asian american showcase

22ND ANNUAL

YOU’RE KILLING ME SUSANA (Mar. 31-Apr. 12)
NISE: THE HEART OF MADNESS (Apr. 28-May 4)

LIGHT, April 8

PANORAMA LATINX

164 N. State Street
www.siskelfilmcenter.org
I AM NOT YOUR NEGRO

In 1979, African American author James Baldwin wrote a proposal for a never-completed book on three slain civil rights leaders—Medgar Evers, Malcolm X, and Martin Luther King, Jr. His surviving notes are interwoven with other Baldwin writings (voiced by Samuel L. Jackson), speeches, talk-show appearances, news footage, and movie excerpts in a wide-ranging consideration of American racism that is as relevant today as it was in Baldwin’s time.

DCP digital. (MR)

March 31—April 6
Fri., 3/31 at 2 pm and 6 pm;
Sat., 4/1 at 1:30 pm and 8 pm;
Sun., 4/2 at 3 pm;
Mon., 4/3 at 6 pm;
Tue., 4/4 at 8 pm;
Wed., 4/5, at 8 pm;
Thu., 4/6 at 6:15 pm

THE SALESMAN

(Academy Award winner!)

2016, Asghar Farhadi, Iran/USA, 125 min.
With Taraneh Alidoosti, Shahab Hosseini

“A brilliantly staged, searingly confrontational chamber piece.”
—Ann Hornaday, Washington Post

With a troubled marriage at its heart, this Oscar-winner presents a layered narrative similar in complexity to director Farhadi’s 2015 Oscar-winning A SEPARATION. Married actors Emad (Hosseini) and Rana (Alidoosti) are co-starring in a Tehran stage adaptation of Arthur Miller’s Death of a Salesman. One night Rana is assaulted in the shower by an intruder, but her recounting of the event doesn’t add up. In Persian with English subtitles. DCP digital. (BS)

April 7—13
Fri., 4/7 at 2 pm and 8 pm;
Sat., 4/8 at 3 pm and 7:45 pm;
Sun., 4/9 at 5 pm;
Mon., 4/10 at 6 pm;
Tue., 4/11 at 6 pm;
Wed., 4/12 at 7:45 pm;
Thu., 4/13 at 7:45 pm

“Life-altering.”

“The most important movie of the year so far.”
—Eric Kohn, Indiewire

2016, Raoul Peck, France/USA, 93 min.

For tickets a

available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.
## Gene Siskel Film Center

**MOVIE CLUB**

Everyone likes to talk about movies, so let's keep the conversation going!

Join us for the Gene Siskel Film Center Movie Club, which will include a post-screening conversation and a complimentary beverage in the Gene Siskel Film Center’s Gallery/Café (movie ticket required).

**Wednesday, April 5, 6:00 pm**

**BEST WORST THING THAT EVER COULD HAVE HAPPENED...**

(See description on p. 4.)

Facilitated by original Broadway cast member Mark Moritz.

Visit www.siskelfilmcenter.org  •  164 North State Street.

For more information, visit us online at: www.siskelfilmcenter.org or call 312-846-2800.

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### SUNDAY 2

<table>
<thead>
<tr>
<th>Time</th>
<th>Movie</th>
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<tbody>
<tr>
<td>3:00</td>
<td><strong>YOU’RE KILLING ME SUSANA</strong> (Run), p. 5</td>
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<tr>
<td>3:30</td>
<td><strong>I AM NOT YOUR NEGRO</strong> (Run), p. 2</td>
<td></td>
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<tr>
<td>5:00</td>
<td><strong>FINDING NAMIO</strong> (Showcase), p. 10</td>
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<tr>
<td>5:30</td>
<td><strong>YOU’RE KILLING ME SUSANA</strong> (Run), p. 5</td>
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### MONDAY 3

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<tr>
<td>3:00</td>
<td><strong>SHOES + short (Weber)</strong>, p. 12</td>
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<tr>
<td>6:00</td>
<td><strong>YOU’RE KILLING ME SUSANA</strong> (Run), p. 5</td>
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<tr>
<td>8:00</td>
<td><strong>LA CIÉNAGA</strong> (Sensory), p. 11</td>
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### TUESDAY 4

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<tr>
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<tr>
<td>6:00</td>
<td><strong>THE FORBIDDEN ROOM</strong> (Sensory), p. 18</td>
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<tr>
<td>6:30</td>
<td><strong>YOU’RE KILLING ME SUSANA</strong> (Run), p. 5</td>
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<tr>
<td>8:00</td>
<td><strong>BEST WORST THING THAT EVER COULD HAVE HAPPENED...</strong> (Special), p. 4</td>
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<tr>
<td>8:15</td>
<td><strong>MOVIE CLUB</strong></td>
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### WEDNESDAY 5

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<tr>
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<td><strong>I AM NOT YOUR NEGRO</strong> (Run), p. 2</td>
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<tr>
<td>8:00</td>
<td><strong>YOU’RE KILLING ME SUSANA</strong> (Run), p. 5</td>
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### THURSDAY 6

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<tr>
<td>6:00</td>
<td><strong>MELBA BASS (CATE)</strong>, p. 11</td>
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<tr>
<td>6:30</td>
<td><strong>I AM NOT YOUR NEGRO</strong> (Run), p. 2</td>
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<tr>
<td>8:00</td>
<td><strong>YOU’RE KILLING ME SUSANA</strong> (Run), p. 5</td>
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### FRIDAY 7

