

# GENE SISKEL FILM CENTER

Vol. 50 Issue 2

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Our *Chicago European Union Film Festival* returns for its 25th year

The *Asian American Showcase* returns with filmmaker appearances and Chicago premieres



School of the Art Institute  
of Chicago

LOST ILLUSIONS, dir. Xavier Giannoli, pg 1

# FROM OUR CURATOR

Chicago European Union Film Festival



Do you remember when you were first introduced to the Gene Siskel Film Center at the School of the Art Institute of Chicago? Perhaps you've been part of our audience for decades, with a favorite seat and showtime, or maybe you're reading this on your first visit as you wait for the lights to dim and the screen to illuminate.

As we've been exploring our history while celebrating our 50th year, we've reflected on how many patrons have been introduced to the Film Center through our film festival partners and collaborators. Each distinct festival – from the *Festival of Films from Iran*, to *Black Harvest*, the *Asian American Showcase* (pg 12-13) to the *Chicago Palestine Film Festival* and the *Chicago International Film Festival* – connects us as a community of movie lovers.

This spring, we're delighted to welcome back one of our most-beloved annual events, the *Chicago European Union Film Festival*. CEUFF returns for its 25th year as a curated, two-week festival of intriguing, challenging, and exceptional films. CEUFF kicks off with our Opening Night, Chicago-premiere presentation of Xavier Giannoli's star-studded *LOST ILLUSIONS* from EU-president nation France, in partnership with the Consulat Général de France.

With 19 films representing 20 EU member nations, 11 feature film debuts, and 12 films directed or co-directed by women, CEUFF 2022 includes the Chicago premieres of the Oscar-shortlisted *PLAYGROUND* (Belgium) and Closing Night film *THE GOOD BOSS* (Spain); the fresh-from-Sundance shocker *HATCHING* (Finland); the visually spectacular *BERG* (Netherlands) and *AS IN HEAVEN* (Denmark); and the thoughtful and provocative documentaries *THE JUMP* (Lithuania) and *BLOOM UP: A SWINGER COUPLE STORY* (Italy).

We thank the consulates, the consuls general, and the cultural institutes of the European Union in Chicago and their embassies in Washington, D.C. for their support, partnership, and collaboration for this year's lineup. Whether this is your first CEUFF or your 25th: welcome – a world of cinema awaits.

Rebecca Fons  
Gene Siskel Film Center Director of Programming

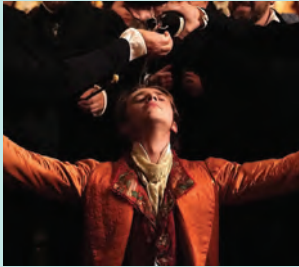
*Chicago Palestine Film Festival*

*Chicago EU Film Festival*

*Black Harvest Film Festival*

*Asian American Showcase*





**FRIDAY, MARCH 4, 7:00PM**  
**OPENING NIGHT: LOST ILLUSIONS**

2021, dir. Xavier Giannoli, France, Belgium, 149 min.  
In French with English subtitles / Format: Digital

In Giannoli's sumptuous and witty adaptation of the Honoré de Balzac novel, Lucien is a young, unknown poet in 19th-century France who leaves the family printing house to try his luck in Paris. Left to fend for himself, Lucien quickly discovers the cynical and cutthroat world of art and commerce, where everything — success, power, reputation and fame — can be bought or sold. *Chicago premiere.*



**THURSDAY, MARCH 17 - 8:00PM**  
**CLOSING NIGHT: THE GOOD BOSS**

2021, dir. Fernando León de Aranoa, Spain, 120 min.  
In Spanish with English subtitles / Format: Digital

Blanco, the charismatic owner of a family-run factory, is under pressure as he covets a local award for business excellence. But the veneer of the perfect company cracks as Blanco has to deal with a vengeful fired worker, a depressed supervisor, and an infatuated, ambitious intern. To win the competition, the manipulative “good boss” shamelessly meddles in his employees’ private lives and crosses every line imaginable, unknowingly starting an explosive chain reaction with wild consequences. *Chicago premiere.*

**PROGRAMMING SPONSORS**

Sponsored in part by the European Union Center University of Illinois, Urbana-Champaign through support from the US Department of Education’s Title VI NRC Program

**MEDIA SPONSORS**



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Irish American Heritage Center

Italian Cultural Institute of Chicago

Polish American Association

Rotary Club of Chicago

Swedish American Museum



**SATURDAY, MARCH 5, 6:00PM**  
**PLAYGROUND (UN MONDE)**

2021, dir. Laura Wandel, Belgium, 72 min. In French with English subtitles / Format: Digital

The everyday reality of grade school is seen as an obstacle course of degradation and abuse, as 7-year-old Nora and her big brother Abel struggle to fit in and find their place on the schoolyard. Transposing the gritty realism of such filmmakers as Jacques Audiard and the Dardennes Brothers to the inner world of kids, **PLAYGROUND** is a visceral portrait of the cruelty of children, and the failure of adults to protect them. *Chicago premiere.*



**SATURDAY, MARCH 5, 8:15PM**  
**HATCHING**

2022, dir. Hanna Bergholm, Finland, Sweden, 86 min. In Finnish with English subtitles / Format: Digital

12-year-old Tinja is desperate to please her mother, a woman obsessed with presenting the image of a perfect family. One night, Tinja finds a strange egg. What hatches is beyond belief. *Chicago premiere.*



**SUNDAY, MARCH 6, 1:00PM**  
**WOMEN DO CRY**

2021, dirs. Vesela Kazakova, Mina Mileva, Bulgaria, France, 107 min. In Bulgarian with English subtitles / Format: Digital

After a life-altering medical diagnosis, Sonja (Maria Bakalova, breakout star of **BORAT 2**) is surrounded by the women in her family, who are linked by the common enemies of misogyny and inequality. Based on a true story, this defiant and surprisingly funny drama explores the bonds of family and the resilience of hope. *Chicago premiere.*



**SUNDAY, MARCH 6, 5:15PM**  
**WOOD AND WATER**

2021, dir. Jonas Bak, Germany, France, Hong Kong, 79 min. In English, German and Cantonese with English subtitles / Format: Digital

In Bak's contemplative and meditative debut, recent retiree Anke looks forward to reuniting with her children over the summer holidays. When her son Max is unable to join because of protests that are bringing Hong Kong, where he lives, to a standstill, she decides to visit him there instead, ushering in a new chapter of her life. *Chicago premiere.*

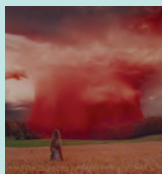


**MONDAY, MARCH 7, 8:15PM**  
**POPPY FIELD (CÂMP DE MACI)**

2020, dir. Eugen Jebeleanu, Romania, 82 min. In English, Romanian and French with English subtitles / Format: Digital

Christi, a member of the Bucharest police force, must cut short a reunion with his long-distance boyfriend when he is called in to quell a protest at a local movie theater, where a far-right group has interrupted the screening of a queer film. As tensions mount, a violent outburst forces Christi to confront the contradictions between his personal and professional life.





