet ode to goodbyes. **Dialogue: The August 30 screening will be followed by a post film discussion with A PRAIRIE HOME COMPANION camera operator Pete Biagi.**

**MONDAY, AUGUST 11 THROUGH THURSDAY, AUGUST 14
CINEMA INTERRUPTUS: THE PLAYER**

A unique tradition returns to the Film Center with **Cinema Interruptus: THE PLAYER**, four days of communal film criticism centered around a single movie. The series will once again be led by Josh Larsen, this time as part of the Siskel Film Center's *Robert Altman Centennial* (opposite). After screening Altman's *THE PLAYER* in its entirety on August 11 at 6:15PM, participants will gather again at 3:15PM on August 12, 13, and 14 to revisit the movie scene by scene, interrupting with comments and questions along the way.

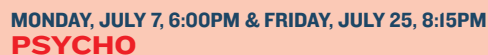
For decades, legendary critic Roger Ebert led *Interruptus* at the Conference on World Affairs in Boulder, Colorado. Larsen—critic, author, and co-host of *Filmspotting*—has been the host of *Interruptus* at the conference since 2017. "A cornerstone of Altman's comebacks, *THE PLAYER* offers so much for an audience to explore, from the bravura opening single take to the endless cameos, to the many references to films of Hollywood's past. This is exactly the sort of text that makes for a rich and rewarding *Interruptus*." -Josh Larsen

Interruptus tickets can be purchased as a package, with access to the entire event, or on a daily basis. siskelfilmcenter.org/interruptus

Zip your lips, hold your tongues, and keep it to yourself: you are entering a spoiler-free zone! The eight films of Spoiler Alert include twists, turns, and jaw-dropping conclusions, and the secrecy makes their reveals all the more satisfying. Some of you might try to guess the endings (beware of red herrings, false leads, and smokescreens!); others will relish the uncertainty. Either way, there's nothing quite like it when everyone in the movie theater experiences the "aha!" moment together. No spoiler here; it's the best.



In this suspenseful French classic, the sadistic headmaster of a boys' school becomes the target of a murder plot by two women: his sympathetic wife and his headstrong mistress. With twists on top of turns, *DIABOLIQUE* is an absolute hair-raising moviegoing experience, with *The New York Daily News* declaring, "The horrors, psychological as well physical, make this a shocker worthy of the devil himself." As the film concludes, text appears with a plea: "Don't be devils! Don't ruin the interest your friends could take in this film. Don't tell them what you saw. Thank you, on their behalf." In its review, the *Pittsburgh Post-Gazette* went a step further, writing, "If somebody insists, against all warnings, on telling you how *DIABOLIQUE* comes out, kill him in cold blood. There isn't a jury in the land that would convict you." *Imported 35mm print courtesy of Institut Français.*



We probably all know the ending of *PSYCHO*, but even if you've seen it a dozen times, its climax—with a chair, a light bulb, and Bernard Herrmann's dissonant score—still sends chills down the spine. Determined to keep the shocking ending of the film about hotel proprietor Norman Bates a secret, Alfred Hitchcock and

Paramount Pictures mounted a massive campaign to encourage audiences to keep quiet, including not allowing anyone into the theater after the film began, and printing newspaper ads imploring, "Don't give away the ending. It's the only one we have." (Legend has it, to keep the twist under wraps, "Hitch" even bought all the copies of Robert Bloch's *Psycho*.) It worked: everyone wanted to know the secret, and *PSYCHO* became the second highest-grossing film of 1960.



Pedro Almodóvar's self-described "horror story without screams or frights" is a commentary on control, with a shocking twist that has inspired countless essays regarding what Almodóvar is saying about gender and identity. Reminiscent of Georges Franju's **EYES WITHOUT A FACE**, **THE SKIN I LIVE IN** stars Antonio Banderas

as a modern-day Dr. Frankenstein: the gifted but disturbed plastic surgeon Dr. Ledger, who performs procedures on Vera, a woman he holds captive in his mansion. As the film unfolds, grief, obsession, and trauma collide into an explosive climax that will, as film critic and host of the podcast *Horror Queens* Joe Lipsett explains, “require audiences to constantly shift their point of identification as new information comes to light.” *Content consideration: includes scenes and themes of sexual assault.*



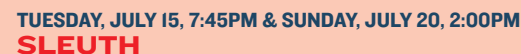
Dae-su Oh, a businessman and a drunk, is kidnapped, imprisoned, and isolated from human contact for 15 years, a television serving as his only connection to the outside world. When he is suddenly released and challenged to find his captor, Dae-su Oh is plunged into a grisly game of cat and mouse. Acts of exquisitely

choreographed violence serve as an outlet for his years of pain, and a dark history that traces far beyond the night he was imprisoned is slowly revealed. Korean master Park Chan-wook (DECISION TO LEAVE) stunned audiences with this twisted tale of revenge; when OLDBOY's jaw dropping denouement arrives, you'll want us to start the film again from the bloody beginning. *Content consideration: includes themes of suicide, sexual assault and abuse, and animal cruelty.*



When a wealthy widow is found murdered, the curmudgeonly, brilliant barrister Wilfrid Robards (Charles Laughton), agrees to defend the suspect Leonard Vole. As the trial unfolds, Leonard's wife, the inscrutable Christine (Marlene Dietrich) takes the stand, and the twists begin. Based on the Agatha Christie play, *WITNESS*

FOR THE PROSECUTION is a gripping courtroom drama, a pitch-perfect comedy, and an acting masterclass—the shocking ending is the cherry on top of a flawless film. As you catch your breath, over the credits, a friendly voice is heard, “The management of this theater suggests that for the greater entertainment of your friends who have not yet seen the picture you will not divulge to anyone the secret of the ending of WITNESS FOR THE PROSECUTION.” Case closed!



In Joseph L. Mankiewicz's (GUYS AND DOLLS) last film, wealthy mystery writer Andrew (Sir Lawrence Olivier) invites his wife's lover, the working-class hair stylist Milo (Sir Michael Caine) to his impressive English estate with a proposal that benefits them both: Milo can rob Andrew and enjoy the spoils and his wife Marguerite.

Andrew can then recoup his losses through an insurance claim, and be with his mistress, Téa. This relatively simple ruse quickly becomes a battle of wits and deception, with the men locked in a duel where the lines between fact and fiction blur. A tense and cerebral exploration of power, pride, and revenge, this hidden gem will keep you sleuthing until the final, chilling twist.



THURSDAY, JULY 17, 6:00PM & SUNDAY, JULY 27, 1:00PM
THE CABINET OF DR. CALIGARI (DAS CABINET DES DR. CALIGARI)

1920, dir. Robert Wiene, Germany, 77 min.