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<tr>
<td>2:00</td>
<td><strong>THE SALESMAN</strong> (Run), p. 2</td>
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<tr>
<td>2:00</td>
<td><strong>ALL GOVERNMENTS LIE</strong> (Run), p. 6</td>
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<td>6:00</td>
<td><strong>YOU’RE KILLING ME SUSANA</strong> (Run), p. 5</td>
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<td>6:00</td>
<td><strong>ALL GOVERNMENTS LIE</strong> (Run), p. 6</td>
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<tr>
<td>6:00</td>
<td><strong>CABARET CRUSADES 1 &amp; 2 (CATE)</strong>, p. 11</td>
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### SATURDAY 1

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<tr>
<td>2:00</td>
<td><strong>BEST WORST THING THAT EVER COULD HAVE HAPPENED...</strong> (Special), p. 4</td>
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<tr>
<td>3:30</td>
<td><strong>SHOES + short (Weber)</strong>, p. 12</td>
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<tr>
<td>3:30</td>
<td><strong>YOU’RE KILLING ME SUSANA</strong> (Run), p. 5</td>
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<tr>
<td>5:30</td>
<td><strong>YOU’RE KILLING ME SUSANA</strong> (Run), p. 5</td>
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<tr>
<td>5:30</td>
<td><strong>THE FORBIDDEN ROOM</strong> (Sensory), p. 16</td>
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<tr>
<td>8:00</td>
<td><strong>MOTHERLAND</strong> (Showcase), p. 10</td>
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<tr>
<td>8:30</td>
<td><strong>I AM NOT YOUR NEGRO</strong> (Run), p. 2</td>
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### DISCOUNT MATINEES FRIDAYS AT 2:00 PM!

- **$6 GENERAL**, **$3 MEMBER/STUDENTS**

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**APRIL 2017**

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**APRIL**

*indicates special guest appearance

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For more information, visit us online at: www.siskelfilmcenter.org or call 312-846-2800.

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**To check for updates or to sign up for our email list, visit www.siskelfilmcenter.org or call 312-846-2800.**
BEST WORST THING THAT EVER COULD HAVE HAPPENED...

2016, Lonny Price, USA, 95 min.

Friday, March 31, 2:00 pm
Saturday, April 1, 1:30 pm
Wednesday, April 5, 6:00 pm

★★★½ “A beautiful Broadway memoir.”
—Michael Phillips, Chicago Tribune

In this behind-the-scenes tale of one of Broadway’s legendary flops, director/actor Price chronicles the strange, exhilarating experience of being cast as a lead in Stephen Sondheim’s short-lived Merrily We Roll Along in 1981. Dreams of stardom are dashed when, amid scathing reviews, the show closes after only sixteen performances. Price pieces together the musical’s rise, fall, and reemergence as a classic. DCP digital. (BS)

The 6:00 pm screening on Wednesday, April 5, is a Movie Club event (see p. 3).

The Gene Siskel Film Center, Poetry Foundation, and Music Box Films invite you to an advance screening of:

A QUIET PASSION

2016, Terence Davies, UK/Belgium, 125 min.
With Cynthia Nixon, Jennifer Ehle

Monday, April 3, 7:30 pm

“An absolute drop-dead masterwork.”
—Richard Brody, The New Yorker

Cynthia Nixon delivers a triumphant performance as Emily Dickinson, personifying the wit, intellectual independence, and pathos of the poet whose genius was recognized only after her death. Acclaimed director Davies (HOUSE OF MIRTH, THE DEEP BLUE SEA) exquisitely evokes Dickinson’s deep attachment to her close-knit family, along with the manners, mores, and spiritual convictions of her time. Opens in Chicago in May. (Description courtesy of Music Box Films)

Seating is limited! Priority to Gene Siskel Film Center members! RSVP at siskelfilmcenter.org/aquietpassion after March 17, or call Jason Hyde at 312-846-2600

FREE ADMISSION! TERENCE DAVIES IN PERSON!
YOU’RE KILLING ME SUSANA

(ME ESTAS MATANDO SUSANA)
2016, Roberto Sneider, Mexico/Canada, 100 min.
With Gael García Bernal, Verónica Echegui

The fed-up wife (Echegui) of philandering telenovela actor Eligio (García Bernal) leaves him for a writers’ workshop in Iowa, with her belatedly contrite spouse in hot pursuit. This romantic comedy gives equal time to comedy and romance, with steamy love scenes, realistic culture-clash drama, and sharply funny encounters when, in snowy Chicago, Eligio learns what infidelity feels like when the tables are turned. In Spanish and English with English subtitles. DCP digital. (BS)

March 31—April 6
Fri., 3/31 at 6 pm and 8 pm; Sat., 4/1 at 3:30 pm and 5:30 pm; Sun., 4/2 at 3 pm and 5 pm; Mon., 4/3 at 8 pm; Tue., 4/4 at 6 pm; Wed., 4/5 at 6 pm and 8 pm; Thu., 4/6 at 8:15 pm

April 7—12
Fri., 4/7 at 6 pm; Sat., 4/8 at 5:30 pm; Sun., 4/9 at 3 pm; Mon., 4/10 at 8:30 pm; Wed., 4/12 at 6 pm

TWO-WEEK RUN!

CHICAGO PREMIERE!