**WEDNESDAY, MARCH 9, 6:00PM**  
**AS IN HEAVEN (DU SOM ER I HIMLEN)**

2021, dir. Tea Lindeburg, Denmark, 85 min. In Danish with English subtitles / Format: Digital

In Lindeburg's ethereal and haunting debut, 14-year-old-Lise is a farmer's daughter, the eldest of her siblings and the first in her family to go to school. When her mother goes into complicated labor, Lise's dreams are threatened by superstition, ignorance, and fear. *Chicago premiere.*



**THURSDAY, MARCH 10, 8:00PM**  
**THE TSUGUA DIARIES (DIÁRIOS DE OTSOGA)**

2021, dirs. Maureen Fazendeiro & Miguel Gomes, Portugal, 102 min. In Portuguese and Romanian with English subtitles / Format: Digital

Three close friends – Crista, Carloto, and João – along with the entire film crew, become the protagonists of a cinematic experiment shot during lockdown. Delve into the colorful world of one of the most playful films of the pandemic for which personal restrictions provided a source of inspiration and pure joy in the creative process.



**FRIDAY, MARCH 11, 6:00PM**  
**SERVANTS (SLUZOBNÍCI)**

2021, dir. Ivan Ostrochovský, Slovakia, Romania, Czech Republic, Ireland, 81 min. In Slovak with English subtitles Format: Digital

In Czechoslovakia, 1980, the Communist regime demanded allegiance from all its subjects, including the clergy. With a seminary on the brink of dissolution, and its head priest a target for blackmail, Michal and Juraj, two novitiates, must choose between collaborating with the government as informants, or becoming targets of the secret police. *Chicago premiere.*



**FRIDAY, MARCH 11, 8:15PM**  
**THE PIT**

2020, dir. Dace Pūce, Latvia, Finland, 107 min. In Latvian with English subtitles / Format: Digital

In this drama based on the stories of Latvian writer Jana Egle, Markuss must adapt to a new life living with his grandmother in the countryside. After the neighbor's daughter Emilija insults his deceased father, Markuss decides to teach her a cruel lesson. *Chicago premiere.*



**SATURDAY, MARCH 12, 1:00PM**  
**THE STORY OF MY WIFE (A FELESÉGEM TÖRTÉNETE)**

2021, dir. Ildikó Enyedi, Hungary, Germany, France, Italy, 169 min. In English, French, Dutch, German and Italian with English subtitles / Format: Digital

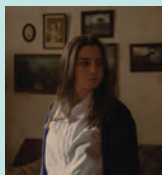
Acclaimed director Ildikó Enyedi (MY 20TH CENTURY, ON BODY AND SOUL) returns with this lush romance adapted from Milán Füst's novel. Jakob Störr (Gijs Naber), a seasoned sea captain, makes a bet in a café to marry the first woman who enters the place, and in walks Lizzy (Léa Seydoux). *Chicago premiere.*



**SATURDAY, MARCH 12, 6:30PM**  
**THE JUMP**

2020, dir. Giedrė Žickytė, Lithuania, Latvia, France, Germany, US, 84 min. In English and Lithuanian with English subtitles / Format: Digital

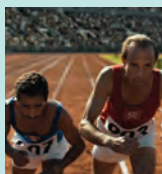
In 1970, just off the coast of Martha's Vineyard, Lithuanian sailor and would-be defector Simas Kudirka jumped off his Soviet vessel aboard a US coast guard cutter, asking for asylum. His leap for freedom set off a chaotic series of events, leading to one of the biggest political muddles during the Cold War. *Chicago premiere. Director Giedrė Žickytė scheduled to attend.*



**SUNDAY, MARCH 12, 9:00PM**  
**YOU ARE NOT MY MOTHER** PRESENTED AS PART OF FRINGE BENEFITS PG 5

2021, dir. Kate Dolan, Ireland, 93 min. In English / Format: Digital

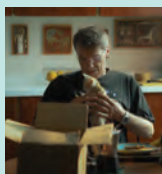
Char's mother Angela has disappeared. When she returns home without explanation, and her behavior becomes increasingly frightening, it becomes clear that something is amiss. When Halloween arrives, a night steeped in myth and legend, Char realizes that she is the only one who can save her mother from a sinister, malevolent force. *Chicago premiere.*



**SUNDAY, MARCH 13, 1:00PM**  
**ZÁTOPEK**

2021, dir. David Ondříček, Czech Republic, Germany, Finland, 131 min. In English and Czech with English subtitles Format: Digital

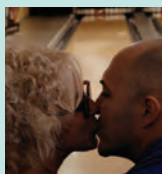
In this captivating biopic, winner of the Audience Award at the Karlovy Vary International Film Festival, Olympiad Emil Zátopek - the "Czech Locomotive" - is visited by a fellow runner seeking guidance. As Zátopek imparts his wisdom, we are transferred to the past, to the evolutions of his illustrious career, his relationship with wife Dana - a javelin thrower - and the pressures he experienced both on and off the track. *Chicago premiere.*



**SUNDAY, MARCH 13, 4:00PM**  
**MOON, 66 QUESTIONS (SELÍNI, 66 EROTÍSEIS)**

2020, dir. Jacqueline Lentzou, Greece, France, 108 min. In English and Romanian and French with English subtitles / Format: Digital

Artemis tentatively returns to care for her ailing, estranged father, Paris. As she intimately cares for the stoic, near-wordless Paris, she discovers a well-kept secret from his past. Artemis begins to not only better understand a complicated man, but the underlying love coursing through their complicated relationship. *Chicago premiere.*



**SUNDAY, MARCH 13, 6:45PM**  
**BLOOM UP: A SWINGER COUPLE STORY**

2021, dir. Mauro Russo Rouge, Italy, 88 min. In Italian with English subtitles / Format: Digital

Hermes and Betta are a middle-aged Italian couple who run the neighborhood pet store by day, and engage in sexual encounters with multiple partners by night. As swingers, this loving and deeply entwined couple allows one another to freely explore their desires with trust and respect. But even the deepest relationships and strongest connections are at times tested. *Content consideration: contains explicit, unsimulated sexual content. Chicago premiere.*



