17TH ANNUAL
CHICAGO PALESTINE FESTIVAL

ALSO: Asian American Showcase, Lucrecia Martel

THE JUDGE, May 3

MORE FRIDAY MATINEES!
OPEN-CAPTIONED SCREENINGS!

164 N. State Street
www.siskelfilmcenter.org
CHICAGO PREMIERE!

ITZHAK

2017, Alison Chernick, USA, 80 min.

“Briskly entertaining...Good music and good company make ITZHAK a pleasure.”
—Dennis Harvey, Variety.

ITZHAK is a warm and intimate portrait of Itzhak Perlman, widely considered the greatest violinist of his time. We learn of the Israeli-born virtuoso’s battle with polio, and we see his breakthrough performance on the Ed Sullivan Show at age thirteen. But ITZHAK is less a biographical look-back than a present-tense chance to hang out with the effervescent and still very active 72-year-old as he zips around Manhattan in his motorized wheelchair. In English and Hebrew with English subtitles. DCP digital. (MR)

April 6—12
Fri., 4/6 at 2 pm and 6:15 pm; Sat., 4/7 at 3:15 pm and 7:45 pm; Sun., 4/8 at 3 pm; Mon., 4/9 at 6 pm; Tue., 4/10 at 6:15 pm; Wed., 4/11 at 6:15 pm; Thu., 4/12 at 8:15 pm

Outside In

2017, Lynn Shelton, USA, 109 min.

With Edie Falco, Jay Duplass, Kaitlyn Dever

“The least jokey of Shelton’s films to date and arguably the most satisfying.”
—John DeFore, Hollywood Reporter

After unjustly serving twenty years for murder, 38-year-old Chris (Duplass) is released, thanks to the efforts of his high-school teacher Carol (Falco). Readjusting to life in his rainy Washington hometown proves awkward, especially when he pursues his attraction to Carol, and her alienated teenage daughter (Dever) develops an interest in him. Negotiating a delicate balance between cringe comedy and compassionate drama, indie stalwart Shelton (YOUR SISTER’S SISTER) achieves new highs in emotional depth and character complexity. DCP digital. (MR)

April 6—12
Fri., 4/6 at 1:45 pm and 6 pm; Sat., 4/7 at 8 pm; Sun., 4/8 at 2:45 pm; Mon., 4/9 at 7:45 pm; Tue., 4/10 at 6 pm; Wed., 4/11 at 6 pm; Thu., 4/12 at 6 pm
**FACES PLACES, April 13-18**

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<th>Sunday 1</th>
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<td><strong>3:00</strong></td>
<td>Godard Mon Amour (EU/Fr)</td>
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<td>Godard Mon Amour (EU/Fr)</td>
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<td>Bye Bye Germany (EU/Ger)</td>
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<td><strong>3:50</strong></td>
<td>A Real Vermeer (EU/No)</td>
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<td>The Young Karl Marx (EU/De)</td>
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<td><em>MAZE</em> (EU/Fr)<strong>★</strong></td>
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<td>Exclusion Act</td>
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**See our website for descriptions of films playing April 1-5.**

**discount matinees fridays until 5:00 pm! $8 general, $5 members/students**

**To check for updates or to sign up for our email list, visit www.siskelfilmcenter.org or call 312-846-2800**

**Gene Siskel Film Center Movie Club**

Everyone's in the club! Just by attending the monthly Movie Club film and participating in the conversation, you are in!

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

**Saturday, April 14, 5:15 pm**

**FACES PLACES**

(See description on p. 10)

Facilitator TBD.
**CHICAGO PREMIERE! LUCRECIA MARTEL IN PERSON!**

**ZAMA**

2017, Lucrecia Martel, Argentina/Brazil/Spain, 115 min.
With Daniel Giménez Cacho, Lola Dueñas

In her long-awaited first film in nine years, contemporary master Martel weaves a haunting tale set in the 18th century on the Asunción coast of South America. Longing for deliverance from his backwater post in a ragged rural colony of the Spanish crown, preening functionary Zama (Cacho) petitions for a transfer to the capital. Co-presented with the SAIC Department of Film, Video, New Media, and Animation. In Spanish with English subtitles. DCP digital. (BS)

Lucrecia Martel is scheduled to appear for audience discussion on Sunday and Monday.

April 13—19
Fri., 4/13 at 3:45 pm and 8 pm
Sat., 4/14 at 3 pm
Sun., 4/15 at 4:15 pm
Mon., 4/16 at 6:15 pm
Tue., 4/17 at 8:15 pm
Wed., 4/18 at 6 pm
Thu., 4/19 at 8:15 pm

**A FANTASTIC WOMAN**

(UNA MUJER FANTÁSTICA)
2017, Sebastián Lelio, Chile, 104 min.
With Daniela Vega, Francisco Reyes

“It’s a fantastic movie.”