NISE: THE HEART OF MADNESS

(O CORAÇÃO DA LOUCURA)
2015, Robert Berliner, Brazil, 106 min.
With Glória Pires, Charles Fricks

“A brilliantly rendered slice of history.”
—Jenny Kermode, Eye for Film

ONE FLEW OVER THE CUCKOO’S NEST meets SÉRAPHINE in this stirring fact-based drama of the struggle for psychiatric reform and the value of outsider art. Arriving at a Rio mental hospital in 1944, psychiatrist Nise da Silveira (Pires) is appalled by the electroshock-and-lobotomy methods favored by the doctors. Exiled to the Occupational Therapy department, she has a rough time with the neglected and mistreated patients, until she introduces them to painting and sculpting. In Portuguese with English subtitles. DCP digital. (MR)

April 28—May 4
Fri., 4/28 at 2 pm and 8 pm; Sat., 4/29 at 5 pm; Sun., 4/30 at 5:30 pm; Mon., 5/1 at 8 pm; Tue., 5/2 at 6 pm; Wed., 5/3 at 8 pm; Thu., 5/4 at 6 pm
“Urgent and fascinating.”
—Owen Gleiberman, Variety

“If something goes wrong with the government, a free press will ferret it out, and it’ll get fixed. But if something goes wrong with the free press, the country will go straight to hell.” So said I.F. Stone, who set a standard for incorruptible investigative journalism during the Cold War era. This timely documentary is a salute to those who still carry on in his spirit, including Matt Taibbi of Rolling Stone, Amy Goodman of Democracy Now!, and Glenn Greenwald of The Intercept. DCP digital. (MR)
**Queen of the Desert**

2015, Werner Herzog, USA/Morocco, 128 min.
With Nicole Kidman, James Franco

“Compelling…uses the actress' poised and almost regal bearing to its advantage.”
—Peter Debruge, Variety

German auteur Herzog fashions a sweeping romantic drama around the life of British explorer and archaeologist Gertrude Bell (1868-1926). The strong-willed and restless Bell (Kidman) flees England for her diplomat uncle's Tehran embassy. Seduced by the poetry, culture, and unforgiving landscape of the desert, she becomes a maker of kings, shaper of post-WWI Middle Eastern nations, and contemporary of T.E. Lawrence (Robert Pattinson). In English, Arabic, and Turkish with English subtitles. DCP digital. (BS)

**April 14—20**
Fri., 4/14 at 2 pm and 8 pm; Sat., 4/15 at 3 pm and 7:45 pm; Sun., 4/16 at 4:45 pm; Mon., 4/17 at 7:45 pm; Tue., 4/18 at 8:15 pm; Wed., 4/19 at 6 pm; Thu., 4/20 at 6 pm

**FIRST CHICAGO RUN!**

**After the Storm**

2015, Werner Herzog, USA/Morocco, 128 min.
With Nicole Kidman, James Franco

“Compelling…uses the actress' poised and almost regal bearing to its advantage.”
—Peter Debruge, Variety

German auteur Herzog fashions a sweeping romantic drama around the life of British explorer and archaeologist Gertrude Bell (1868-1926). The strong-willed and restless Bell (Kidman) flees England for her diplomat uncle's Tehran embassy. Seduced by the poetry, culture, and unforgiving landscape of the desert, she becomes a maker of kings, shaper of post-WWI Middle Eastern nations, and contemporary of T.E. Lawrence (Robert Pattinson). In English, Arabic, and Turkish with English subtitles. DCP digital. (BS)

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THE SETTLERS

2016, Shimon Dotan, Israel, 107 min.

“★★★★★ Essential viewing...a troubling but well-presented and thorough examination of the settler conundrum facing Israel today.”
—Amber Wilkinson, Eye for Film

Since the Six Day War in 1967, Israeli settlers have been an ever-growing presence in the occupied territories, posing a massive obstacle to peace in the Middle East. To trace the history of the movement, filmmaker Dotan calls upon experts, generals, officials, and displaced Arabs, but mostly the settlers themselves, and much of what they say might be troubling even for many pro-Israel viewers. In Hebrew, English, and Arabic with English subtitles. DCP digital. (MR)

April 21—27
Fri., 4/21 at 6 pm;  Sat., 4/22 at 5:15 pm;  Sun., 4/23 at 3 pm;  Mon., 4/24 at 7:45 pm;  Tue., 4/25 at 6 pm;  Wed., 4/26 at 6 pm;  Thu., 4/27 at 8 pm

THE RED TURTLE

2016, Michael Dudok de Wit, France/Belgium/Japan, 80 min.

“A visually stunning poetic fable.”
—Kenneth Turan, Los Angeles Times

The first Studio Ghibli production to be helmed by a non-Japanese animator, the film begins as an adventure tale about a tropical-island castaway whose efforts to escape are repeatedly foiled by an enormous red turtle. Entirely without dialogue, THE RED TURTLE relies on precision and visual style to convey humor, emotional nuance, and the lush but dangerous beauty of the island paradise, which becomes a microcosm for the most far-reaching truths of human existence. DCP digital. (MR)

April 21—27
Fri., 4/21 at 2 pm;  Sat., 4/22 at 3:15 pm;  Sun., 4/23 at 5 pm;  Mon., 4/24 at 6 pm and 8 pm;  Tue., 4/25 at 8:15 pm;  Wed., 4/26, at 6:15 pm;  Thu., 4/27 at 8:15 pm

CHICAGO PREMIERE!

THE SETTLERS

2016, Shimon Dotan, Israel, 107 min.

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April 21—27
Fri., 4/21 at 6 pm;  Sat., 4/22 at 5:15 pm;  Sun., 4/23 at 3 pm;  Mon., 4/24 at 7:45 pm;  Tue., 4/25 at 6 pm;  Wed., 4/26, at 6 pm;  Thu., 4/27 at 8 pm
FIRST CHICAGO RUN!