**TUESDAY, MARCH 15, 7:30PM**  
**BERG**

2021, dir. Joke Olthaar, Netherlands, Slovenia, 79 min. In Czech, Croatian and Hungarian with English subtitles / Format: Digital

In this breathtaking, black-and-white cinematic meditation, three hikers climb a mountain. Traversing snowy valleys and majestic peaks, the trio are merely dots on the powerful landscape, as the mountain groans and sighs under their feet. *Chicago premiere.*



**WEDNESDAY, MARCH 16, 7:30PM**  
**MURINA**

2021, dir. Antoneta Alamat Kusijanović, Croatia, Brazil, USA, Slovenia, 92 min. In English, Croatian and Spanish with English subtitles / Format: Digital

Against the tranquil background of blue skies and the Adriatic Sea, tensions rise between the defiant teenager Julija and her oppressive father Ante. When an old family friend visits, he provides a taste of liberation over a weekend laid bare to desire and violence. *Chicago premiere.*



## FRINGE BENEFITS



Visit [siskelfilmcenter.org/fringe-benefits](http://siskelfilmcenter.org/fringe-benefits) for tickets.

STUDENT TIX  
JUST \$5!

**SATURDAY, MARCH 12, 9:00PM**

### **YOU ARE NOT MY MOTHER** PRESENTED AS PART OF CEUFF PG 4

**FRIDAY, APRIL 15 AND SATURDAY, APRIL 16, 9:00PM**  
**SHORTBUS**

2006, dir. John Cameron Mitchell USA, 101 min. In English / Format: 4K Digital restoration

*SHORTBUS* explores the lives of several emotionally challenged characters as they navigate the comic and tragic intersections between love and sex in and around a modern-day underground salon. A sex therapist who has never had an orgasm, a dominatrix who is unable to connect, a gay couple who are deciding whether to open up their relationship, and the people who weave in and out of their lives, all converge on a weekly gathering called *Shortbus*: a mad nexus of art, music, politics, and polysexual carnality. *Content consideration: contains explicit, unsimulated sexual content.*



## KID FLIX



Visit [siskelfilmcenter.org/kidflix](http://siskelfilmcenter.org/kidflix) for full program schedule.

TICKETS \$5  
ALL 11 AM

**SATURDAY, MARCH 19 & SUNDAY, MARCH 20**  
**WILLY WONKA AND THE CHOCOLATE FACTORY**

1971, dir. Mel Stuart, USA, 100 min.  
In English / Format: 35mm

The mysterious Willy Wonka gives five children, including poor Charlie Bucket, the chance to tour his strange and fantastic candy factory. *Recommended for ages 8+*

**SATURDAY, APRIL 9 & SUNDAY, APRIL 10**  
**SONG OF THE SEA**

2014, dir. Tomm Moore, Ireland, Luxembourg, Belgium, France, Denmark, 93 min. In English / Format: Digital

The last seal-child, Saoirse, and her brother Ben, go on an epic journey to save the world of magic and discover the secrets of their past. *Recommended for ages 7+*



## National Theatre Live

**SUNDAY, MARCH 27, 2:00PM**  
**FOLLIES**

2017, dir. Dominic Cooke, UK, 155 min. In English / Format: Digital

New York, 1971. There's a party on the stage of the Weismann Theatre. Tomorrow the iconic building will be demolished. Thirty years after their final performance, the Follies girls gather to have a few drinks, sing a few songs, and lie about themselves.

**SUNDAY, APRIL 17, 2:00PM**  
**THE BOOK OF DUST**

2022, dir. Nicholas Hytner, UK, 180 min. In English / Format: Digital

Two young people and their demons, with everything at stake, find themselves at the center of a terrifying manhunt. In their care is a tiny child called Lyra Belacqua, and in that child lies the fate of the future. And as the waters rise around them, powerful adversaries conspire for mastery of Dust: salvation to some, the source of infinite corruption to others.



\$16  
GENERAL  
\$8  
MEMBERS

Visit [siskelfilmcenter.org/ntl](http://siskelfilmcenter.org/ntl) for tickets.

# ★Celebrating 50 years of Excellence★

## From the Film Center's earliest days,

mounting dedicated festivals within our ever-evolving slate of international programming emerged as an exciting way to invite audiences to a fresh awareness that film culture in all its varied glory, past, present and future, is our culture and our legacy, here and now. Presented within the festival format, these immersive encounters with special guests and with films new, rediscovered, or reexamined, took off.

Barely months into the first year of public programming, the Film Center embarked on

many months of collaborative planning for its first major festival, *Films by Women/Chicago* ('74), with Chicago Tribune sponsorship. A runaway success, this festival paved the way for a string of subsequent Tribune-sponsored festivals, including: *Revolutionary Films* ('76); *Movies About Movies* ('77); *The Actress on Film* ('79); and *The Front Page Film Festival* ('80). Film Center founder Camille Cook's love for animation led to *Trickfilm* ('75) and *Trickfilm* ('80), two in-depth festivals of international animation featuring a host of guests. All included festival publications with interpretive essays, artist bios and more, a

template that would be followed for all of our future festivals.

By the late-80s, with the millennium roughly a decade away, Film Center strategies regarding festivals began to move in the direction of long-term commitments rather than one-off events. Establishing enduring relationships with Chicago's diverse communities and audiences was our goal, as well as strengthening cultural bonds and commitments well beyond the traditional art-house milieu.

The annual festivals that would become signature events each began with a single series in a toe-in-the-water kind of way.



## Our five annual film festivals over the years.



est. 1989



est. 1995





# GENE SISKEL ★★★★★ FILM CENTER 50

These include: the *Hong Kong Film Festival* (first presented in 1989); the *Festival of Films from Iran* (1991); the *Black Harvest Film Festival* (1994); and the *European Union Film Festival* (1998). Community involvement led to the collaborative creation of *Asian American Showcase* in 1995, and to the *Chicago Palestine Film Festival* making the move to the Film Center as its ongoing home.

The success that attended each festival launch dictated the path to the future. Hong Kong guests, including smoldering leading man Chow Yun-fat, action stars Jackie Chan and Michelle

Yeoh, and comedian Michael Hui, yielded wildly enthusiastic audiences, solid relationships in Chicago's Chinese-American business and cultural communities, and international notice. The Film Center aimed to put Hong Kong cinema on the radar of the average filmgoer, and when its stars and directors moved into the Hollywood mainstream, our job was done.