Like Lelio’s previous hit GLORIA, this Oscar-winner for Best Foreign Language Film is a big-hearted story centered on a remarkable woman who finds strength as she fights to assert her dignity. Marina (trans actress Vega) is a waitress and aspiring singer in a loving relationship with a wealthy older man (Reyes). When he suddenly dies, she finds herself exposed as an object of suspicion and contempt, until she embarks on an uphill battle to reclaim her place in the world. In Spanish with English subtitles. DCP digital. (MR)

April 6—12
Fri., 4/6 at 3:45 and 8:15 pm
Sat., 4/7 at 3 pm and 5 pm
Sun., 4/8 at 5 pm
Mon., 4/9 at 8:15 pm
Wed., 4/11 at 6 pm
Thu., 4/12 at 8:15 pm
Lucrecia Martel’s Salta Trilogy

“When you discover an auteur so original, mature and elusive as Lucrecia Martel, you feel as if you’re witnessing a miracle.” — Pedro Almodóvar

Lucrecia Martel’s first three films, with their allusive, atmospheric, richly sensory style, established her as one of Latin America’s most important and original filmmakers. The three films are sometimes referred to as the “Salta Trilogy,” because of their loose thematic connections and their deep roots in her native Salta, a hilly northern province of Argentina that she considers as much a mythological landscape as a geographical one. To accompany the premiere of Martel’s fourth film ZAMA, we present the Salta Trilogy, all in 35mm prints.

— Martin Rubin

THE HEADLESS WOMAN
(LA MUJER SIN CABEZA)
2008, Lucrecia Martel, Argentina, 87 min.
With María Onetto, Claudia Cantero
Friday, April 20, 8:15 pm
Sunday, April 22, 5:30 pm

Martel fashions another Gordian Knot of a story in which questions of perception and memory threaten the placid surface of upper-middle-class life. Verónica (Onetto), a middle-aged dentist driving alone on a deserted road, hits what she thinks to be a dog. In the days that follow, she becomes obsessed by the conviction that she actually hit a boy, but everything seems to suggest that the incident never happened at all. In Spanish with English subtitles. 35mm archival print courtesy of Walker Art Center. (BS)

LA CIÉNAGA
2001, Lucrecia Martel, Argentina, 103 min.
With Mercedes Morán, Graciela Borges
Friday, April 27, 8:00 pm
Monday, April 30, 6:15 pm

While drunkenly lounging beside her filthy swimming pool, bourgeois matriarch and all-around monster Mecha (Borges) falls on several broken glasses, necessitating a trip to the hospital and the perpetual assistance of her family thereafter. So begins Martel’s debut feature, one of the masterpieces of contemporary Latin American cinema, which follows Mecha’s children and distant relations as they navigate life in an overcrowded house and the sticky title swamp that surrounds it. In Spanish with English subtitles. 35mm. (CW)

THE HOLY GIRL
(LA NIÑA SANTA)
2004, Lucrecia Martel, Argentina, 106 min.
With Mercedes Morán, Carlos Beloso
Saturday, April 28, 8:30 pm
Tuesday, May 1, 6:00 pm

Subtitled “The Temptation of Good and the Evil It Causes,” this perverse fable is set in the same torpid backwater as her celebrated debut LA CIÉNAGA. When impressionable 14-year-old Amalia is groped by a doctor on a crowded street, she takes it as a divine signal to save his soul. In town for a medical convention, he happens to be staying at the hotel run by her mother, where this nemesis nymphet relentlessly stalks her molester to his salvation...or his doom. In Spanish with English subtitles. 35mm. (MR)
**FIRST CHICAGO RUN!**

**SUBMERGENCE**

2017, Wim Wenders, Germany/Spain/France/USA, 112 min.
With James McAvoy, Alicia Vikander

“Sweepingly romantic...the most roundly satisfying film Wenders has made since [WINGS OF DESIRE].”
— John DeFore, Hollywood Reporter

Based on J.M. Ledgard's international bestseller, **SUBMERGENCE** encompasses grand crashing-surf romance, dangerous espionage, international terrorism, and environmental crisis, all wrapped around the central metaphors of water and enveloping depths. Dani (Vikander) and James (McAvoy) fall intensely in love at a Normandy seaside resort, before embarking on separate missions: James as a British spy seeking to infiltrate a terrorist base in Somalia, Dani as a marine scientist searching the deepest layer of the ocean. DCP digital. (MR)

April 13—19
Fri., 4/13 at 3:45 pm; Sat., 4/14 at 7:45 pm; Sun., 4/15 at 2 pm; Mon., 4/16 at 8 pm; Tue., 4/17 at 6 pm; Wed., 4/18 at 8:15 pm; Thu., 4/19 at 6 pm

**CHICAGO PREMIERE!**

**A Bag of Marbles**

2017, Christian Duguay, France, 110 min.
With Dorian Le Clech, Patrick Bruel, Elsa Zylberstein