STAYING VERTICAL

(RESTER VERTICAL)
2016, Alain Guiraudie, France, 98 min.
With Damien Bonnard, India Hair

“Putting the Queer back into queer cinema, and the art in auteur…creates strikingly unusual emotional textures.”
—Craig Takeuchi, Georgia Straight

Within the space of a few hours, Leo, a callow screenwriter on a hiking holiday, propositions a local youth, has a confrontation with a threatening recluse, and conceives a child with a young woman tending her sheep. Given an ominous edge that is the specialty of director Guiraudie (STRANGER BY THE LAKE), elements real and metaphorical blend with an unsettling ecological message in which the land itself vibrates with danger. In French with English subtitles. Note: Contains nudity and sexual activity. DCP digital. (BS)

April 21—27
Fri., 4/21 at 8:15 pm; Sat., 4/22 at 8 pm; Sun., 4/23 at 3 pm; Mon., 4/24 at 6 pm; Wed., 4/26 at 8:15 pm; Thu., 4/27 at 6 pm

Personal Shopper

2016, Olivier Assayas, France/Germany, 105 min.
With Kristen Stewart, Lars Eidinger

“An endlessly fascinating work that reconfirms that Assayas is one of the most ingenious French filmmakers at work today.”—Peter Sobczynski, eFilmCritic.com

Mourning her brother’s death, Maureen (Stewart), personal assistant to a French star, buries herself in the work of tracking gowns, bags, and jewelry for her demanding client. Then a string of intimately familiar texts on her phone introduces an unidentified presence that knows her every move. Eclectic director Assayas (IRMA VEP) is in full pop-culture mode with this au courant drama that is a ghost story, a horror/murder mystery, and a fashionista’s wet dream. In English, French, and Swedish with English subtitles. DCP digital. (BS)

April 28—May 4
Fri., 4/28 at 2 pm and 6 pm; Sat., 4/29 at 7:45 pm; Sun., 4/30 at 3:30 pm; Mon., 5/1 at 6 pm and 8 pm; Tue., 5/2 at 8:15 pm; Wed., 5/3 at 6 pm; Thu., 5/4 at 6 pm and 8:15 pm

164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.
The Gene Siskel Film Center and the Foundation for Asian American Independent Media (FAAIM) present the 22nd edition of Asian American Showcase, March 31 through April 12. Enjoy the freewheeling diversity of independent dramas and documentaries, including selected screenings with filmmakers in person.

Throughout April in our Gallery/Café, the art exhibit “Fierce Tidings: On Rage and Hope” presents work by contemporary Asian American and Asian Diasporic artists, drawing from personal experiences of injustice and trauma. The public is invited to the opening reception on Friday, March 31, 7:00-8:00 pm.

For their essential role in making Asian American Showcase possible, the Gene Siskel Film Center thanks FAAIM founding members Sooyoung Park, Ben Kim, and William Shin; Festival Director Tim Hugh; programming associates Jonathan Laxamana, Huu Ly, and Lydia Fu; FAAIM’s extended network of volunteers; the Filipino American Network; the Alphawood Foundation; the Illinois Arts Council, A State Agency; and the John D. and Catherine T. MacArthur Foundation.

—Barbara Scharres

THE TIGER HUNTER
2016, Lena Khan, USA, 94 min.
With Dani Pudi, Rizwan Manji

Friday, March 31, 8:00 pm

Armed with a new engineering degree, Sami sets out from rural India to 1970s Chicago to become a “professional American.” Disappointment rules when he lands only a lowly temp job and an apartment packed with cab-driving roommates with engineering degrees. Scrambling for the lowest rung on the corporate ladder, he seeks to convince his would-be sweetheart and her mercenary father that he’s already ensconced in a mansion, complete with butler and chef. This wacky comedy satirizes an ambitious immigrant’s plight while delivering a winning message about remaining true to your roots. DCP digital. (BS)

MOTHERLAND
2017, Ramona S. Diaz, USA/Philippines, 94 min.

Saturday, April 1, 8:00 pm

The world’s busiest maternity hospital in Manila is the setting for this warm, immersive documentary. Director Diaz surveys a vast complex of delivery rooms and communal wards, where as many as 150 women, most of them poor, nurse newborns while they share beds, meager resources, advice, and gossip. Stories, memorable incidents and personalities abound, as MOTHERHOOD conveys a sense of wonder at life beginning and thriving without first world amenities but with an abundance of hope and dedicated concern. In Filipino with English subtitles. DCP digital. (BS)

RESISTANCE AT TULE LAKE
2016, Konrad Aderer, USA, 78 min.

Sunday, April 2, 5:00 pm

The myth that all Americans of Japanese ancestry responded docilely to WWII internment is disproved in this documentary history of the Tule Lake War Relocation Center in northern California. There the majority of internees refused to complete a loyalty questionnaire and were branded “disloyal” by the U.S. government. The imposition of martial law sparked strikes and radical activism, as the camp was filled beyond capacity with thousands more so-called disloyals, creating an unprecedented critical mass of resistance. In English and Japanese with English subtitles. DCP digital. (BS)
WEXFORD PLAZA
2016, Joyce Wong, Canada, 80 min.
With Reid Asselstine, Darrel Gamotin

Thursday, April 6, 8:15 pm

A struggling suburban strip mall is the setting for two intersecting dramas of young adult angst. Set largely at night in the eerie light of the guard station and empty parking lot, security guard Betty’s story reveals the romantic naiveté of an awkward 19-year-old loner who misinterprets an ambiguous male advance. In unemployed bartender Danny’s mirror-image story, his relationship with a girlfriend and half-hearted attempts to make a living peddling cosmetics at house parties make for a sometimes conflicting but sympathetic look at the male side of the equation. DCP digital. (BS)

LIGHT
2017, Lenora Lee and Tatsu Aoki, USA, 57 min.