*Black Harvest* has nurtured emerging film careers, showcased masters, and honored histories and issues, creating a "Black Harvest alumni" of artists who return to us again and again with new work. *The Festival of*

*Films from Iran* has served an overlooked cultural community and brought awareness to one of the world's great contemporary cinemas. The *European Union Film Festival* opened the door to expanded alliances with multinational diplomatic entities, and has made Film Center a household name in an expanded number of Chicago's ethnic communities and institutions.

## Barbara Scharres

Director of Programming, Gene Siskel Film Center (1988-2020)



est. 1996



est. 1998



est. 2011



# 50/50 <sup>\*\*\*\*\*</sup>FILM SERIES

Visit [siskelfilmcenter.org/5050](http://siskelfilmcenter.org/5050) for passes, tickets, and more information.

GIVE OR  
GET A 50/50  
PASS!

The Film Center celebrates our 50th anniversary with 50/50, a year-long series presenting a film from each year we've been open, Monday nights at 6:00 p.m. From films that hold significance to the Film Center's history, to films that were cultural touch points in a particular year, from art house favorites to locally connected stories, 50/50 invites audiences to steep themselves in a history of cinema.



## MONDAY, MARCH 7 TIME BANDITS

1981, dir. Terry Gilliam, UK, 116 min.  
In English / Format: Digital

In this fantastic voyage through time and space, a boy escapes his gadget-obsessed parents to join a band of time-traveling dwarfs in this giddy fairy tale, revisionist history lesson, and satire of technology gone awry.



## MONDAY, MARCH 14 LOSING GROUND

1982, dir. Kathleen Collins, USA, 86 min.  
In English / Format: Digital

Over one summer, philosophy professor Sara embarks on an intellectual quest to understand ecstasy, while her artist husband Victor sets out on a more earthy exploration of joy in Collins' personal, humorous and criminally underseen film.



## MONDAY, MARCH 21 EL NORTE

1983, dir. Gregory Nava, Mexico, USA, UK, 141 min.  
In English, Spanish and Maya with English subtitles / Format: Digital

After their village is destroyed and their family killed, teenage siblings Rosa and Enrique escape Guatemala to start a new life in El Norte – the USA.



## MONDAY, MARCH 28 ONCE UPON A TIME IN AMERICA

1984, dir. Sergio Leone, Italy, USA, 229 min.  
In English / Format: Digital

In the late 60s, decades after he was a career criminal, elderly David Aaronson (Robert De Niro) returns to New York City to reflect on his life, from his childhood in the harsh slums, to his tumultuous years of bootlegging, and finally his brutal reign as a mafia boss.

35MM



**MONDAY, APRIL 4**  
**VAGABOND (SANS TOIT NI LOI)**

1985, dir. Agnès Varda, France, 105 min.

*In English, French and Arabic with English subtitles / Format: 35mm*

Venice Film Festival Gold Lion winner VAGABOND begins with Mona dead in a ditch. Through flashbacks, Varda pieces together Mona's journey – from dissatisfied secretary to wandering drifter – and the fellow vagabonds she meets along the way. Film critic Gene Siskel lauded this elegiac portrait as “a masterpiece”.

35MM



**MONDAY, APRIL 11**  
**FERRIS BUELLER'S DAY OFF**

1986, dir. John Hughes, USA, 103 min.

*In English / Format: 35mm*

“Life moves pretty fast. If you don't stop and look around once in a while, you could miss it.” Iconic 80s scamp Ferris Bueller (Matthew Broderick) ditches school, borrows a very slick car, and heads to Chicago with his girlfriend Sloane and best friend Cameron for one last adventure before the end of high school. Danke schoen, darling, danke schoen.

35MM



**MONDAY, APRIL 18**  
**WINGS OF DESIRE (DER HIMMEL ÜBER BERLIN)**

1987, dir. Wim Wenders, West Germany, France, 128 min.

*In English, German, French, Turkish, Hebrew, Spanish and Japanese with English subtitles / Format: 35mm*

In this stunning love letter to love itself, the angel Damiel can hear the thoughts of the people around him. When he falls in love with a beautiful trapeze artist, he decides to give up his immortality to be with her on earth. 4K restoration with 5.1 sound mix provided by the Wim Wenders Foundation and supervised by Wim and Donata Wenders.



**MONDAY, APRIL 25**  
**AKIRA**

1988, dir. Katsuhiro Ôtomo, Japan, 126 min.

*In Japanese with English subtitles / Format: Digital*

In Neo-Tokyo, a biker with a twisted mind embarks on a path of war, seeking revenge against a society that once called him weak.

# NEW RELEASES



Looking for virtual programming?  
**Visit [siskelfilmcenter.org/filmcenterfromyoursofa](https://www.siskelfilmcenter.org/filmcenterfromyoursofa)**  
for our available virtual titles and programs!



## NOW PLAYING! OSCAR-NOMINATED DOCUMENTARY SHORT FILMS

2020-2021 USA, Afghanistan, Germany, 157 min. In English and Pashto and Dar with English subtitles / Format: Digital

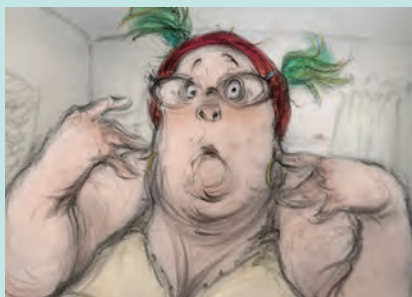
Includes AUDIBLE (USA, dir. Matthew Ogens), LEAD ME HOME (USA, dirs. Pedro Kos & Jon Sherk), THE QUEEN OF BASKETBALL (USA, dir. Ben Proudfoot), THREE SONGS FOR BENAZIR (Afghanistan, dirs. Elizabeth Mirzaei & Gulistan Mirzaei) and WHEN WE WERE BULLIES (Germany, USA, dir. Jay Rosenblatt).