In German with English subtitles / **4K digital restoration**

A pioneering work of German Expressionist cinema, THE CABINET OF DR. CALIGARI is also credited as the first film with a twist ending. Through flashbacks, the film's protagonist Franzis recounts his experiences with Dr. Caligari, a carnival

showman who controls the somnambulist Cesar, and directs him to kill. As the story unfolds, Franzis' relationship with Dr. Caligari becomes clear, culminating in a reveal that has been dropping jaws for over 100 years. The slippery narrative is matched by surreal visuals, replete with twisted buildings and distorted angles that bring this classic to nightmarish life. This authoritative edition presents the F. W. Murnau Stiftung's meticulous 4K restoration of the film, with an orchestral score by Emmy-winning composer Jeff Beal.



FRIDAY, JULY 18, 8:15PM & TUESDAY, JULY 29, 7:45PM
CHINATOWN

1974, dir. Roman Polanski, USA, 130 min. In English, Cantonese, and Spanish with English subtitles / Format: **35mm**

In this stylish neo-noir, L.A. private detective Jake Gittes (Jack Nicholson) is hired to investigate a case of marital infidelity involving the chief engineer at the Department of Water and Power. When the man in question turns up dead, Gittes uncovers a web of corruption and lies involving the dead man's wife (Faye

Dunaway) and her father (John Huston). Any murder mystery is bound to include a few revelations—that's no surprise—but in CHINATOWN, as the D.A. warns him, "You think you know what you're dealing with, but you don't." Perhaps more stunning than the film's most infamous reveal is that, in Chinatown, even when Jake solves the case, he can't erase the sins of bad men, and there can be no real justice.

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SCORCHERS

Hot enough for you? Welcome to the dog days of summer, when the temperatures reach their peak and it feels like you could fry an egg on the sidewalk. In *Scorchers*, we explore 10 films where stifling heat has a starring role. In these cinematic sizzlers, characters fan themselves and wipe their brows—and as the degrees rise, so do the stakes. When we're stripped down, exhausted, and oppressed by an atmosphere warmer than our body temperature, things are bound to explode.

siskelfilmcenter.org/scorchers



SATURDAY, AUGUST 2, 8:30PM & SATURDAY, AUGUST 9, 8:30PM **BODY HEAT**

1981, dir. Lawrence Kasdan, USA, 113 min. In English

Format: **35mm**

"You can stand here with me if you want, but you have to agree not to talk about the heat." Thus begins the intense affair between attorney Ned Racine (William Hurt) and "well-tended" wife Matty Walker (Kathleen Turner). As Ned falls hard for Matty, she tells him about her unhappy marriage to her wealthy husband, and

the two hatch a plot to murder him and claim his fortune. Blinded by lust, Ned begins to realize that he's one step behind what he thought was a perfect crime. Set against a sweltering Florida summer, Lawrence Kasdan's *BODY HEAT* is a classic erotic drama of the 1980s (even if it was set in winter, Hurt and Turner's chemistry would be red hot), and an homage to film noir, replete with a jazzy score and a barn-burner of a twist ending.



SUNDAY, AUGUST 3, 12:00AM & FRIDAY, AUGUST 15, 6:00PM **A STREETCAR NAMED DESIRE**

1951, dir. Elia Kazan, USA, 122 min. In English and Spanish with English subtitles / Format: Digital

After creditors take over the family property, a fragile Blanche DuBois (Vivien Leigh) moves to steamy New Orleans to live with her sister Stella (Kim Hunter) and her brother-in-law Stanley (Marlon Brando) in their cramped tenement apartment. *A STREETCAR NAMED DESIRE*, which garnered

12 Academy Award nominations, including acting wins for Leigh and Hunter, is a timeless study of class, masculinity, and power—as the fahrenheit rises and Blanche and Stanley clash, her nerves further fray. Brando sweats through his t-shirts, male fragility oozing out of his skin as much as his perspiration; Leigh wilts under the weight of the weather and her desperation, and the relationship between Blanche, Stella (Stellllllla!), and Stanley reaches a boiling point—with everyone destined to get burned. *Content consideration: contains themes of sexual assault.*



MONDAY, AUGUST 4, 8:15PM & FRIDAY, AUGUST 29, 6:00PM **DO THE RIGHT THING**

1989, dir. Spike Lee, USA, 120 min. In English and Italian, Spanish, and Korean with English subtitles

Format: **4K digital restoration**

It's the hottest day of the year in Brooklyn's Bedford-Stuyvesant neighborhood, and pizza delivery man Mookie (Spike Lee) is working for Sal (Danny Aiello), the Italian-American owner of a pizzeria in the predominantly Black community. The residents

of the neighborhood—including boombox-blasting Radio Raheem (Bill Nunn), activist Buggin' Out (Giancarlo Esposito), and Korean shopkeeper Sonny (Steve Park)—coexist tenuously, until a dispute over the pizzeria's "Wall of Fame"—which showcases famous Italian-Americans, but no Black celebrities—ignites a violent chain of events that ends in tragedy. Lee's magnum opus is blistering commentary on race, police brutality, and justice, and burns timelessly as one of the most significant films of the 20th century.



FRIDAY, AUGUST 8, 8:30PM & MONDAY, AUGUST 25, 8:00PM **STRAY DOG (NORA INU)**

1949, dir. Akira Kurosawa, Japan, 122 min. In Japanese and French with English subtitles / Format: **35mm**

Dog days indeed. Akira Kurosawa's magnificent *STRAY DOGS* begins with a close up of a panting dog, and the opening line: "It was an unbearably hot day." In post-World War II Tokyo, in the middle of a heatwave, rookie detective Murakami (Toshiro Mifune) has his pistol stolen on the bus. When it is used in a robbery, he is paired

with veteran detective Satō (Takashi Shimura) to track down the thief. Electric fans whir, linen suits are soaked with sweat, and the exhaustion on everyone's faces is not just from the heat, but from the trauma of war. As he gets ever closer to his gun, Murakami's guilt over its loss, and his desire to see the good in everyone—even criminals—forces him to decide what kind of detective he really is.

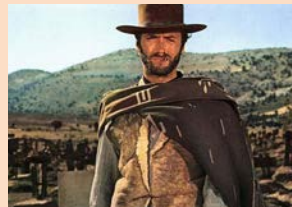


SUNDAY, AUGUST 10, 12:00PM & SATURDAY, AUGUST 30, 7:15PM **THE BRIDGE ON THE RIVER KWAI**

1957, dir. David Lean, UK, USA, 161 min. English and Japanese and Thai with English subtitles / Format: **4K digital restoration**

At a sweltering WWII Japanese prison camp, British POWs, led by the principled Colonel Nicholson (Alec Guinness, in an Academy Award-winning performance), are forced to build a railway bridge in Burma, a project overseen by Colonel Saito (the singular Sessue Hayakawa). Nicholson sees the construction as a way to maintain

morale; if Saito does not complete the bridge, his honor will be shattered. Both men become obsessed with the project. Meanwhile, Allied forces, led by the Navy Commander Shears (William Holden), an escapee of the camp, plan a mission to destroy the bridge. Set in the unforgiving jungle, where nature takes no pity on the folly of man, David Lean's Academy Award winner for Best Picture is a masterful anti-war epic, a portrait of duty and pride, and a battle between three men with a stunning climax that will have you sweating in your seat.