“Engaging, enthralling and entertaining in all the right ways.”
—Courtney Howard, FreshFiction.tv

This adaptation of Joseph Joffo's best-selling memoir evokes HOPE AND GLORY and AU REVOIR LES ENFANTS in its sharp counterpointing of boyhood nostalgia and the harsh realities of wartime life. As Nazi persecution intensifies in occupied Paris, a Jewish family separates in order to increase their chances of survival. Their two pre-teen sons set off across Free France in an odyssey filled with adventure, danger, and unexpected benefactors. In French, German, Yiddish, and Russian with English subtitles. DCP digital. (MR)

April 20—26
Fri., 4/20 at 1:45 pm and 6 pm; Sat., 4/21 at 5:15 pm; Sun., 4/22 at 3 pm; Mon., 4/23 at 6 pm; Tue., 4/24 at 8 pm; Wed., 4/25 at 6 pm; Thu., 4/26 at 6 pm
164 North State Street. Tickets available at www.siskelfilmcenter.org. For more information, visit our website or call 312-846-2800.

**PRINCESS CYD**
2017, Stephen Cone, USA, 96 min.
With Rebecca Spence, Jessie Pinnick, Malic White
In this genial coming-of-age story, Cyd (Pinnick), an adventurous sixteen-year-old and survivor of a childhood tragedy, comes to Chicago to spend the summer with her aunt Miranda (Spence), a best-selling author. Chicago-based director Cone (HENRY GAMBLE’S BIRTHDAY PARTY) builds a warm, expansive, and generous world around his characters, each in a cycle of change and discovery, from Cyd herself, to her barista friend Katie (White), to stubbornly celibate Miranda with her host of fascinating literary friends. DCP digital. (BS)
Producers Grace Hahn and actor Malic White will be present for audience discussion on Friday; Hahn and producer Madison Ginsberg will be present on Saturday; and director Stephen Cone will be present on Wednesday and Thursday.

**FIRST CHICAGO RUN! FILMMAKERS IN PERSON!**
November 3—9
Fri., 11/3 at 8:15 pm; Sat., 11/4 at 5:15 pm; Sun., 11/5 at 3 pm; Tue., 11/7 at 6 pm; Wed., 11/8 at 8:15 pm; Thu., 11/9 at 8:15 pm

**Did You Wonder Who Fired the Gun?**
2017, Travis Wilkerson, USA, 90 min.
“Incendiary...one of the most powerful reckonings in recent American cinema.” — Jordan Cronk, Sight and Sound
Radical documentarian Wilkerson (AN INJURY TO ONE) fuses Southern Gothic, fiery sermon, and film-noir detective story into a spellbinding personal/political testament. Driven to investigate the 1946 shooting of an African American man in Dothan, Alabama, by Wilkerson’s great-grandfather, the filmmaker follows a twisted trail that takes in a white supremacist aunt, a rape investigation by pre-boycott Rosa Parks, the 1963 murder of white civil rights activist William Moore, and the mythic image of To Kill a Mockingbird’s Atticus Finch. DCP digital. (MR)

April 27—May 2
Fri., 4/27 at 6 pm; Sat., 4/28 at 6:45 pm; Sun., 4/29 at 5:15 pm; Mon., 4/30 at 8:15 pm; Tue., 5/2 at 6 pm

**EL MAR LA MAR**
2017, Joshua Bonnetta and J.P. Sniadecki, USA. 94 min.
“Immersive, sensorially complex...abstract cinema that packs a punch.” —Ben Kenigsberg, The New York Times
The Sonoran Desert, site of many a treacherous border crossing, is the subject of this troubling, poetic documentary by Harvard Sensory Ethnography Lab alum Sniadecki and media artist Bonnetta. Detailing the experiences of people living and working on both sides of the border, stories about the hardships of the desert are accompanied with images of the vast, desolate territory and the traces left by those who have braved it. In English and Spanish with English subtitles. DCP digital. (CW)
Co-director J.P. Sniadecki is scheduled to appear for audience discussion at the Friday, Saturday, and (tentatively) Monday screenings.

April 20—24
Fri., 4/20 at 8:15 pm; Sat., 4/21 at 5 pm; Mon., 4/23 at 8 pm; Tue., 4/24 at 6 pm
FIRST CHICAGO RUN!