Saturday, April 8, 8:00 pm

LIGHT is a film in which dance, memory, music, and poetry collide in a visual and aural landscape. Inspired by the life of Bessie M. Lee (1894-1955), who, after migrating to New York City, spent two years in indentured servitude, the film highlights the lives of women who, through the resilience and triumph over unimaginable experiences, were grounding forces in the creation of the New York Chinatown community in the early 1900s. DCP digital. (Description courtesy of Lenora Lee)

FINDING KUKAN
2016, Robin Lung, USA, 75 min.

Sunday, April 9, 5:00 pm

The long-lost 1942 documentary KUKAN, and the Chinese American playwright Li Ling-ai who created it, become a seven-year quest for filmmaker Lung. Lauded by FDR and awarded an honorary Oscar, KUKAN was the passion of Li, who pawned her grandmother’s jewelry to raise the funds in order to document first-hand the tragedy and horror of Japan’s 1937–1940 occupation of China. Once widely shown and considered the most authentic record of China’s struggle, KUKAN dropped from sight, all copies apparently destroyed, until Lung embarks on her search. DCP digital. (BS)

GOOK
2017, Justin Chon, USA, 94 min.
With David So, Justin Chon, Simone Baker

Wednesday, April 12, 8:00 pm

Set against the background of the 1992 L.A. riots, this Sundance Audience Award winner unfolds one pivotal day in the lives of Korean American brothers Eli (Chon) and Daniel (So). Owners of a failing discount shoe store, they are barely tolerated in a neighborhood that is mostly poor, African American, and Latino. Director Chon creates a remarkable blend of grit and lyricism as the brothers’ easygoing relationship with black eleven-year-old truant Kamille (Baker) slides into a dark, racially-charged scenario of searing tragedy. In English and Korean with English subtitles. DCP digital. (BS)
From April 1 through 29, the Gene Siskel Film Center presents Lois Weber: Pioneer Progressive Filmmaker, a series of five features and three shorts by the important early American director.

With all due respect to Alice Guy-Blaché, Germaine Dulac, Leni Riefenstahl, Dorothy Arzner, and other distinguished pioneers, Lois Weber was the preeminent female filmmaker in the first half-century or so of film history. Bringing a strong sense of morality, gender issues, and social consciousness to her films, the former missionary worker reached a peak of success in the mid-1910s, when she was regarded on a par with D.W. Griffith and Cecil B. DeMille. Although her popularity began to decline in the late 1910s, Weber continued to develop as a filmmaker, bringing greater subtlety and sophistication to her work.

The series provides a sampling of Weber’s work from her early shorts to her culminating masterpiece, THE BLOT. We are pleased to present the Chicago premieres of recent digital restorations of SHOES and THE DUMB GIRL OF PORTICI.

—Martin Rubin

SHOES
1916, Lois Weber, USA, 52 min.
With Mary MacLaren, William V. Mong

Saturday, April 1, 3:30 pm
Monday, April 3, 6:00 pm

Weber drew upon the writings of Chicago social worker Jane Addams to fashion this bitter, compassionate, and authentic tale of a young woman who, as the opening titles inform us, “sold herself for a pair of shoes.” Eva Meyer is a shop girl whose meager salary is the main support of her tenement family. She is tantalized by a fancy pair of boots that would replace her own tattered footwear and bring a bit of sparkle into her drab life, but the object of her desire leaves her vulnerable to a local cad. Preceded by THE PRICE (1911, 15 min.). Silent films with recorded music scores. DCP digital. (MR)

THE BLOT
1921, Lois Weber, USA, 93 min.
With Claire Windsor, Louis Calhern

Saturday, April 8, 3:30 pm
Monday, April 10, 6:00 pm

THE BLOT is Weber’s finest film and one of the treasures of American silent cinema. Beautifully integrating a broad social vision into an intimate domestic milieu, the film centers on the family of an underpaid professor whose daughter is desired by three men: a rich playboy, a sincere but shabby minister, and the son of boisterous and prosperous immigrant neighbors. Weber employs a mastery of significant detail (the shoes! the cats! the flowers!) and shifting points of view to draw an incisive picture of declining middle-class gentility. Silent film with recorded music score. DCP digital courtesy of Flicker Alley. (MR)

WHERE ARE MY CHILDREN?
1916, Lois Weber, USA, 62 min.
With Tyrone Power Sr., Mrs. Tyrone Power

Saturday, April 15, 3:30 pm

This tangled treatment of contraception, abortion, and eugenics was one of the most controversial of Weber’s successful series of issues-oriented films in the mid-1910s. The story centers on a district attorney who sympathizes with a doctor put on trial for advocating birth control as a means of combating overpopulation among the poor. Meanwhile, the D.A.’s childless wife and her upper-crust gal-pals maintain a secret network of abortion referrals. 35mm archival print preserved by the Library of Congress. Preceded by SUSPENSE (1913, 10 min.). DCP digital courtesy of Flicker Alley. (MR)
THE DUMB GIRL OF PORTICI
1916, Lois Weber, USA, 112 min.
With Anna Pavlova, Douglas Gerrard