SATURDAY, AUGUST 16, 5:30PM & SUNDAY, AUGUST 31, 2:00PM **THE GOOD, THE BAD, AND THE UGLY**

1966, dir. Sergio Leone, Italy, Spain, West Germany, USA, 178 min. In Italian with English subtitles / Format: **4K digital restoration**

Set in the sun-drenched Southwest during the Civil War, two men—an unnamed drifter (Clint Eastwood) and the bandit Tuco (Eli Wallach)—form an uneasy alliance after they learn that \$200,000 is hidden in an unmarked grave. As Tuco knows the cemetery location, and the drifter knows which grave holds the cache, the two set out

across war zones to find and share the reward. Meanwhile, the criminal Setenza (Lee Van Cleef) is on his own hunt for the cash and will do anything to claim it for himself. Sergio Leone's operatic masterpiece, set to Ennio Morricone's iconic score, dismantles audiences' ideas of the romantic western; this is an unforgiving landscape where there is no John Wayne coming to save the day, and even if you survive the final standoff (and what a standoff it is!), you don't ride off into the sunset, but under a blazingly hot sun.



SATURDAY, AUGUST 16, 9:00PM & THURSDAY, AUGUST 21, 6:00PM **SEXY BEAST**

2000, dir. Jonathan Glazer, UK, Spain, USA, 89 min.

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

At the start of Jonathan Glazer's *(ZONE OF INTEREST)* knockout feature film debut, ex-criminal Gal (Ray Winstone) blissfully bakes under the sun at his Costa del Sol villa ("I'm roasting. Boiling. Baking. Sweltering..." he murmurs). Happily retired, Gal and his wife's languid life is shattered by the arrival of the psychotic

gangster Don Logan (Ben Kingsley, in an electrifying, Academy Award-nominated performance), who is intent on persuading Gal to do one more big job. Reluctant to return to a life of crime, Gal is given little choice to refuse Don without dire consequences. A slick and stylish crime caper, *SEXY BEAST* is also a red hot thriller that threatens to boil over at any minute. This tense, taut tour de force doesn't waste a second before it starts turning up the heat.



SUNDAY, AUGUST 17, 2:45PM & THURSDAY, AUGUST 28, 6:00PM
INHERIT THE WIND

1960, dir. Stanley Kramer, USA, 128 min. In English / Format: Digital

Though based on the real-life 1925 Scopes Trial and made 65 years ago, INHERIT THE WIND might as well have been made this year; it is that eerily prescient. When Tennessee teacher Bertram Cates is put on trial for teaching evolution instead of creationism, he is defended in a sweltering courtroom by Chicago lawyer and atheist Henry Drummond (Spencer Tracy), against a prosecution

team that includes Biblical scholar and zealot Matthew Brady (Fredric March). As the public gallery fans themselves ("I'll pack my bags and go back to Chicago where it's a nice, cool 100 degrees in the shade," Drummond quips), a masterful verbal sparring match about ignorance fueled by religious righteousness plays out. Capturing it all is reporter E.K. Hornbeck (Gene Kelly), adding to the feeling that, if it weren't for the suspenders and the lack of air conditioning, INHERIT THE WIND could be a 2025 new release coming to a theater near you.



SUNDAY, AUGUST 17, 5:15PM & THURSDAY, AUGUST 28, 8:30PM
LA PISCINE (THE SWIMMING POOL)

1969, dir. Jacques Deray, France, Italy, 122 min. In English and French with English subtitles / Format: **4K digital restoration**

In Jacques Deray's infamously sultry LA PISCINE, lovers Jean-Paul (Alain Delon) and Marianne (Romy Schneider) lounge poolside at a luxurious villa in the south of France, soaking up the summer sun and taking breaks only to cool down with a swim (or turn up the heat with alfresco lovemaking). When their friend Harry (Maurice Ronet)

and his daughter Penelope (Jane Birkin) come to visit, old rivalries return and new attractions spark, and the once placid and pleasurable summer becomes a turbulent and tense reunion. In addition to the scorching sun, Delon and Schneider, once a couple in real life (so beautiful a pair, they were nicknamed "the magnificent lovers") saturate the film with their white hot, crackling chemistry. By the time LA PISCINE's desperate third act arrives, no level of SPF can protect the foursome.



MONDAY, AUGUST 18, 6:00PM & SUNDAY, AUGUST 24, 11:30AM
COOL HAND LUKE

1967, dir. Stuart Rosenberg, USA, 127 min. In English / Format: **4K digital restoration**

Luke Johnson (Paul Newman, the definition of "sizzling") is sentenced to a Florida chain gang after a drunken act of petty vandalism. Luke refuses to conform to the prison's authoritarian leadership, which makes him a target of the warden and rifleman, and his defiance puts him at odds with top dog prisoner Dragline (George Kennedy, in an Academy Award-winning performance), until a sweat-soaked, knock-down, drag-out fight between the two earns Luke Dragline's admiration and respect. Tenacious and resilient, Luke challenges the boundaries of what is expected of him as a prisoner and fellow inmate, turning him into a symbol of resistance against oppressive authority, and a hero within the gang. Shirts stick to sweaty backs and the unrelenting heat and abuse weighs heavily on the captive men, even the seemingly unbreakable Cool Hand Luke, in this classic and devastating story of hope and heroes.



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THE USUAL (AUTEUR) SUSPECTS

Before you see the latest masterworks of the world's top directors at this year's Chicago International Film Festival, these three movies will give audiences the chance to brush up on the highly acclaimed work of directors we continue to celebrate. Synopses courtesy of The Chicago International Film Festival. siskelfilmcenter.org/usualsuspects



TUESDAY, AUGUST 5, 6:00PM
CRIMSON GOLD (TALAYE SORKH)

2003, dir. Jafar Panahi, Iran, 95 min. In Persian with English subtitles / Format: Digital

In this blistering, slow-burn thriller from acclaimed director Jafar Panahi (OFFSIDE, THIS IS NOT A FILM, TAXI), and written by his compatriot Abbas Kiarostami, a pizza delivery driver and war veteran drives around the city on his moped, bearing witness to Tehran's deep class divide. After being humiliated when a jewelry

shop owner won't allow him into his store, the man is eventually pushed to the brink. Winner of the top prize at the 2003 Chicago International Film Festival, CRIMSON GOLD has been called an Iranian TAXI DRIVER—an unsettling neorealist critique of a repressive society and the tragic fate of those individuals left in its uncaring wake.