## OPENS FRIDAY, MARCH 4 OSCAR-NOMINATED LIVE ACTION SHORT FILMS

2020-2021 Poland, UK, Netherlands, Denmark, USA, Switzerland, Kyrgyzstan, 117 min. In English and Polish, Urdu, Arabic, Danish, Kyrgyz, German and French with English subtitles / Format: Digital

Includes THE DRESS (Poland, dir. Tadeusz Lysiak), THE LONG GOODBYE (UK, Netherlands, dir. Aneil Karia), ON MY MIND (Denmark, dir. Martin Strange-Hansen), PLEASE HOLD (USA, dir. KD Davila) and ALA KACHUU - TAKE AND RUN (Switzerland, Kyrgyzstan, dir. Maria Brendle). *Content consideration: this program contains scenes and themes of racism, violence, and sexual assault.*



## OPENS FRIDAY, MARCH 4 OSCAR-NOMINATED ANIMATED SHORT FILMS

2020-2021 UK, Chile, Russia, Spain, USA, 90 min. In English and Romanian with English subtitles / Format: Digital

Includes, as of Gazette printing... AFFAIRS OF THE ART (UK, dir. Joanna Quinn), BESTIA (Chile, dir. Hugo Covarrubias), BOXBALLET (Russia, dir. Anton Dyakov), ROBIN ROBIN (UK, dirs. Daniel Ojari & Michael Please) and THE WINDSHIELD WIPER (Spain, USA, dir. Alberto Mielgo). *Content consideration: this program is not suitable for children and contains scenes with disturbing imagery and themes of violence.*





FILM CENTER EXCLUSIVE

**OPENS FRIDAY, MARCH 4**  
**HUDA'S SALON**

2021, dir. Hany Abu-Assad, Egypt, Netherlands, Occupied Palestinian Territory, 91 min. In Arabic with English subtitles / Format: Digital

In the West Bank Occupied Territory of Palestine, Reem is a young mother, tense and frightened in her marriage to a jealous man. On a routine visit to the local salon run by the weary Huda, her life is capsized after Huda drugs her, photographs her in a compromised position, and blackmails her to have her work for the Israeli Secret Service.



FILM CENTER EXCLUSIVE

**OPENS FRIDAY, MARCH 18**  
**THE TORCH**

2019, dir. Jim Farrell, USA, 107 min. In English / Format: Digital

At 83, Chicago legend Buddy Guy remains the standard bearer for the blues, an icon determined to see the art form live on long after he's gone. This stirring documentary, amplified by electrifying musical performances, charts the guidance Guy himself received from the likes of Muddy Waters and Howlin' Wolf, while observing the Grammy® winner passing his wisdom to the next generation.



FILM CENTER EXCLUSIVE

**OPENS FRIDAY, MARCH 25**  
**ROCK BOTTOM RISER**

2021, dir. Fern Silva, USA, 70 min. In English / Format: 35mm

From the earliest voyagers who navigated by starlight, to present-day astronomers scanning the cosmos for habitable planets, explorers have long made Hawaii the hub for their searching. Today – as lava continues to flow on the island – another crisis mounts as scientists plan to build the world's largest telescope on Mauna Kea, Hawaii's most sacred and revered mountain. ROCK BOTTOM RISER is an essential document and an exhilarating tour-de-force, a palimpsest that traverses geology, ethnography and astronomy.

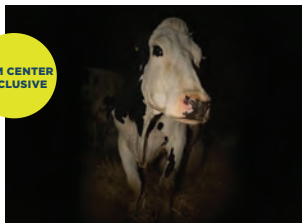


FILM CENTER EXCLUSIVE

**OPENS FRIDAY, APRIL 1**  
**AHED'S KNEE**

2021, dir. Nadav Lapid, Israel, 109 min. In Hebrew with English subtitles  
Format: Digital

A celebrated Israeli filmmaker arrives in a remote village to present one of his films at a local library. He is pushed into a spiral of rage when the host of the screening, a government employee, asks him to sign a form placing restrictions on what he can say at the film's Q&A. In this Cannes Jury Prize winner, director Nadav Lapid (SYNONYMS) offers a sharp critique of the censorship and hypocrisy instigated by Israel and repressive governments everywhere.



FILM CENTER EXCLUSIVE

**OPENS FRIDAY, APRIL 8**  
**COW**

2021, dir. Andrea Arnold, UK, 94 min. In English / Format: Digital

In this immersive documentary, acclaimed director Andrea Arnold (FISH TANK) chronicles four years in the life of Luma, a dairy cow in England. Equal parts gripping and meditative, COW ambitiously invites the viewer to lose themselves in the rhythms and routines of Luma's life. Nearly wordless, decidedly visceral, and deeply sensory, COW is an honest and uncompromising journey.



## ASIAN AMERICAN SHOWCASE

Presented in partnership with the Foundation for Asian American Independent Media (FAAIM), the Asian American Showcase returns to the Film Center with new films from emerging voices in independent filmmaking, as well as films we missed on the big screen in the last two years. Select filmmakers scheduled to attend!



### FRIDAY, APRIL 1, 8:00PM OPENING NIGHT: FREE CHOL SOO LEE

2022, dirs. Julie Ha and Eugene Yi, USA, 83 min. In English and Korean with English subtitles / Format: Digital

After a Korean immigrant is wrongly convicted of a 1973 San Francisco Chinatown gang murder, Asian Americans unite as never before to free Chol Soo Lee. A former street hustler becomes the symbol for a landmark movement. But once out, he self-destructs, threatening the movement's legacy and the man himself. *Chicago premiere.*



### SATURDAY, APRIL 2, 3:00PM ASIAN AMERICAN SHORTS: RESILIENCE

2020-2021, dirs. Various, USA, 105 min. In English / Format: Digital

An eclectic collection of stories of overcoming adversity, processing trauma, and embracing identities.



### SATURDAY, APRIL 2, 5:00PM TRY HARDER!

2021, dir. Debbie Lum, USA, 85 min. In English / Format: Digital

With humor and heart, director Debbie Lum takes us to the reality of the American college application process and the intersection of class, race, and educational opportunity as experienced by the seniors at Lowell High School, the top-ranked public high school in San Francisco. *Chicago theatrical premiere.*



### SATURDAY, APRIL 2, 7:30PM MARVELOUS AND THE BLACK HOLE

2021, dir. Kate Tsang, USA, 81 min. In English / Format: Digital

Sullen teenage delinquent Sammy befriends the surly magician Margot, who helps her navigate her dysfunctional family with sleight of hand magic in this warm comedy about unlikely friendships, grief, and finding hope in the darkest moments. *Chicago premiere.*



**SUNDAY, APRIL 3, 3:00PM**  
**MANZANAR, DIVERTED: WHEN WATER BECOMES DUST**

2021, dir. Ann Kaneko, USA, 84 min. In English / Format: Digital

Ann Kaneko's award-winning documentary poetically weaves together memories of intergenerational women as Native Americans, Japanese-American WWII incarcerated, and environmentalists form an unexpected alliance to defend their land and water from Los Angeles. *Chicago premiere.*



**FRIDAY, APRIL 8, 8:00PM**  
**SILENT RIVER**

2021, dir. Chris Chan Lee, USA, 121 min. In English / Format: Digital

In this haunting and hallucinogenic neo-noir, Elliot is on the road, desperate to reunite with his estranged wife. When he takes respite at a desert motel, he meets Greta, a mysterious woman bearing a striking resemblance to his wife. Elliot soon discovers her secret and descends into a mind-bending journey that forces him to question exactly who she is and where they are. *Chicago premiere.*



DIRECTOR IN PERSON!