Saturday, April 22, 3:00 pm
Thursday, April 27, 6:00 pm

In her only screen performance, legendary dancer Anna Pavlova plays one of her favorite roles, the title character Fenella in Daniel Auber's 1828 opera. In Naples, chafing under the yoke of Spanish rule, the mute peasant girl Fenella is seduced by the Viceroy's son and imprisoned, sparking a popular uprising that quickly degenerates into a bloody bacchanalia. Much of this ambitious and costly production was filmed in Chicago, and Weber's handling of large-scale spectacle rivals that of Griffith and DeMille. Silent film with recorded music score. DCP digital. (MR)

WHAT'S WORTH WHILE?
1921, Lois Weber, USA, 75 min.
With Claire Windsor, Louis Calhern

Saturday, April 29, 3:00 pm

Weber discovers Claire Windsor and Louis Calhern were her go-to couple in the early 1920s. The first film to co-star them, WHAT’S WORTH WHILE? is a sly commentary on gender roles. Windsor plays a spoiled Southern belle who is attracted to a rugged westerner (Calhern) despite his uncouth ways. Obligingly, he goes to London to become more refined, but, when he returns two years later, she finds him...perhaps a little too refined? Preceded by FINE FEATHERS (1912, 14 min.). 35mm archival prints from the Collections of the Library of Congress. (MR)

NEW RESTORATION!
PELLE THE CONQUEROR
(PELLE EROBREREN)
1987, Bille August, Denmark/Sweden, 150 min.
With Max von Sydow, Pelle Hvenegaard

Friday, April 21, 2:00 pm
Saturday, April 22, 5:15 pm

"A towering achievement, grueling in its portrayal of a harsh existence yet ultimately an exhilarating experience unlikely to be forgotten."
—Kevin Thomas, Los Angeles Times

Winner of the Cannes Palme D’Or and the Oscar for Best Foreign Language Film, this meticulous and moving adaptation of Martin Andersen Nexø’s classic novel features an Oscar-nominated performance by the great Max von Sydow. Fleeing privation in turn-of-the-century Sweden, an illiterate widower and his young son emigrate to Denmark, expecting paradise but finding only serf-like servitude on a large farm run by a sadistic overseer and a lecherous owner. In Swedish and Danish with English subtitles. New 2K digital restoration. (MR)
From April 15 through May 4, the Gene Siskel Film Center collaborates with the Chicago Palestine Film Festival to present the sixteenth annual festival representing the spirit and mood of contemporary Palestinian life. This festival is dedicated to exhibiting film and video work that is open, critical, and reflective of the culture, experience, and vision of the artists.

This year’s festival is made possible in part through the support of the Crossroads Fund and the hard work of many volunteers. For their invaluable cooperation the Gene Siskel Film Center thanks the members of the Chicago Palestine Film Festival Committee.

—Barbara Scharres

PERSONAL AFFAIRS

(OMOR SHAKHSIYA)

2016, Maha Haj, Israel, 90 min.
With Maisa Abd Elhadi, Ziad Bakri

Saturday, April 15, 8:00 pm
Friday, April 28, 8:00 pm

This sneaky little comedy-drama couches an undercurrent of political commentary in its whimsical set pieces. Elderly marrieds Nabeela and Saleh communicate only through inflicting petty annoyances on each other, while their widely scattered adult children deal with the baffling contradictions of their world with ingenuity, including a lovely tango duet in an Israeli holding cell. In Arabic and Hebrew with English subtitles. Preceded by TODAY THEY TOOK MY SON (2016, Pierre Dawalibi, Lebanon/UAE, 7 min.). DCP digital. (BS)

NAMOUR

2016, Heidi Saman, USA, 78 min.
With Karim Saleh, Waleed Zuaiter

Sunday, April 16, 5:15 pm
Saturday, April 29, 8:00 pm

A morose twenty-something valet parking attendant for a ritzy Los Angeles eatery experiences a quarter-life crisis in this keenly observant drama of an assimilated Palestinian family’s gradual disintegration against the background of California cool. Steven (Saleh) is drifting in place, hating his demeaning job, shown up by his ambitious over-achiever sister, and uneasily coming to terms with his parents’ pending divorce, the sale of the family home, and the fading thrills of an uncommitted romance. Preceded by OCEANS OF INJUSTICE, 2016, Bruno de Champris, UK/Palestine, 12 min.). DCP digital. (BS)

THE IDOL

(aka ARAB IDOL /YA TAYREL TAYER)

2015, Hany Abu Assad, UK/Palestine/Qatar, 100 min.
With Qais Atallah, Hiba Atallah, Tawfeek Barhom

Wednesday, April 19, 8:30 pm

Four mischievous kids in a Gaza refugee camp start a ragtag wedding band, and their precociously talented vocalist (Barhom) grows up to become the first Palestinian ever to compete on TV’s Arab Idol. The hopes of an entire people hang thrillingly on the outcome. It’s a true story, recreated by director Abu Assad (OMAR, PARADISE NOW) as a rousing tension-filled cliffhanger with an irresistibly jubilant finale. In Arabic with English subtitles. Preceded by GRAFFITI (2016, Fidaa Nasr, Palestine, 16 min.). DCP digital. (BS)
IN BETWEEN
(BAR BAHAR)
2016, Maysaloun Hamoud, Israel/France, 96 min.
With Mouna Hawa, Sana Jammelieh, Shaden Kanboura
Friday, April 21, 8:00 pm