TUESDAY, AUGUST 12, 6:00PM
TRANSIT

2018, dir. Christian Petzold, Germany, France, 101 min. In German, French, and French Sign Language with English subtitles / Format: Digital

A mainstay of the international festival circuit, Christian Petzold (BARBARA, AFIRE) crafts this cinematic puzzle box that premiered at the Festival in 2018. Elusive, prescient, and exquisitely made, this trenchant exploration of the plight of

refugees feels even more timely than when it first premiered. After a fascist invasion of France, Georg (PASSAGES' Franz Rogowski) assumes the identity of a dead author in order to flee to Mexico. As he waits for passage, he becomes trapped in the port city of Marseilles in the company of others desperate to escape. While in limbo, he encounters a woman searching for her missing husband. While in limbo, he encounters a woman searching for her missing husband—the man whose identity he has assumed.



TUESDAY, AUGUST 19, 6:00PM
NIGHT MOVES

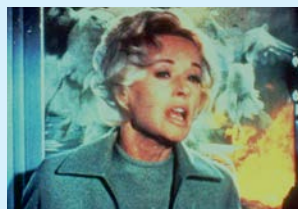
2013, dir. Kelly Reichardt, USA, 112 min. In English / Format: Digital

In recent work, including CERTAIN WOMEN, FIRST COW, and SHOWING UP, filmmaker Kelly Reichardt has expanded on the impeccable craft demonstrated in her early masterpieces OLD JOY and WENDY AND LUCY with the same careful and patient attention to American landscape and character. In her fourth feature, Reichardt's pensive spin on the heist genre revolves

around three radical eco-activists (played by Jesse Eisenberg, Dakota Fanning, and Peter Sarsgaard), who conspire to blow up a dam. Boasting a showstopping, nerve-racking centerpiece, the film is a probing look at the psychological consequences of political action and the tensions between peaceful personal ideology and violent, declarative protest.

The Chicago Film Society returns for its third iteration of Technicolor Weekend, a series which showcases prints made using the Technicolor printing process. Technicolor printing involved transferring yellow, cyan, and magenta dyes one by one onto the film base to create the release prints shown in theaters, in a process analogous to offset printing. Prints produced using this method were known for their deep, saturated colors, and the resulting “look” is effectively impossible to replicate using 2025’s digital or analog technologies. All of the films in this series will be projected from original 35mm release prints. They were intended to last only through their initial runs, but instead have endured hundreds of screenings, studio mergers, film exchange closures, and multiple private owners. These unlikely survivors offer us a view of what these films looked like before digital color correction and other modern restoration techniques, and are stunning examples of an incredibly complex industrial process that delighted millions. Learn more about Chicago Film Society at chicagofilmociety.org. Synopses courtesy of Chicago Film Society.

siskelfilmcenter.org/technicolorweekend



FRIDAY, AUGUST 22, 6:00PM THE BIRDS

1963, dir. Alfred Hitchcock, USA, 120 min. In English
35mm from private collection

Alfred Hitchcock’s late classic could’ve been a wholesome pet store meet cute between Rod Taylor and Tippi Hedren, but it unravels into an apocalyptic nightmare as their Sonoma County idyll is swarmed by thousands of birds who descend on the town like locusts only bigger, louder, and more bloodthirsty. THE BIRDS spares no child,

adult, updo, or body part from the feathered freaks raining down from the sky. With over 350 special effects shots combining live birds, mechanical birds, and the sodium vapor process, this Technicolor print just might pluck your eyes out! (Tavi Veraldi)



FRIDAY, AUGUST 22, 8:30PM BLACK BELT JONES

1974, dir. Robert Clouse, USA, 87 min. In English
35mm from private collection

In this heated blaxploitation flick, Black Belt Jones (Jim “Dragon” Kelly) takes on the mob to stop them from seizing the karate dojo run by his friend Pops (Scatman Crothers). Coming hot off his role alongside Bruce Lee in ENTER THE DRAGON, Kelly exudes confidence, Black power, and an indecent number of one-liners

that will equip you to annoy your friends long after you leave the theater. In addition to being a great entertainer, Kelly was a trained martial artist, with at least one international karate title under his black belt before his acting debut. This slice of Blaxploitation history is not to be missed, ya dig? (Tavi Veraldi)



SATURDAY, AUGUST 23, 2:15PM LILI

1953, dir. Charles Walters, USA, 81 min. In English
35mm from Chicago Film Society

Five years before GIGI, Leslie Caron starred as Lili, a happy-go-lucky French lass surrounded by lecherous men (and impressively crafted puppets) in Charles Walters’s largely forgotten, winsomely kooky MGM musical. Lili doggedly pursues a manipulative magician (Mel Ferrer), eventually lands a decent job at the carnival, and finds her

niche in the troupe after her colleagues discover her earnestly conversing with the puppets as though they’re her friends (she cares quite deeply for them). Screenwriter Helen Deutsch was nominated for an Academy Award for her script; she later pitched the concept to Broadway, where it became the stage musical *Carnival!* (Rocío Irizarry Nuñez)



SATURDAY, AUGUST 23, 4:45PM ARABESQUE

1966, dir. Stanley Donen, USA, 105 min. In English
35mm from Chicago Film Society

On the heels of the Cary Grant showpiece CHARADE, Universal Pictures and choreographer-turned-director Stanley Donen looked to replicate their success with another frothy continental romance-caper. Gregory Peck was cast as a kidnapped hieroglyphics expert with Sophia Loren as the woman who helps him escape certain

death; their enthusiasm for the project carried the film into production, despite Donen’s growing distaste for its script. Rather than attempt to rein in its jumbled intrigues and inscrutable motivations, Donen opted to focus on the film’s visual design, bringing a dazzling and experimental flamboyance to action set pieces (including a bonkers LSD-addled bicycle chase and a deadly showdown during an optometry appointment) and otherwise-rote exposition alike. (Cameron Worden)



SATURDAY, AUGUST 23, 7:45PM THE PARALLAX VIEW

1974, dir. Alan J. Pakula, USA, 102 min. In English
35mm from the Wisconsin Center for Film and Theater Research