**SATURDAY, APRIL 9, 8:00PM**  
**FINDING YINGYING**

2020, dir. Jiayan "Jenny" Shi, USA, 98 min.

In English and Mandarin with English subtitles / Format: Digital

After a young Chinese student goes missing on a university campus, her family travels to the US for the first time. While unraveling the mystery of her disappearance, they discover how much her life touched others. *Chicago theatrical premiere.* Director Jiayan "Jenny" Shi scheduled to attend.



**SUNDAY, APRIL 10, 5:00PM**  
**LUMPIA WITH A VENGEANCE**

2020, dir. Patricio Ginelsa, USA, 102 min. In English / Format: Digital

Reappearing in Fogtown, the LUMPIA-armed hero teams up with high school student Rachel to prevent a mysterious crime syndicate from destroying their town and her parents' dream wedding. *Chicago premiere.*



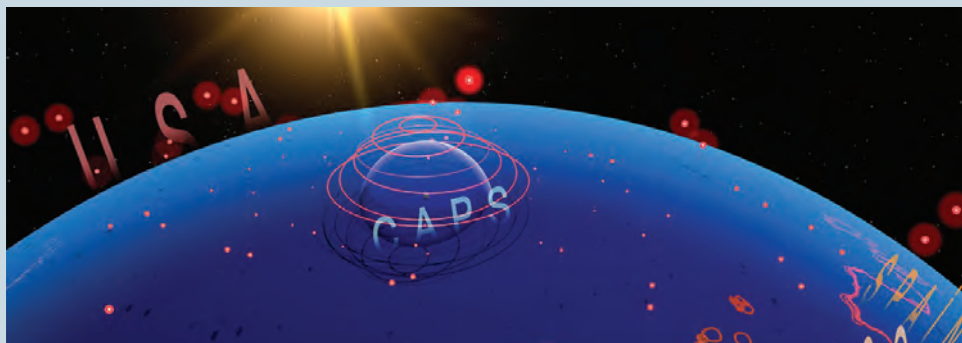
DIRECTOR IN PERSON!

**WEDNESDAY, APRIL 13, 8:00PM**  
**CLOSING NIGHT: DEALING WITH DAD**

2022, dir. Tom Huang, USA, 106 min. In English / Format: Digital

Margaret and her brothers reluctantly go back to her hometown to deal with the sudden depression of their dad. *Chicago premiere.* Director Tom Huang scheduled to attend.

Visit [siskelfilmcenter.org/conversations-edge](http://siskelfilmcenter.org/conversations-edge) for more details.



**THURSDAY, MARCH 3, 6:00PM**

## AN EVENING WITH MERIEM BENNANI

2018 - 2021, USA, Morocco, 64 min. In Arabic, English, and French with English subtitles / Format: Digital video. This program will have real-time captions (CART).

In her genre-bending and often absurdly funny videos, Rabat-born, New York-based artist Meriem Bennani fuses the languages of reality television, social media, and 3D animation to explore such weighty topics as biopolitics, virtuality, and globalism. Bennani presents PARTY ON THE CAPS (2018), GUIDED TOUR OF A SPILL (2021), and 2 LIZARDS (2020, with Orian Barki). *Presented in partnership with the Renaissance Society at the University of Chicago, in conjunction with the exhibition Meriem Bennani, on view February 26 to April 17, and the Open Practice Committee in the Department of Visual Arts at the University of Chicago.*



**THURSDAY, MARCH 10, 6:00PM**

## AN EVENING WITH ANDY SLATER

2019 - 22, USA, 60 min. In English / Multiple formats. This program will have real-time captions (CART), ASL, and Alt texts.

Andy Slater's rich and evocative works combine distorted field recordings, alternative texts, and the singular rhythms and sonic colors of vintage accessible technologies. In a program designed especially for the Gene Siskel Film Center's acoustics, Slater will present a selection of recent sound-based works inspired by a mid-century scientific theory about blindness and transdimensional hearing. *Presented in partnership with Gallery 400 at the University of Illinois at Chicago, in conjunction with the exhibition Crip\*, on view from January 14 to March 12.*





**THURSDAY, MARCH 31, 6:00PM**

## **AN EVENING WITH DANI AND SHEILAH RESTACK**

2017 - 21, USA, 58 min. In English / Format: Digital video. This program will have real-time captions (CART).

Dani and Sheilah ReStack's videos are radical explorations of queer desire, parenthood, and creative community. The two will present the Chicago premiere of their feral domesticity trilogy, including *STRANGELY ORDINARY THIS DEVOTION* (2017), *COME COYOTE* (2019), and the recently completed *FUTURE FROM INSIDE* (2021). Presented in partnership with the 32nd Onion City Experimental Film and Video Festival as the official Opening Night screening. A project of Chicago Filmmakers, the festival runs from March 31 to April 3.



**THURSDAY, APRIL 14, 6:00PM**

## **AN EVENING WITH NICK BRIZ**

2022, USA, 60 min. In English / Interactive lecture and performance, multiple formats. This program will have real-time captions (CART).

For the last 10 years, new media artist, organizer, and School of the Art Institute of Chicago faculty member Nick Briz (MFA 2011) has produced an urgent and electrifying body of work that uses the tools of our digital age to illuminate its promises and perils. In this interactive, performance-based work, Briz expands on his recent award-winning hypermedia essay *HOWTHEY.WATCH/YOU* (2021) to explore the unnerving psychic and political ramifications of digital fingerprinting and tracking technology.