Lover for a Day

April 27—May 3
Fri., 4/27 at 6:15 pm; Sat., 4/28 at 3:15 pm; Sun., 4/29 at 3:15 pm; Mon., 4/30 at 8:30 pm; Wed., 5/2 at 8:30 pm; Thu., 5/3 at 6 pm

“L’AMANT D’UN JOUR”
2017, Philippe Garrel, France, 76 min.
With Esther Garrel, Louise Chevillotte, Eric Caravaca

“A lithe, splendid picture, dazzling in its clarity.”
—Daniel Kasman, MUBI’s Notebook

French master Garrel returns with another compact account of love’s triangulations and tribulations. After breaking up with her boyfriend, Jeanne (Garrel) shows up on her father’s doorstep. Unbeknownst to her, he has a new partner: Ariane (Chevillotte), a student the same age as Jeanne. Any friction between the two women quickly dissipates into a fast friendship, but the trio’s bonds are tested when a series of petty personal disasters sends each member of the household into a neurotic tailspin. In French with English subtitles. DCP digital. (CW)

COMING IN MAY!

Philippe Garrel: The Gift of Intimacy

“The world’s greatest working filmmaker.”
—Maximilian Le Cain, Senses of Cinema

Though long recognized as a master in France, Philippe Garrel has only recently begun to receive due recognition in the U.S., thanks to a series of well-received chamber-romances (JEALOUSY, IN THE SHADOW OF WOMEN, LOVER FOR A DAY). Now, a slew of digital restorations and newly struck 35mm prints has given American cinephiles access to the full breadth of Garrel’s career. In May, we will present a selection of Garrel’s finest work, including THE VIRGIN’S BED (1968), THE INNER SCAR (1972), L’ENFANT SECRET (1981), J’ENTENDS PLUS LA GUITARE (1992), and REGULAR LOVERS (2005).
CHICAGO PREMIERE!

2017, Guy Maddin, Evan Johnson, and Galen Johnson, USA, 63 min.

“A brilliant exercise in meta-narrative...Mainly, though, it's just very, very funny.” — Geoff Andrew, Sight and Sound

Maddin (MY WINNIEPOG) once again uses his special brand of voodoo alchemy to transform old movie tropes into something wildly and wittily original, this time focusing obsessively on the cinema's supreme monument to obsession, Hitchcock's VERTIGO. The premise is simple, the execution dizzyingly intricate: the story of VERTIGO is retold with clips from over a hundred San Francisco-set movies and TV shows that uncannily match (and, at times, imaginatively expand upon) moments from the original. The results are eerie, awesome, and hilarious. DCP digital. (MR)

April 27—May 3
Fri., 4/27 at 4:30 pm; Sat., 4/28 at 3:45 pm; Tue., 5/1 at 8 pm; Thu., 5/3 at 6 pm

TWO-FILM DISCOUNT!

Buy a ticket at our regular prices for either THE GREEN FOG or VERTIGO, and get a ticket for any show of the other film at this discount rate with proof of your original purchase: General Admission $7; Students $5; Members $4. (This discount price applies to the second film only. Discount available in person at the box office only.)
**MY FRIEND DAHMER**

2017, Marc Meyers, USA, 108 min.
With Ross Lynch, Anne Heche

This sleeper hit has captivated millennials with its chillingly relatable depiction of the gawky Ohio teenager who would soon grow up to be one of the most notorious serial killers. During his high school years, young Jeffrey deals with bullies, battling parents, and emerging homosexuality, while pursuing his hobby of dissolving small dead animals in acid ("I like bones"). DCP digital. (MR)

**April 20—26**
Fri., 4/20 at 6 pm; Sat., 4/21 at 7:45 pm; Sun., 4/22 at 3 pm; Mon., 4/23 at 8:15 pm; Wed., 4/25 at 6 pm (Open-captioned); Thu., 4/26 at 8:15 pm

**FACES PLACES**

(Visages Villages)

Leave it to 89-year-old Varda to make the zippiest, zestiest documentary of the year. She and photographer/co-director JR zigzag across France in his van/photo-booth, taking pictures of the people they meet and turning them into gargantuan murals. Their spontaneous encounters form an evocative mosaic of present-day, working-class France. In French with English subtitles. DCP digital. (MR)

The Sat., Apr. 14, screening is a Movie Club event (see p. 3).

**April 13—18**
Fri., 4/13 at 2 pm and 6:15 pm; Sat., 4/14 at 5:15 pm; Sun., 4/15 at 2:15 pm; Wed., 4/18 at 6:15 pm
From April 21 through May 3, the Gene Siskel Film Center collaborates with the Chicago Palestine Film Festival to present the seventeenth 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

**WAJIB**
2017, Annemarie Jacir, Palestine/France/Germany, 96 min.
With Mohammad Bakri, Saleh Bakri

**Opening night film!**
Saturday, April 21, 8:00 pm

In this poignant comedy, Jacir, Palestine’s foremost female filmmaker, scores a coup with the casting of the real-life father and son Mohammad Bakri and Saleh Bakri. Prodigal son Shadi, a hip, worldly, and wary architect living in Italy, returns home to Nazareth for his sister’s wedding and is drawn into an obligatory ritual—accompanying his old-school dad in a meandering journey around town to hand-deliver the invitations. Preceded by FIVE BOYS AND A WHEEL (19 min.). Both in Arabic with English subtitles. (BS)