“There will be no questions.” In this tense and scrambling film, a headstrong news reporter (Warren Beatty) quixotically struggles to expose a sinister Kennedy-style assassination conspiracy. Alan J. Pakula’s second collaboration with legendary lensman Gordon Willis (KLUTE, THE GODFATHER) wedded the burgeoning genre

of “American political thriller” to a severe, Antonioni-ish sense of scale, composition, and color. Beatty and other puny humans are frequently dwarfed by pale, unfeeling cityscapes and gargantuan modernist architecture in vibrant primary hues. Among the film’s other monuments: a small, stirring performance from the great Paula Prentiss that serves as the story’s emotional linchpin. (Gabriel Wallace)



SUNDAY, AUGUST 24, 2:00PM THE DISORDERLY ORDERLY

1964, dir. Frank Tashlin, USA, 90 min. In English
35mm from private collection

It’s Jerry Lewis, and he works in a sanitarium. What more do you need to know? Frank Tashlin, directing the Maestro for the eighth and final time, delivers a blistering cavalcade of visual gags, aural puns, and hospital slapstick, with his signature cartoon-bred flourishes that (arguably) propel Lewis’s manic schtick to the level of High

American Pop. The film occasionally explodes with garish chromatic touches as though it’s moonlighting as a test film for the Technicolor process itself. We must also single out for praise the title song, surely one of filmdom’s most bizarre, which is hauntingly crooned over the opening credits by Sammy Davis, Jr. Don’t find a gag funny? Just wait a couple seconds; there’ll be another one soon. (Gabriel Wallace)



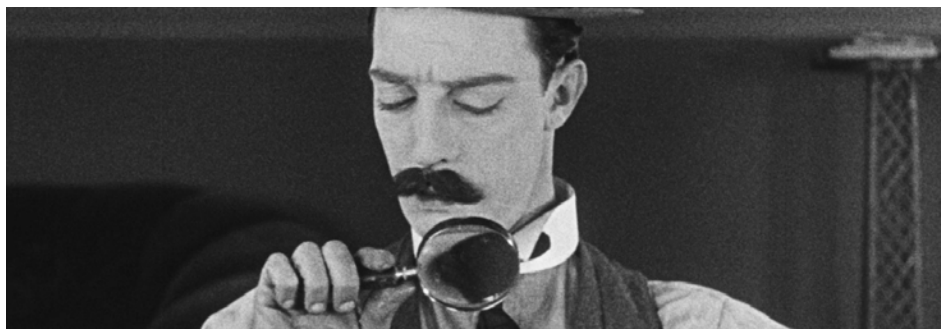
SUNDAY, AUGUST 24, 4:30PM MARY POPPINS

1964, dir. Robert Stevenson, USA, 139 min. In English
35mm from the Chicago Film Society collection at the University of Chicago Film Studies Center

Walt Disney spent years trying to convince author P. L. Travers to let him make a film of *Mary Poppins*, finally securing her permission with the stipulation that she would be a consultant on the production. The result is an astonishing blend of live action,

animation, early animatronics, painted backgrounds, and myriad other practical effects. Beloved for its beautiful Sherman Brothers songs, the incredible performances of Julie Andrews and Dick Van Dyke, and its 14-minute chimney sweep dance sequence, MARY POPPINS may also be more timely than ever, a film which advocates for charity, humility, laughter, and common sense in a world which increasingly lacks all of these things. (Julian Antos)

MYSTERY MOVIE MONDAYS



MONDAY, JULY 14, 6:00PM & MONDAY, AUGUST 11, 6:00PM

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 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 outside the theater. 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 and no spoiling the surprise!

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**ANDREW
SCOTT
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SATURDAY, JULY 12, 2:15PM & SUNDAY, JULY 13, 2:15PM

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’ (*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)

SATURDAY, AUGUST 9, 2:15PM & SUNDAY, AUGUST 10, 2:15PM

PRESENT LAUGHTER

2024, dir. Matthew Warchus, UK, 180 min. In English / Format: Digital

As he prepares to embark on an overseas tour, star actor Garry Shandling’s (Andrew Scott, *Fleabag*, *ALL OF US STRANGERS*) colorful life is in danger of spiraling out of control. Engulfed by an escalating identity crisis as his many and various relationships compete for his attention, Garry’s few remaining days at home are a chaotic whirlwind of love, sex, panic, and soul-searching. (NTL)

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SPECIAL EVENTS & PARTNER PROGRAMS



Q & A

WEDNESDAY, JULY 9, 6:15PM & THURSDAY, JULY 9, 6:15PM
THE DELLS

2024, dir. Nellie Kluz, USA, 71 min. In English, Turkish, and Spanish with English subtitles / Format: Digital

200 miles north of Chicago is Wisconsin Dells, Wisconsin, the self-described “Waterpark Capital of the World.” Every year, students workers from Turkey, Romania, Jamaica, Thailand, and the Dominican Republic are issued temporary J-1 visas as part of the State Department’s Summer Work Travel program, and arrive

to the Dells to work low-paying jobs as lifeguards, housekeepers, and servers, living in dormitories unseen behind the tourist attractions and hotels. In the profound and timely **THE DELLS**, Nellie Kluz deftly observes the clash between the fantasy of the American Dream and the reality faced by these students as they make ends meet, work long hours, and form friendships with their fellow “J-1ers.”

Dialogue: Director Nellie Kluz in attendance.



THURSDAY, JULY 24, 3:45PM & 8:15PM
ART HOUSE THEATER DAY: WHISPER OF THE HEART (MIMI WO SUMASEBA)

1995, dir. Yoshifumi Kondô, Japan, 111 min.

In Japanese with English subtitles / Format: Digital

In Studio Ghibli’s heartwarming coming-of-age classic, based on a screenplay by Hayao Miyazaki, a chance encounter with a mysterious cat sends quiet schoolgirl Shizuku on a life-changing adventure that takes her beyond the boundaries of her imagination.

On Thursday, July 24, over 100 art houses and independent movie theaters across the country will participate in Art House Theater Day (AHTD) a celebration of the cinemas that present programming that provokes, challenges, entertains, and inspires. Support your local art houses—FACETS Film Forum, the Siskel Film Center, and Music Box Theatre—by seeing a movie with us any time on AHTD. Each location will be offering special AHTD swag, and don’t forget to pick up an AHTD punch card at any location: if you visit all three cinemas on AHTD and fill your punch card, you’ll get a special AHTD prize at your final stop!