*Tickets are free for SAIC students, \$5 for SAIC faculty and staff and Art Institute of Chicago staff, \$6 for Film Center members, and \$12 for the general public. MERIEM BENNANI tickets are free for University of Chicago students with a valid ID; tickets for ANDY SLATER are free to University of Illinois students with a valid ID.*

*For additional accessibility requests, please visit [saic.edu/access](http://saic.edu/access) or write [cate@saic.edu](mailto:cate@saic.edu)*

# FACES OF THE FILM CENTER

*Meet some of the faces whose support and vision have made the Film Center a destination for film lovers for 50 years and counting.*



## **JACQUELINE SAMUEL, PH.D.**

**Black Harvest Film Festival Community Council Member since 2004**

*My favorite Black Harvest Film Festival memory occurred when I purchased two extra opening night tickets for people hoping to get into the sold-out event. This woman started a conversation, and I found out she was a film student without a ticket. I told her, “Today is your lucky day!” – and I handed her a ticket. When Kameishia Wooten graduated, she premiered two films at the Black Harvest Film Festival.*



## **TIM HUGH**

**Executive Director, Foundation for Asian American Independent Media**

*The Asian American Showcase is a partner to the Film Center because the Film Center believes Asian American stories and voices are important and should be seen and heard. The Film Center is the first place I saw myself reflected on screen as a fully developed, three-dimensional character, not a stereotype or caricature. I love that the Film Center lets us define who we are, not as what other people see us as; the partnership matters to me because it’s about who I am and what I love.*



## **MEHRNAZ SAEED-VAFA**

**Artistic Consultant, Festival of Films from Iran**

*One of my favorite memories of the Film Center is of the presentation of EAST OF EDEN, which included the overture. I continue to renew my membership because I really like revival and art house films, and the Film Center is a comfortable theater with great projection.*



## **NINA SHOMAN-DAJANI**

**Chicago Palestine Film Festival Executive Director**

*The Film Center provides space to elevate the voices of Palestinian filmmakers and filmmakers who make films about Palestine. Centered in the heart of Chicago, home to the largest Palestinian population in the U.S., the Film Center offers the audience an opportunity to learn about Palestine and humanize the everyday experiences of Palestinians living under occupation and in the diaspora. By including CPFF in the annual film festival line-up, the Film Center creates an opportunity for patrons hailing from the Chicagoland area to see and hear from people whose experiences are many times excluded from mainstream media and films.*

## 5 QUESTIONS WITH APICHATPONG WEERASETHAKUL

SAIC MFA 1998, HON 2011

DIRECTOR, MEMORIA



Photo Credit: Kick the Machine Films

### “I VIEW SAIC AS A TOYLAND. THE FILM CENTER WAS A CANDY SHRINE.”

**You received your MFA from the School of the Art Institute of Chicago (SAIC) in 1998. What are some of your most significant memories from your time in Chicago, and at SAIC?**

All of my time there was a big bundle of crucial experience. I faced racism, friendship, love, freedom. I can write a book on the surprises of Chicago. I think the language is influential, too, as I was improving my English; it conditioned me to think differently from the way Thai language is applied to the world with its logic and manner of speaking. It's not about which is better. To me, English is self-assertive. Along with seeing the experimental films I discovered a kind of joy I had from my pre-school years. I view SAIC as a toyland. The Film Center was a candy shrine. I think when you really love something or someone you always feel young with that thing, that person. My time there introduced me to a certain spirit of cinema that makes me still feel that wonder everyday.

**What advice would you give to students studying film and filmmaking?**

Watch less Netflix, YouTube. Be online less and listen to yourself more. Meditate and be skeptical. Keep writing your thoughts, actual dreams. Travel. Think about death often. Listen to others intently. Listen to the environment intently.

**How do you define “independent film” or “independent filmmaking”?**

It's something simple. I don't mean it's not complicated or easy, even though it can be. It's simple in the chain of operation and authorship. What you have in your head should translate to the final film as one clean layer. It's the same as the relationship within the set, one clean layer. If you can do that, it's independent.

**What is a memorable moviegoing experience you've had?**

I was at the Music Box watching Derek Jarman's BLUE. Midway through the film there was a jam. On the screen appeared a molten,

expanding white hole with brownish burn dancing around it, caramelizing, crystalizing. Suddenly the presence of the projection booth, the machine, came about, along with the confused audience, the cinema hall. I found it beautiful to be aware of the illusory mechanism. I think it is one of the reasons I like films that are not so perfect. When the framing is a little off, the lighting a little too dark, it is perfect.

**What film do you watch again and again?**

[Francis Ford] Coppola's THE CONVERSATION [1976]. I watched it on a VHS tape when I was a teen in Khon Kaen. I couldn't make out the key word that Frederic Forrest whispered to Cindy Williams. Even when Gene Hackman had managed to finally crack it, I still couldn't understand it. So I repeatedly watched it more than 20 times. I sometimes rewound the tape and played the particular spots, in a loop. It's this synchronization with the film that after a while, with the solitude of this work, I regard it as one of the best films ever made.



The Gene Siskel Film Center is proud to join theaters nationwide to present Science on Screen, with special film presentations, March through May, exploring the infinite universe, the physics of time travel, and the facets of humanity. Each event includes a presentation, discussion, or dialogue with experts in the fields of science and technology, to connect themes on the big screen to our big world. Additional titles and full program detail can be found at [siskelfilmcenter.org/soo](http://siskelfilmcenter.org/soo)

**TUESDAY, MARCH 22, 7:00PM**  
**MELANCHOLIA**

2011, dir. Lars Von Trier, Denmark, Sweden, France, Germany, 135 min. In English / Format: 35mm

35MM

It's the end of the world as we know it in Von Trier's exhilarating commentary on extinction, mental illness, and family. As a planet hurtles toward a collision course with Earth, sisters Justine (Kirsten Dunst) and Claire (Charlotte Gainsbourg) process their annihilation. Followed by a presentation from Dr. Maria C. Valdes, John Caldwell Meeker Postdoctoral Fellow, Robert A. Pritzker Center for Meteoritics and Polar Studies.

**TUESDAY, APRIL 19, 7:00PM**  
**AMERICAN PSYCHO**

2000, dir. Mary Harron, USA, Canada, 101 min. In English / Format: Digital

Patrick Bateman (Christian Bale) has it all: looks, money, influence...and an appetite for bloodshed. Followed by a presentation from Coltan Scrivner, Comparative Human Development Fellow at the Institute for Mind and Biology, University of Chicago.

**TUESDAY, APRIL 26, 7:00PM**  
**KINSEY**

2004, dir. Bill Condon, USA, 118 min. In English / Format: Digital

Let's talk about sex (and cinema) as we celebrate the life of Alfred Kinsey, who pioneered human sexuality research and founded the Kinsey Institute for Research in Sex, Gender, and Reproduction. Preceded by a presentation from Jessica J. Hille, JD, PhD, Assistant Director for Education, The Kinsey Institute, Indiana University.

Presented as part of Science on Screen® - An initiative of the Coolidge Corner Theatre, with major support from the ALFRED P. SLOAN FOUNDATION.

## PARTNER PROGRAM



The Midwest Film Festival (MFF) is the nation's only film festival solely dedicated to the Midwest filmmaker, presenting regionally produced cinema throughout the year. Join MFF for First Tuesdays at the Film Center, where filmmakers and film lovers gather for an evening of networking, films, and connecting with local artists. First Tuesdays begin at 7:00 p.m. with a reception, followed by a curated selection of Midwest cinema and Q&A with artists in attendance.