Three disparate young Palestinian women thrown together as roommates find strength in numbers in this sprightly millennial drama. Laila, hard-partying lawyer; Salma, DJ with a concealed lesbian lover; and Nour, hijab-wearing student with a sternly devout fiancé, clash over cultural details but bond as sisters when the chips are down. In Arabic and Hebrew with English subtitles. Note: Contains graphic sexual activity and sexual violence. Preceded by SHISHBARAK (2016, Bayan Dahdah, Qatar, 10 min.). DCP digital. (BS)

LOVE, THEFT AND OTHER ENTANGLEMENTS
(AL-HOB WA AL-SARIQA WA MASHAKEEL UKHRA)
2015, Muayad Alayan, Palestine, 90 min.
With Sami Metwasi, Maya Abu Alhayyat
Saturday, April 22, 8:15 pm
Wednesday, April 26, 8:00 pm

The adventures of a bumbling car thief trigger this droll, jazzy take on one man’s flawed scheme to exit the Occupied Territories. Perennial loser Mousa steals a car, only to discover a bound and gagged Israeli soldier in the trunk. Hotly pursued by gangsters and authorities alike, Mousa seeks solace in the arms of his married illicit lover, only to encounter a new and potentially deadly pitfall. Preceded by PINK BULLET (2014, Ramzi Hazboun, Palestine, 11 min.). Both in Arabic with English subtitles. DCP digital. (BS)

THE OCCUPATION OF THE AMERICAN MIND
2016, Loretta Alper and Jeremy Earp, USA, 84 min.

Sunday, April 23, 5:15 pm
Thursday, May 4, 8:15 pm

A sharply critical analysis of the public relations efforts that have consistently portrayed Israel as a victim in relation to the Palestinian struggle, this incisive documentary dissects a multifaceted campaign aimed at winning the hearts and minds of Americans and suppressing opposing viewpoints. Cultural critics and experts including Noam Chomsky, Amira Hass, Norman Finkelstein, M.J. Rosenberg, Yousef Munayyer, and Mark Crispin Miller explore the issues and the key players, from the pro-Israel lobby in Congress to the coverage of Israel and Palestine by the U.S. press. DCP digital. (BS)

THE SEVENTH SUMMIT
2016, Elia Youssef, Lebanon/Nepal/USA, 66 min.

Wednesday, May 3, 8:00 pm

Three men and a woman, all seasoned mountain climbers, attempt the toughest climb of their careers, Alaska’s Mt. Denali, in a hazardous adventure that symbolizes the dedication to achieving dreams for each of them. Director Youssef captures the tension and ever-present danger of every stage of the project, beginning with rigorous training, as the foursome—a Qatari, an Iranian, and two Palestinians—prepare to take the Seven Summits challenge, with Denali the formidable final obstacle. In Arabic and English with English subtitles. Preceded by NEVERTHELESS, AL QUDS (2016, Unai Aranzadi, Palestine/Spain, 30 min.). DCP digital. (BS)
NEW SENSORY CINEMA

Lecturer: Melika Bass

From Jan. 27 through May 9, we offer New Sensory Cinema, a series of fourteen programs with weekly Tuesday lectures by award-winning filmmaker Melika Bass, Asst. Professor in the Dept. of Film, Video, New Media and Animation at the School of the Art Institute of Chicago. The series is presented in cooperation with the SAIC Dept. of Art History, Theory, and Criticism. Additional screenings of the films on Fri. or Sat. do not include the lecture. Admission to all New Sensory Cinema programs is $5 for Film Center members; usual prices for non-members.

—Martin Rubin

Our age of the pocket camera and handheld screen hails the body as a site of surveillance, capture, and voyeurism, but often overlooks the sensations of bodies themselves. New Sensory Cinema explores fourteen films in which the body acts as a territory of desire, a vessel of transformation, a site of return, and a mode of resistance to cinematic capture. Each movie offers a provocation of the senses—devotion, entrapment, obliteration, ecstasy, possession—in which the filmmaker pushes against the boundaries of genre to propose new cinematic forms.

—Melika Bass

THE FORBIDDEN ROOM, April 1, 4

THE FORBIDDEN ROOM
2015, Guy Maddin and Evan Johnson, Canada, 130 min.
With Roy Dupuis, Clara Furey

Saturday, April 1, 5:30 pm
Tuesday, April 4, 6:00 pm

Maddin is at his overstuffed best as a tale of an air-deprived submarine crew attempting to reach the titular forbidden room spins off into a series of bizarre, nested parallel narratives. DCP digital. (CW)

LA CIÉNAGA, April 7, 11

LA CIÉNAGA
2001, Lucrecia Martel, Argentina, 103 min.
With Mercedes Morán, Graciela Borges

Friday, April 7, 8:00 pm
Tuesday, April 11, 6:00 pm

This masterpiece of contemporary Latin American cinema follows a monstrous matriarch and her family as they navigate life in an overcrowded house and the sticky swamp that surrounds it. 35mm. (CW)

CHOOSE ME, April 14, 18

CHOOSE ME
1984, Alan Rudolph, USA, 106 min.
With Genevieve Bujold, Keith Carradine

Friday, April 14, 6:00 pm
Tuesday, April 18, 6:00 pm

The stylistic hallmarks of mentor Robert Altman are visible in Rudolph’s dreamy low-budget comedy, which traces the intersecting love lives of several lost and adrift Los Angelenos. 35mm. (CW)
TROUBLE EVERY DAY

2001, Claire Denis, France, 101 min.
With Vincent Gallo, Béatrice Dalle

Friday, April 21, 6:00 pm
Tuesday, April 25, 6:00 pm

Denis’s controversial film parallels two characters battling a drug-induced affliction that yokes sexual hunger with a literal hunger for flesh. In French and English with English subtitles. 35mm. (MR)

RIVER OF GRASS

1994, Kelly Reichardt, USA, 76 min.
With Lisa Bowman, Larry Fessenden

Saturday, April 29, 5:00 pm
Tuesday, May 2, 6:00 pm

Reichardt (WENDY AND LUCY, CERTAIN WOMEN) began her career with this low-key sunshine noir about a Florida housewife and a slacker who go on the lam. DCP digital. (CW)

Upcoming films in New Sensory Cinema:
(Saturday dates are subject to change. Please check the relevant month’s Gazette and website.)