Q & A

SUNDAY, JULY 27, 3:00PM
LIFE AFTER

2025, dir. Reid Davenport, USA, 99 min. In English / Format: Digital

In the follow-up to his acclaimed, award-winning debut feature **I DIDN’T SEE YOU THERE**, Reid Davenport’s **LIFE AFTER** is a gripping investigation of the tangled web of moral dilemmas and profit motives surrounding assisted dying. “This film is not about suicide,” Davenport explains, as he sets out to tell the story of Elizabeth Bouvia, a disabled woman who sought the “right to die” in

1983 and ignited a national debate about the autonomy and value of disabled lives. Connecting Bouvia’s story to his own as a disabled person, Davenport uncovers shocking abuses of power while amplifying the voices of the disability community fighting for justice and dignity in an unfolding matter of life and death. **LIFE AFTER** brings together the missing voices of the disability community in the ongoing debate about assisted dying, uncovering chilling stories of disabled people dying prematurely. Davenport exposes the intersection of systemic failures and personal autonomy, challenging the idea that assisted dying always represents a free choice, when it can sometimes be seen as the only option. *Content consideration: includes themes of assisted suicide, institutionalization, and the death of disabled people.*

Dialogue: Director Reid Davenport in attendance.

CHICAGO FILM SOCIETY



THURSDAY, JULY 24, 6:00PM
**CHICAGO FILM SOCIETY PRESENTS:
TEA AND SYMPATHY**

1956, dir. Vincente Minnelli, USA, 122 min. In English / Format: **35mm**
Preceded by: **WISCONSIN WILDFLOWERS** (1959, dir. Staber Reese, 10 min / **16mm**)

This bruising melodrama follows Tom Lee (John Kerr), a keen but shy student with unusual sensitivities and “feminine” skills (love of poetry, ability to sew and cook) that immediately mark him as an outcast among his brutish male peers at their all-boy prep school. Tom takes solace in the friendship of a fellow lonely soul, the neglected wife (Deborah Kerr) of the school’s head coach (Leif Erickson), further inflaming the suspicions and insecurities of the men who surround him. Kerr, Kerr, and Erickson all reprised their roles from the 1953 hit Broadway play by Robert Anderson, while Vincente Minnelli took over the directing reins from Elia Kazan.

The play was an explicit indictment of homophobia and rigid masculine ideals, but Hollywood was still far from ready to directly grapple with queer themes. Predictably, the Production Code forced Anderson (who also adapted the screenplay) to make considerable concessions, resulting in what writer Michael Koresky describes as a film that “plunges in and recoils from its own subject matter, resulting in a still-strange, heavily coded experience that’s neither here nor there—but which, thanks to Minnelli’s singular sensitivity and visually expressive style, remains a remarkable, compromised work of mainstream American filmmaking.” If you peer deeply into the resulting murkiness, **TEA AND SYMPATHY** is still a tender portrayal of deep loneliness and moral courage, with the visual language of cinematographer John Alton’s lush and moody CinemaScope imagery replacing some of what was censored from the written word. (CFS)



THURSDAY, AUGUST 7, 6:00PM
**CHICAGO FILM SOCIETY PRESENTS:
TIME AND TIDE (SHUN LIU NI LIU)**

2000, dir. Tsui Hark, Hong Kong, China, 113 min. In English and Mandarin, Hokkien, Cantonese, and Portuguese with English subtitles
Format: **35mm**
Preceded by: Tsui Hark Hollywood trailer reel (5 min. / **35mm**)

Fresh off a disappointing stint in Hollywood, where he’d made two great (but underperforming) Jean-Claude Van Damme action flicks, the prolific Tsui Hark returned to Hong Kong ready to reimagine his filmmaking and what contemporary cinema could be. The result was **TIME AND TIDE**, Tsui’s celebration of renewal and birth. In the film, Tyler Yim (Nicholas Tse), a naïve young man on the precipice of a new career as a bodyguard, attempts to embrace unexpected fatherhood. Nine months after the drunken tryst that changed his life, he befriends Jack (Wu Bai), an assassin and fellow father-to-be, though they eventually end up on opposite sides of an all-out gang war.

The freewheeling film attempts to seize the helm of 21st-century action cinema, taking the choreography of Tsui’s earlier wuxia films to a new and more hyperreal level, drawing inspiration from the work of his Hong Kong New Wave contemporaries and emulating the dynamic movement of video game characters. The film’s relentlessly frenetic and inventive style features a constantly moving camera, curiously quiet gunfights, gonzo editing, and maximalist set pieces. Twenty-five years into the new millennium, there have been few action sequences to surpass **TIME AND TIDE**’s apartment complex shootout centerpiece or what might be cinema’s greatest gunfight scene involving a baby (this is in no way meant as a slight towards John Woo’s **HARD BOILED**). Most of all, this movie is cool. It’s the type of film where taking a bathroom break is dangerous, because you might miss a new way to evade death during an explosion. (CFS)

Learn more at chicagofilmociety.org

OFF CENTER

OFF CENTER is a basement. OFF CENTER is a backyard. OFF CENTER is a place to come hang and experience weird films together in the spirit of DIY filmmaking and the microcinema. Programmed by Michael Wawzenek. siskelfilmcenter.org/offcenter



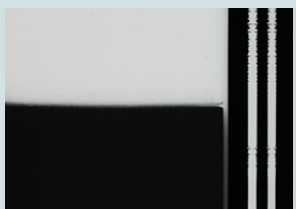
MONDAY, JULY 21, 6:00PM

OFF CENTER: FIVE FILMS BY ROSE LOWDER

1979–2015, dir. Rose Lowder France, 50 min. Format: 16mm

"My films don't progress along a track and arrive somewhere, because I don't think life works like that. I don't think you can plan to progress. Sometimes things get worse, sometimes they get better. You continue to work as best you can." – Rose Lowder

Featuring flickering farms, luminescent trees, and a small flower in white water, these films push the limits of the medium while contemplating relationships between nature and society. Program includes PARCELLE (1979), BEIJING 1988 (1988–2011), TURBULENCE (2015), QUIPROQUO (1992), and BOUQUETS 21-30 (2001–05).



MONDAY, AUGUST 25, 6:00PM

OFF CENTER: DOUBLE TROUBLE

1966–2013, 50 min. Format: 16mm, digital

Black and White and Black and White and Black and White and then Black and then White. Marines and Cheerleaders and Marines and Cheerleaders and Marines and Cheerleaders and then Marines and then Cheerleaders. Tony Conrad's epochal THE FLICKER (1966, 16mm) will be preceded by YES TO LIFE (dir. Louisa Minkin, 2013) and Keith Sanborn's detoured Iraq War propaganda film

OPERATION DOUBLE TROUBLE (2003). Three films that trouble both the image and your vision.



Q & A

SUNDAY, AUGUST 17, 12:00PM

BLACK HARVEST PRESENTS: MAHOGANY AT 50 — INVISIBLE BEAUTY

2023, dirs. Bethann Hardison, Frédéric Tcheng, USA, 115 min. In English and Spanish with English subtitles / Format: English

In this absorbing record, fashion revolutionary Bethann Hardison looks back on her journey as a pioneering Black model, modeling agent, and activist, shining a light on an untold chapter in the fight for racial diversity. From walking runway shows alongside Iman to discovering and mentoring models like Naomi Campbell, Hardison has been at the epicenter of major representational shifts in fashion. Catalyzing change requires continuous championing, and as the next generation takes the reins, Hardison reflects on her personal journey and the cost of being a pioneer. Presented as part of the city-wide, 50th anniversary of the film MAHOGANY, and presented in collaboration with the Mahogany at 50 Committee. Learn more at mahoganyat50.com. Dialogue: Director and subject Bethann Hardison in attendance.