**STITCHING PALESTINE**
2017, Carol Mansour, Lebanon/Jordan/Palestine, 78 min.

**Sunday, April 22, 5:15 pm**

The thobe, an intricately hand-embroidered traditional garment worn by Palestinian women, is the focus of this documentary which celebrates the role of women as the guardians of history, culture, and resistance. Twelve inspiring women, including activist Leila Khaled, human rights lawyer Mary Nazzal, historian Salma El-Yasir, and writer/actor Raeda Taha, weave stories of family struggle, exile, and persistence. Preceded by ONE DAY IN JULY (2 min.) and CROSSING (14 min.). All in Arabic with English subtitles. (BS)

**DISTURBING THE PEACE**
2016, Stephen Apkon and Andrew Young, Israel/Palestine/USA, 87 min.

**Wednesday, April 25, 8:15 pm**

Former enemies representing both sides of the Palestinian-Israeli divide recount the epiphanies that changed their lives in this documentary centered on members of Combatants for Peace (CFP). This is a chronicle of the experience of change in the making, with first-person testimony by people from all walks of life, including former Israeli soldiers and jailers, and one would-be martyr, who movingly tells of kissing her child goodnight and going out to wear the suicide vest. Preceded by MEMORY OF THE LAND (12 min.). (BS)

Chicago Palestine Film Festival continues on next page.
WRITING ON SNOW
2017, Rashid Masharawi, Palestine/Tunisia, 72 min.
With Ghassan Massoud, Ramzi Maqdisi

Thursday, April 26, 8:15 pm

Director Masharawi (LAILA’S BIRTHDAY) poses high-stakes questions with no easy answers in this intense drama set in a small ground-floor apartment, where a middle-aged couple is forced to give shelter to desperate strangers when violence erupts outside. The physical danger may lie beyond their door, but psychic danger simmers within, as differences of politics and belief splinter these fellow Palestinians into warring factions. Preceded by THE BITTER INK (27 min.). Both in Arabic with English subtitles. (BS)

GAZA SURF CLUB
2016, Philip Gnadt and Mickey Yamine, Germany, 87 min.

Friday, April 27, 8:00 pm

The striking contrasts of this documentary, set on the Mediterranean shores of war-ravaged Gaza City, poignantly point up the challenges faced by a dedicated group of mostly self-taught surfers. Club members struggle with a lack of basic equipment, even proper boards, but love of the sport and determination rather than self-pity characterize the film’s portraits. In Arabic, English, and Hawaiian with English subtitles. Preceded by AYNY (10 min.). In Arabic with English subtitles. (BS)

GHOST HUNTING
2017, Raed Andoni, Palestine/ France/ Switzerland, 94 min.
With Ramzi Maqdisi, Mohammed Khattab

Saturday, April 28, 8:15 pm

Looking to exorcise the demons from his own incarceration in Israel’s notorious Al Moskobiya detention center, director Andoni assembled a cast of other veterans of Al Moskobiya. He then led the men in a psychologically risky experiment to build a facsimile of their prison and reenact their ordeals, trading off the roles of prisoner and captor/torturer to searing effect. In Arabic and English with English subtitles. Preceded by THE PARROT (18 min.). In Arabic, Hebrew, and Yiddish with English subtitles. (BS)

OFF FRAME: REVOLUTION UNTIL VICTORY
(KHAREJ AL-ITAR AW THAWRA HATA EL NASSER)
2015, Mohanad Yaqubi, Palestine/ France/ Jordan, 80 min.

Sunday, April 29, 5:30 pm

Director Yaqubi assembles rare footage for a comprehensive look at the historical struggle for nationhood, beginning in 1948 and continuing into the present century. An unprecedented number of short film excerpts from the 1960s and 1970s, shot by the PLO’s Palestinian Film Unit, depart significantly from the international media-eye perspective, to represent an inside view on evolving strategies and philosophies of revolution and liberation. Preceded by ONE DAY IN JULY (2 min.) and 100 BALFOUR ROAD (11 min.). (BS)
1948: CREATION AND CATASTROPHE
2017, Andy Trimlett and Ahlam Muhtaseb, USA, 85 min.

Wednesday, May 2, 8:00 pm

A new perspective on the events of 1948, when nearly a million Palestinians were forced from their homes following the founding of Israel, is seen in this documentary marking the year’s 70th anniversary. The filmmakers set out to provide the most accurate, detailed account yet, interviewing veterans, refugees, and survivors. Additional perspective is provided by noted historians. In English, Arabic, and Hebrew with English subtitles. Preceded by BETWEEN THE GARDEN AND THE SEA (16 min.). In Arabic with English subtitles. (BS)

THE JUDGE
2017, Erika Cohn, Palestine/USA, 76 min.