May 6 and 9
INNOCENCE
2004, Lucile Hadžihalilović, France, 122 min.

NT LIVE

HEDDA GABLER

2015, Ivo van Hove, UK, 210 min.
With Ruth Wilson, Kyle Soller

Sunday, April 30, 1:30 pm

“Incandescent…Wilson is phenomenal: her Hedda is part sneering hipster, part destructive zealot.”
—Andrzej Lukowski, Time Out London

Just married. Buried alive. Hedda longs to be free… Hedda and Tesman have just returned from their honeymoon and the relationship is already in trouble. Trapped but determined, Hedda tries to control those around her, only to see her own world unravel. Tony Award-winning director Ivo van Hove (A View from the Bridge) returns to National Theatre Live screens with a modern production of Ibsen’s masterpiece. DCP digital. (Description courtesy of NT Live)

SPECIAL PRICES: $14 GENERAL; $8 MEMBERS/STUDENTS
Organized by SAIC's Department of Film, Video, New Media, and Animation in collaboration with the Gene Siskel Film Center and the Video Data Bank, Conversations at the Edge is a weekly series of screenings, performances, and talks by groundbreaking media artists.

Melika Bass in person!
**Melika Bass: Devotional Animals**
2015-17, USA, ca. 60 min.

Thursday, April 6, 6:00 pm

Richly atmospheric, the films and installations of Chicago-based artist Melika Bass are populated by figures whose enigmatic behavior suggest dark and troubling lives just beyond the screen. She presents a selection of work from two new and evolving projects, including CREATURE COMPANION, a mysterious pas de deux inspired by the teachings of psychotherapist Wilhelm Reich. Bass also introduces a new episode in her ongoing project THE LATEST SUN IS SINKING FAST. Multiple formats. (Amy Beste)

Wael Shawky in person!
**CABARET CRUSADES: THE HORROR SHOW FILES**

**CABARET CRUSADES: THE PATH TO CAIRO**
2010-12, Egypt/Italy/France, ca. 90 min.

Thursday, April 13, 6:00 pm

The rich and provocative work of Egyptian artist Wael Shawky uses film and performance to explore the complexities of national, religious, and artistic identity. With the three-part CABARET CRUSADES, he uses a cast of exquisitely crafted marionettes to restage the medieval upheaval between Muslim and Christian worlds through Arab eyes. The first two episodes of the trilogy meditate on the bloody events of the First Crusade in 1095. In classical Arabic with English subtitles. HD digital file. (Amy Beste)

Wael Shawky in person!
**CABARET CRUSADES: THE SECRETS OF KARBALA**
2015, Italy/Egypt, 120 min.

Thursday, April 13, 8:15 pm

The concluding episode of Wael Shawky’s epic Crusades trilogy combines the fifth century Battle of Karbala—the origin of the schism between Shiite and Sunni Muslims—with events of the Second and Third Crusades, concluding with the destruction of Constantinople by Venetian Crusaders in 1204. The wars’ atrocities are heightened by hand-blown Murano glass marionettes in the shape of half-human, half-animal beings. In classical Arabic with English subtitles. HD digital file. (Amy Beste)

Valie Export in person!
**An Evening With VALIE EXPORT**
1968-2009, Austria/Germany, ca. 75 min.

Thursday, April 20, 6:00 pm

Among the most important artists of her generation, VALIE EXPORT has created a groundbreaking body of work that spans film, performance, and installation and interrogates many of the sociopolitical issues central to modern life—gender, surveillance, information, and political power. In her first visit to Chicago in many years, EXPORT presents an overview of her work and discusses the abiding questions that have guided her practice. In English and German with English subtitles. Multiple formats. (Amy Beste)
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Take the CTA!
The Gene Siskel Film Center is located one-half block south of the State/Lake L (brown, green, orange, pink, and purple lines), and just outside of the Lake red line subway stop. We are also located on a number of State Street buslines.

Tickets:
$11 General Admission; $7 Students; $6 Members. Go to our website for online ticket purchasing information.

1953, Kenji Mizoguchi, Japan, 96 min.
With Machiko Kyô, Kinuyo Tanaka

“This is one of world cinema’s greatest films, beautifully restored.”
—Alan Scherstuhl, Village Voice

Mizoguchi’s sublime masterpiece is presented in a new 4K digital restoration. Set in war-torn 16th-century Japan, the story parallels the stories of two village couples... and two ghosts. One man is a farmer corrupted by military glory, the other a potter corrupted by wealth and pleasure, but it is their wives who pay the price. The director's mastery of mood and camera movement blurs the lines between natural and supernatural, and between life and death. In Japanese with English subtitles. DCP digital. (MR)

April 28—May 3
Fri., 4/28 at 6 pm;
Sat., 4/29 at 3 pm;
Sun., 4/30 at 1:30 pm and 5:30 pm;
Mon., 5/1 at 6 pm;
Wed., 5/3, at 6 pm