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JULY AND AUGUST CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div>★ denotes filmmaker(s) and/or special guests in attendance</div> <div>denotes 35mm or 16mm</div>		<div>JULY 1</div> <div>FAMILIAR TOUCH</div> <div>9:00 TAMPOPO, (Rise & Shine), p. 6</div>	<div>2</div> <div>FAMILIAR TOUCH</div> <div>6:00 CALIFORNIA SPLIT, (Altman), p. 8</div>	<div>3</div> <div>FAMILIAR TOUCH</div>	<div>4</div> <div>SHALL WE DANCE? OPENS</div> <div>SEX OPENS</div> <div>AFTERNOONS OF SOLITUDE OPENS</div>	<div>5</div> <div>SHALL WE DANCE? SEX</div> <div>AFTERNOONS OF SOLITUDE</div> <div>2:00 CALIFORNIA SPLIT, (Altman), p. 8</div>
<div>6</div> <div>SHALL WE DANCE? SEX</div> <div>AFTERNOONS OF SOLITUDE</div> <div>2:00 DIABOLIQUE, (Spoiler), p. 12</div>	<div>7</div> <div>SHALL WE DANCE? SEX</div> <div>AFTERNOONS OF SOLITUDE</div> <div>6:00 PSYCHO, (Spoiler), p. 12</div>	<div>8</div> <div>SHALL WE DANCE? SEX</div> <div>AFTERNOONS OF SOLITUDE</div> <div>6:00 THE SKIN I LIVE IN, (Spoiler), p. 13</div>	<div>9</div> <div>SEX</div> <div>★6:00 NASHVILLE, (Altman), p. 9</div> <div>★6:15 THE DELLS, p. 24</div>	<div>10</div> <div>SHALL WE DANCE? SEX</div> <div>9:00 DAGUERRÉOTYPES, (Rise & Shine), p. 6</div> <div>★6:15 THE DELLS, p. 24</div>	<div>11</div> <div>MARLEE MATLIN: NOT ALONE ANYMORE OPENS</div> <div>CAUGHT BY THE TIDES OPENS</div> <div>8:15 OLDBOY, (Spoiler), p. 13</div>	<div>12</div> <div>MARLEE MATLIN... CAUGHT BY THE TIDES</div> <div>2:00 NASHVILLE, (Altman), p. 9</div> <div>2:15 VANYA, (NTL), p. 22</div> <div>6:00 DIABOLIQUE, (Spoiler), p. 12</div> <div>8:15 THE SKIN I LIVE IN, (Spoiler), p. 13</div>
<div>13</div> <div>MARLEE MATLIN... CAUGHT BY THE TIDES</div> <div>2:00 WITNESS FOR THE PROSECUTION, (Spoiler), p. 13</div> <div>2:15 VANYA, (NTL), p. 22</div>	<div>14</div> <div>MARLEE MATLIN... CAUGHT BY THE TIDES</div> <div>6:00 MYSTERY MOVIE MONDAY, p. 22</div>	<div>15</div> <div>MARLEE MATLIN... CAUGHT BY THE TIDES</div> <div>7:45 SLEUTH, (Spoiler), p. 13</div>	<div>16</div> <div>MARLEE MATLIN... CAUGHT BY THE TIDES</div> <div>6:00 3 WOMEN, (Altman), p. 9</div>	<div>17</div> <div>MARLEE MATLIN... 6:00 THE CABINET OF DR. CALIGARI, (Spoiler), p. 14</div>	<div>18</div> <div>DON'T LET'S GO TO THE DOGS TONIGHT OPENS</div> <div>WILD DIAMOND OPENS</div> <div>9:00 WHERE IS THE FRIEND'S HOUSE?, (Rise & Shine), p. 7</div> <div>8:15 CHINATOWN, (Spoiler), p. 14</div>	<div>19</div> <div>DON'T LET'S GO... WILD DIAMOND</div> <div>2:00 3 WOMEN, (Altman), p. 9</div> <div>7:00 OLDBOY, (Spoiler), p. 13</div>
<div>20</div> <div>DON'T LET'S GO... WILD DIAMOND</div> <div>2:00 SLEUTH, (Spoiler), p. 13</div>	<div>21</div> <div>DON'T LET'S GO... WILD DIAMOND</div> <div>6:00 FIVE FILMS BY ROSE LOWDER, (Off Center) p. 26</div>	<div>22</div> <div>DON'T LET'S GO... WILD DIAMOND</div>	<div>23</div> <div>DON'T LET'S GO... WILD DIAMOND</div> <div>6:00 POPEYE, (Altman), p. 9</div>	<div>24</div> <div>DON'T LET'S GO... WILD DIAMOND</div> <div>3:45 WHISPER OF THE HEART, p. 24</div> <div>6:00 TEA AND SYMPATHY, (CFS), p. 25</div> <div>8:15 WHISPER OF THE HEART, p. 24</div>	<div>25</div> <div>LOVE OPENS</div> <div>LITTLE, BIG, AND FAR OPENS</div> <div>8:15 PSYCHO, (Spoiler), p. 12</div>	<div>26</div> <div>LOVE</div> <div>LITTLE, BIG, AND FAR</div> <div>2:00 POPEYE, (Altman), p. 9</div>
<div>27</div> <div>LOVE</div> <div>LITTLE, BIG, AND FAR</div> <div>1:00 THE CABINET OF DR. CALIGARI, (Spoiler), p. 14</div> <div>★3:00 LIFE AFTER, p. 24</div>	<div>28</div> <div>LOVE</div> <div>LITTLE, BIG, AND FAR</div> <div>6:00 WITNESS FOR THE PROSECUTION, (Spoiler), p. 13</div>	<div>29</div> <div>LOVE</div> <div>LITTLE, BIG, AND FAR</div> <div>7:45 CHINATOWN, (Spoiler), p. 14</div>	<div>30</div> <div>LOVE</div> <div>LITTLE, BIG, AND FAR</div> <div>9:00 WINGS OF DESIRE, (Rise & Shine), p. 7</div> <div>6:00 ...FIVE AND DIME..., (Altman), p. 10</div>	<div>31</div> <div>LOVE</div> <div>LITTLE, BIG, AND FAR</div>	<div>AUGUST 1</div> <div>CLOUD OPENS</div> <div>2000 METERS TO ANDRIIVKAE OPENS</div> <div>ARCHITECTON OPENS</div>	<div>2</div> <div>CLOUD</div> <div>2000 METERS TO ANDRIIVKAE</div> <div>ARCHITECTON</div> <div>2:00 ...FIVE AND DIME..., (Altman), p. 10</div> <div>8:30 BODY HEAT, (Scorchers), p. 16</div>