Thursday, May 3, 7:45 pm

This portrait of the first and only female judge in Palestine’s court system of Shari’a law, governing domestic and family matters, is gripping for the charisma of its subject Kholoud Al-Faqih, who realizes her youthful ambition to be appointed a judge, only to meet with the ongoing resistance posed by history and tradition. For an American audience, THE JUDGE corrects a host of misconceptions concerning the nature of Shari’a law. Preceded by ROOF KNOCKING (12 min.). Both in Arabic with English subtitles. (BS)

The Other Side of Hope
(TOVAN TUOLLA PUOLEN)
2017, Aki Kaurismäki, Finland/Germany, 98 min.
With Sherwan Haji, Sakari Kuosmanen

"Kaurismäki delivers his timeliest and most heartfelt film, mixing humor, pathos, and anger."
—Ben Sachs, Chicago Reader

Kaurismäki is back and in top form with this tragicomic tale tracing the rocky progress of Khaled (Haji), a Syrian refugee confined to a rundown Helsinki immigration center. Meanwhile, in another part of town, Wikström (Kuosmanen), a taciturn shirt salesman, leaves his business and his alcoholic wife to buy a failing café. Their stories merge poignantly when Khaled finds resourceful friends in unlikely places and gets hired at the shabby eatery. In Finnish, English, and Arabic with English subtitles. 35mm. (BS)

April 13—19
Fri., 4/13 at 1:45 pm and 6 pm;
Sat., 4/14 at 3:15 pm;
Sun., 4/15 at 4:30 pm;
Mon., 4/16 at 6 pm;
Thu., 4/19 at 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 23rd edition of Asian American Showcase, April 6 through 18. Enjoy the freewheeling diversity of independent dramas, comedies, and documentaries, including selected screenings with filmmakers in person.

From April 6 through June 3, enjoy the art exhibit On/Off Grid, curated by Lydia Fu, in our Gallery/Café. The show features contemporary Asian American and Asian Diasporic artists who explore ideas, theories, concepts, and dreams of our present and future relationships with technology.

For their essential role in making the Asian American Showcase possible, the Gene Siskel Film Center thanks Foundation for Asian American Independent Media (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 Agency; and the John D. and Catherine T. MacArthur Foundation.

—Barbara Scharres

FISH BONES
2018, Joanne Mony Park, USA, 82 min.
With Joony Kim, Chris Griz

Friday, April 6, 8:00 pm

A Korean American brother and sister follow diverging paths to independence in this stylish first feature. Brother Christopher recedes into the background as the traditional good son, while sister Hana (fashion model Kim) leads a double life, pursuing a covert career as a model while working as a waitress in the family restaurant. Hana is also secretly exploring her growing attraction to women, and, when a new relationship threatens to turn serious, she is forced to choose between love and her conservative family. In English and Korean with English subtitles. (BS)

THE DRAGON PAINTER
1919, William Worthington, USA, 53 min.
With Sessue Hayakawa, Tsuru Aoki

Saturday April 7, 5:15 pm

The paintings of Tatsu (Hayakawa), a handsome village youth and wild-spirited artist, portray his imaginary princess, who has been transformed into a dragon. Seduced into becoming the apprentice of a great master by the sight of the man’s daughter dressed as his dream lover, Tatsu finds that love will demand a supreme sacrifice if the fantasy is to become flesh and blood. This silent-film story with the allure of folklore shows off the larger-than-life talent of Japanese American star Hayakawa. DigiBeta video. (BS)

THE CHINESE EXCLUSION ACT
2017, Ric Burns and Li-Shin Yu, USA, 130 min.

Sunday, April 8, 4:45 pm

This powerful and wide-ranging documentary explores the origin and the impact of the infamous Chinese Exclusion Act of 1882, the only piece of American legislation ever to target an ethnic and racial group by name and deny them entry to the U.S. and access to citizenship. Through an enlightening look at the cultural, social, economic, and political dimensions of the law, Emmy-winning filmmakers Burns and Yu create a film that strongly resonates with questions of immigration and citizenship today. DigiBeta video. (BS)
FIND ME
2018, Tom Huang, USA, 104 min.
With Tom Huang, Krista Bajos
Actor-director Tom Huang in person (tentative)

Wednesday, April 11, 8:00 pm

One man's transformation comes by way of a travel adventure in this tragi-comedy featuring spectacular vistas of the American West. Joe, an unhappily divorced corporate drone, is the target of affectionate needling by Amelia (Bajos), a sprightly co-worker who pokes fun at his stodginess and regales him with tales of her frequent travels. One day she disappears, leaving Joe only a handwritten itinerary and a cryptic note: “Find me.” Director Huang brings a touching world-weary pathos to the role of Joe, which serves him well in the film's unexpected finale. (BS)

STAND UP MAN
2017, Aram Collier, Canada, 85 min.
With Daniel Jun, Nathalie Younglai
Director Aram Collier in person!

Friday, April 13, 8:00 pm

The dreams of one aspiring standup comic take a beating in this comedy that satirizes a few stereotypes (Korean, Canadian, Millennial). Surprised with the deed to his parents' small family restaurant on his wedding day, Moses Kim (Jun) sees his dream future taking wing as he settles down to a workday life of drudgery and, soon, fatherhood. Director Collier leads Moses through a set of trials that test his sense of self as well as his sense of humor, before the standup man discovers that there's more than one way to become a showbiz sensation. DigiBeta video. (BS)

PROOF OF LOYALTY:
KAZUO YAMANE AND THE NISEI SOLDIERS OF HAWAII
2017, Lucy Ostrander and Don Sellers, USA, 55 min.

Saturday, April 14, 8:00 pm

While citizens of Japanese heritage on the U.S. mainland were being incarcerated in detention camps, relatively few among Hawaii’s 40% Japanese population were detained, and many volunteered for military service. Drafted before Pearl Harbor, Kazuo Yamane was singled out for intelligence work and made substantial contributions to the war effort at the Pentagon and in Europe under Eisenhower. Preceded by THE ORANGE STORY (18 min.). (BS)

MINDING THE GAP
2018, Bing Liu, USA, 100 min.
Closing night film! Director Bing Liu in person!

Wednesday, April 18, 8:15 pm

Three boys, Zack, Keire, and Bing, come of age on the wrong side of the tracks in Rockford, Illinois, sharing experiences and secrets, but also seeking to forget the bad things that happen at home behind closed doors. Over a period of years, self-taught filmmaker Bing’s deft and fluid camera chronicles their lives with remarkable intimacy, as the boys become young adults before our eyes. Zack becomes a father, Keire loses his, and Bing begins to come to terms with the past. Special advance screening courtesy of Kartemquin Films. (BS)
From Jan. 27 through May 8, we offer Apocalypse Then: The Vietnam War on Film, a series of fourteen programs with weekly Tuesday lectures by Nora Annesley Taylor, Alsdorf Professor of South and Southeast Asian Art 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 Apocalypse Then programs is $5 for Film Center members; usual prices for non-members.

—Martin Rubin

After the Vietnam War ended in 1975, Hollywood began to explore the trauma and legacy of the war on the American psyche. With the 50th anniversary of the Tet Offensive occurring in January 2018, and the recent broadcast of Ken Burns and Lynn Novick’s PBS documentary, these films, along with those made by Vietnamese and Cambodian filmmakers, deserve to be revisited. The series will take a close look at how the war and its legacy was imagined and represented in film, from the perspective of both Southeast Asian and international filmmakers.

—Nora Annesley Taylor

FAR FROM VIETNAM
1967, Chris Marker et al., France, 120 min.

Tuesday, April 3, 6:00 pm

This landmark agit-doc, conceived and edited by Chris Marker, enlists the contributions of six leading directors—Jean-Luc Godard, Joris Ivens, William Klein, Claude Lelouch, Alain Resnais, and Agnès Varda—diverse in their approaches but united in their opposition to U.S. military involvement in Vietnam. In French, Vietnamese, and English with English subtitles. DCP digital restoration. (MR)

FORGETTING VIETNAM
2016, Trinh T. Minh-ha, South Korea/Vietnam/USA, 90 min.

Friday, April 6, 4:00 pm
Tuesday, April 10, 6:00 pm

Trinh, who grew up in South Vietnam during the war, conceived this multilayered experimental documentary as a reflection on the 40th anniversary of the end of the war. Using as its central image the interplay between land and water in Vietnam’s history, it explores marginalized areas of Vietnamese society, including bus and taxi drivers, street vendors, women at prayer, and new voices in poetry. In Vietnamese with English subtitles. DCP digital. (MR)

DON’T THINK I’VE FORGOTTEN: CAMBODIA’S LOST ROCK & ROLL
2014, John Pirozzi, USA/Cambodia/France, 105 min.

Saturday, April 14, 5:30 pm
Tuesday, April 17, 6:00 pm

The value of this lively and moving documentary is to reduce (but by no means trivialize) the nearly incomprehensible tragedy of Cambodia to more accessible dimensions. Its subject is the country’s vibrant pop music scene, which flourished under the arts-friendly regime of Prince Sihanouk, even as the shadow of war grew in neighboring Vietnam. In Khmer, English, and French with English subtitles. DCP digital. (MR)
GOLDEN SLUMBERS  
(LE SOMMEIL D’OR)  
2011, Davy Chou, France/Cambodia, 96 min.  

Friday, April 20, 4:00 pm  
Tuesday, April 24, 6:00 pm  

Seeking to conjure up the glory of Sihanouk-era Cambodian cinema, which was almost completely obliterated by the Khmer Rouge, filmmaker Chou focuses, movingly and entertainingly, on the act of memory itself. A handful of surviving filmmakers, actors, and cinephiles describe and reenact the now-vanished films, while the camera roams the sites of once-grand movie palaces. In Khmer and French with English subtitles. HDCAM video. (MR)  

DAUGHTER FROM DANANG  
2002, Gail Dolgin and Vicente Franco, USA, 83 min.  