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div>3</div> <div>CLOUD</div> <div>2000 METERS TO ANDRIIVKAE</div> <div>ARCHITECTON</div> <div>12:00 A STREETCAR NAMED DESIRE, (Scorchers), p. 16</div>	<div>4</div> <div>CLOUD</div> <div>2000 METERS TO ANDRIIVKAE</div> <div>ARCHITECTON</div> <div>8:15 DO THE RIGHT THING, (Scorchers), p. 16</div>	<div>5</div> <div>CLOUD</div> <div>2000 METERS TO ANDRIIVKAE</div> <div>6:00 CRIMSON GOLD, (CIFF), p. 19</div>	<div>6</div> <div>CLOUD</div> <div>ARCHITECTON</div> <div>6:00 THE PLAYER, (Altman) p. 11</div>	<div>7</div> <div>CLOUD</div> <div>2000 METERS TO ANDRIIVKAE</div> <div>ARCHITECTON</div> <div>6:00 TIME AND TIDE, (CFS) p. 25</div>	<div>8</div> <div>IT'S NEVER OVER, JEFF BUCKLEY OPENS</div> <div>8:30 STRAY DOG, (Scorchers) p. 17</div>	<div>9</div> <div>...JEFF BUCKLEY</div> <div>2:00 THE PLAYER, (Altman) p. 10</div> <div>2:15 PRESENT LAUGHTER, (NTL) p. 22</div> <div>8:30 BODY HEAT, (Scorchers), p. 16</div>
<div>10</div> <div>...JEFF BUCKLEY</div> <div>12:00 THE BRIDGE ON THE RIVER KWAI, (Scorchers) p. 17</div> <div>1:15 PRESENT LAUGHTER, (NTL) p. 22</div>	<div>11</div> <div>...JEFF BUCKLEY</div> <div>6:00 MYSTERY MOVIE MONDAY, p. 22</div> <div>6:15 THE PLAYER, (Interruptus) p. 11</div>	<div>12</div> <div>...JEFF BUCKLEY</div> <div>3:15 THE PLAYER, (Interruptus) p. 11</div> <div>6:00 TRANSIT, (CIFF), p. 19</div>	<div>13</div> <div>...JEFF BUCKLEY</div> <div>3:15 THE PLAYER, (Interruptus) p. 11</div> <div>6:00 SHORT CUTS, (Altman) p. 10</div>	<div>14</div> <div>...JEFF BUCKLEY</div> <div>3:15 THE PLAYER, (Interruptus) p. 10</div>	<div>15</div> <div>WENT UP THE HILL OPENS</div> <div>...JEFF BUCKLEY</div> <div>6:00 A STREETCAR NAMED DESIRE, (Scorchers), p. 16</div>	<div>16</div> <div>WENT UP THE HILL</div> <div>...JEFF BUCKLEY</div> <div>2:00 SHORT CUTS, (Altman) p. 10</div> <div>5:30 THE GOOD, THE BAD, AND THE UGLY, (Scorchers) p. 17</div> <div>9:00 SEXY BEAST, (Scorchers) p. 17</div>
<div>17</div> <div>WENT UP THE HILL</div> <div>...JEFF BUCKLEY</div> <div>★12:00 INVISIBLE BEAUTY, p. 26</div> <div>2:45 INHERIT THE WIND, (Scorchers) p. 18</div> <div>5:15 LA PISCINE, (Scorchers) p. 18</div>	<div>18</div> <div>WENT UP THE HILL</div> <div>...JEFF BUCKLEY</div> <div>6:00 COOL HAND LUKE, (Scorchers) p. 18</div>	<div>19</div> <div>WENT UP THE HILL</div> <div>...JEFF BUCKLEY</div> <div>6:00 NIGHT MOVES, (CIFF), p. 19</div>	<div>20</div> <div>WENT UP THE HILL</div> <div>...JEFF BUCKLEY</div> <div>6:00 GOSFORD PARK, (Altman) p. 11</div>	<div>21</div> <div>WENT UP THE HILL</div> <div>...JEFF BUCKLEY</div> <div>6:00 SEXY BEAST, (Scorchers) p. 17</div>	<div>22</div> <div>6:00 THE BIRDS, (Technicolor) p. 20</div> <div>8:30 BLACK BELT JONES, (Technicolor) p. 20</div>	<div>23</div> <div>2:00 GOSFORD PARK, (Altman) p. 11</div> <div>2:15 LILI, (Technicolor) p. 20</div> <div>4:45 ARABESQUE, (Technicolor) p. 21</div> <div>7:45 THE PARALLAX VIEW, (Technicolor) p. 21</div>
<div>24</div> <div>11:30 COOL HAND LUKE, (Scorchers) p. 18</div> <div>2:00 THE DISORDERLY ORDERLY, (Technicolor) p. 21</div> <div>4:30 MARY POPPINS, (Technicolor) p. 21</div>	<div>25</div> <div>6:00 DOUBLE TROUBLE, (Off Center) p. 26</div> <div>8:00 STRAY DOG, (Scorchers) p. 17</div>	<div>26</div> <div>TBA</div>	<div>27</div> <div>6:00 A PRAIRIE HOME COMPANION, (Altman) p. 11</div>	<div>28</div> <div>6:00 INHERIT THE WIND, (Scorchers) p. 18</div> <div>8:30 LA PISCINE, (Scorchers) p. 18</div>	<div>29</div> <div>SUSPENDED TIME OPENS</div> <div>6:00 DO THE RIGHT THING, (Scorchers), p. 16</div>	<div>30</div> <div>SUSPENDED TIME</div> <div>2:00 A PRAIRIE HOME COMPANION, (Altman) p. 11</div> <div>7:15 THE BRIDGE ON THE RIVER KWAI, (Scorchers) p. 17</div>
<div>31</div> <div>SUSPENDED TIME</div> <div>2:00 THE GOOD, THE BAD, AND THE UGLY, (Scorchers) p. 17</div>						



SPARTACUS screens as part of our September Rebel Yell series

SAVE THE DATE

SEPTEMBER:

From **SPARTACUS** to **MALCOLM X**, our *Rebel Yell* series showcases cinematic resistance.

Our Lecture Series returns with 16 weeks exploring Interiority on Screen.

OCTOBER:

The Chicago International Film Festival returns to our screens to celebrate their 61st year.

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