Friday, April 27, 4:30 pm  
Tuesday, May 1, 6:00 pm  

This haunting, double-edged documentary tells of a Vietnamese adoptee's successful quest for the birth mother who relinquished her in 1975, at age seven, to the U.S. government’s infamous “Operation Babylift.” Heidi (aka Hiep), raised in Tennessee, is virtually smothered by the maternal love she dreamed of for so long, but she is unprepared for her newfound family’s readiness to foreclose on the debt of filial obligation they bluntly claim she owes. In English and Vietnamese with English subtitles. 35mm. (BS)  

Upcoming in Apocalypse Then  
(Saturday dates are subject to change.  
Please check the relevant month’s Gazette and website.):  
May 5 and 8: CAMBODIAN SON (2014, Masahiro Sugano, USA/Cambodia, 90 min.)
Conversations at the Edge is a dynamic weekly series of screenings, artist talks, and performances by some of the most compelling media artists of yesterday and today.

CATE is organized by the Department of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago in collaboration with the Video Data Bank and the Gene Siskel Film Center.

Visit CATE’s blog!  
http://blogs.saic.edu/cate/

Hayoun Kwon in person!  
**Hayoun Kwon: Films and Virtual Realities**  
2011-17, Hayoun Kwon, South Korea/France/USA, 75 min.  

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

Through a unique interplay of documentary techniques and animation technologies, the films and virtual reality projects of Paris-based South Korean artist Hayoun Kwon present new realms for history and memory. The artist presents a selection of films, two recent virtual reality projects, and discusses the ideas and technologies that sustain her practice. Included in the program: LACK OF EVIDENCE (2011), 489 YEARS (2015), THE BIRD LADY (2017). Multiple formats. (Ariel Clark-Semyck)

**Astria Suparak and Brett Kashmere in person!  
The Nation’s Finest**  
1971–2013, Various directors, USA/Lebanon/United Kingdom/Hong Kong, 71 min.  

**An Evening with Joan Jonas, April 19**

**Thursday, April 12, 6:00 pm**

Over the past decade, sports have assumed a larger, more multidimensional place in our culture. Featuring works by Haig Aivazian, I AM A BOYS CHOIR, Tara Mateik, Nam June Paik, Keith Piper, Lillian Schwartz, and the Internet, this program deconstructs the athlete’s body—how it is used for national, political, and social agendas, and how it is viewed and re-crafted by artists. Curated by Astria Suparak and Brett Kashmere, who will introduce the program. Multiple formats. (Astria Suparak and Brett Kashmere)

**Joan Jonas in person!  
An Evening with Joan Jonas**  
1968–2017, Joan Jonas, Various nations, ca. 90 min.  

**Thursday, April 19, 6:00 pm**

Joan Jonas has a groundbreaking body of work that spans video, performance, dance, installation, and drawing. Her electrifying videos and multimedia works have combined folk tales, dreams, and autobiography, and frequently feature collaborators, including Tilda Swinton, jazz pianist Jason Moran, and Sami yoik singer Ande Somby. Jonas presents a selection of films and videos from across her career. Multiple formats. (Amy Beste)

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**NT LIVE**

**Cat on a Hot Tin Roof**

With Sienna Miller, Jack O’Connell, Colm Meaney  

**Saturday, April 28, 1:30 pm**

Following his 2014 smash hit production of *A Streetcar Named Desire*, Andrews revives Tennessee Williams’ 1955 masterpiece. On a steamy night in Mississippi, a family gathers to celebrate the birthday of Big Daddy (Meaney), while scion Brick (O’Connell) and his frustrated wife Maggie (Miller) dance round the secrets and sexual tensions that threaten to destroy their marriage. (Description courtesy of NT Live)

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**CHICAGO PREMIERE!**

**RAMEN HEADS**

2017, Koki Shigeno, Japan, 93 min.

Sushi is fancy; ramen is hearty. A meal at a top sushi establishment will set you back hundreds of dollars; a bowl of the world’s best ramen goes for $8. To get that fabled bowl, you need to go to Ramen Tomita, the domain of cheerful, intense chef/owner Osamu Tomita, in Masuto, Japan. His award-winning elixir includes a blend of four different broths and extra-long noodles refined for “maximum slurpability.” This engaging documentary is an ode to artistic devotion and ephemeral pleasures. In Japanese with English subtitles. DCP digital. (MR)

**April 20—25**

Fri., 4/20 at 4 pm; Sat., 4/21 at 3 pm; Wed., 4/25 at 8:15 pm

“Food porn at its finest, you will want to devour the screen.”
—Charles Trapunski, BriefTake