**TUESDAY, MARCH 1, 7:00PM**

MFF's 2021 Best of the Midwest award winners, including films from Juliette Strangio, Beah Travis, Ariel Iman Rose of Locke and Stache, Kamelya Alexan, Jon Silver, Jennifer Boles, Andre Muir, and Danielle Alston.

**TUESDAY, APRIL 5, 7:00PM**

Program to be announced

Learn more at [midwestfilm.com](http://midwestfilm.com); get tickets at [siskelfilmcenter.org](http://siskelfilmcenter.org)



# SUPPORT THE FILM CENTER

## MAKE A DONATION

Consider making a tax-deductible donation of any amount to the Gene Siskel Film Center today. Donations of more than \$1,500 come with a complimentary Executive Producer Membership, entitling you to free entry for two to Film Center screenings for a year.



To make your donation online, visit [siskelfilmcenter.org/supportus](https://siskelfilmcenter.org/supportus)

## PURCHASE OR RENEW YOUR MEMBERSHIP

Become a member of the Gene Siskel Film Center to support the best in independent, international, and classic cinema. Your membership helps support our year-round programming efforts and entitles you to an exciting array of perks, including \$6 tickets to regular film programming and our bi-monthly Gazettes mailed right to your home. Memberships start at \$50.



Purchase a membership at [siskelfilmcenter.org/membership](https://siskelfilmcenter.org/membership)

## BECOME A CORPORATE SPONSOR

Showcase your commitment to high-quality programming, and reach a desirable audience by becoming a sponsor of the Gene Siskel Film Center. The depth and variety of film festivals, series, special events, and retrospectives provide many sponsorship opportunities to align with an engaged audience.

For more information, visit [siskelfilmcenter.org/sponsorship](https://siskelfilmcenter.org/sponsorship)

## MAJOR SPONSORS



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# ABOUT THE FILM CENTER



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

164 North State Street Chicago, IL 60601  
[siskelfilmcenter.org](http://siskelfilmcenter.org)

## VISIT US

### TICKETS

General Admission: \$12  
Film Center Members: \$6  
Students with Valid ID: \$7  
*Unless otherwise noted*

Current students, staff and faculty of the School of the Art Institute of Chicago and the Art Institute of Chicago: \$5 *Valid ARTICard required*

There is no senior admission price for individual tickets. However, seniors receive a \$5 discount on Film Center membership.

[siskelfilmcenter.org/tickets](http://siskelfilmcenter.org/tickets)

### GETTING HERE

#### Parking

Validated parking is available at the InterPark Self-Park at 20 E. Randolph. Parking is \$20 for 16 hours with a validation ticket, which can be obtained from the box office.

#### Public Transportation

We're conveniently located near all the major CTA train lines as well as several bus lines. The CTA recommends using Google Transit to get door-to-door train, bus, and walking directions.

#### Biking to the Film Center

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

### ACCESSIBILITY

The Film Center is fully ADA accessible. Both of our theaters are equipped with hearing loops. Switch your hearing device to T-Coil program to use, or request a headset and transmitter from the box office.

Whenever possible, the Gene Siskel Film Center will theatrically present films with open captions, to accommodate our deaf and hard-of-hearing audiences. Check individual film pages online for dates.

[siskelfilmcenter.org/accessibility](http://siskelfilmcenter.org/accessibility)

### CONTENT CONSIDERATIONS

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

### COVID-19 PROTOCOLS

The Film Center requires a valid photo ID and proof of full vaccination for all screenings at the Film Center. Masks are also required at all times.

Protocols subject to change.

[siskelfilmcenter.org/covid-protocols](http://siskelfilmcenter.org/covid-protocols)

## MARCH

**MARCH 3**  
CONVERSATIONS AT THE  
EDGE: MERIEM BENNANI

**MARCH 4**  
OSCAR NOMINATED  
SHORTS CONTINUE

**CEUFF OPENING NIGHT**  
**MARCH 4**  
LOST ILLUSIONS

**MARCH 4**  
HUDA'S SALON OPENS

**CEUFF**  
**MARCH 5**  
PLAYGROUND AND  
HATCHING

**CEUFF**  
**MARCH 6**  
WOMEN DO CRY AND  
WOOD AND WATER

**50/50**  
**MARCH 7**  
TIME BANDITS

**CEUFF**  
**MARCH 7**  
POPPY FIELD

**CEUFF**  
**MARCH 9**  
AS IN HEAVEN

**MARCH 10**  
CONVERSATIONS AT THE  
EDGE: ANDY SLATER

**CEUFF**  
**MARCH 10**  
THE TSUGUA DIARIES

**CEUFF**  
**MARCH 11**  
SERVANTS AND THE PIT

**CEUFF**  
**MARCH 12**  
THE STORY OF MY WIFE,  
THE JUMP AND FRINGE  
BENEFITS: YOU ARE NOT  
MY MOTHER

**CEUFF**  
**MARCH 13**  
IZÁTOPEK; MOON, 66  
QUESTIONS AND BLOOM  
UP: A SWINGER COUPLE  
STORY

**50/50**  
**MARCH 14**  
LOSING GROUND

**CEUFF**  
**MARCH 15**  
BERG

**CEUFF**  
**MARCH 16**  
MURINA

**CEUFF CLOSING NIGHT**  
**MARCH 17**  
THE GOOD BOSS

**MARCH 18**  
THE TORCH OPENS

**KIDFLIX**  
**MARCH 19 & 20**  
WILLY WONKA AND THE  
CHOCOLATE FACTORY ON  
35MM

**50/50**  
**MARCH 21**  
EL NORTE

**SCIENCE ON SCREEN**  
**BEGINS**  
**MARCH 22**  
MELANCHOLIA ON 35MM

**MARCH 25**  
ROCK BOTTOM RISER OPENS  
ON 35MM

**NATIONAL THEATRE LIVE**  
**MARCH 27**  
FOLLIES

**50/50**  
**MARCH 28**  
ONCE UPON A TIME IN  
AMERICA

**MARCH 31**  
CONVERSATIONS AT THE  
EDGE: DANI AND SHEILAH  
RESTACK

## APRIL

**APRIL 1**  
AHED'S KNEE OPENS

**ASIAN AMERICAN**  
**SHOWCASE (AAS) BEGINS**  
**APRIL 1**  
FREE CHOL SOO LEE

**50/50**  
**APRIL 4**  
VAGABOND ON 35MM

**AAS**  
**APRIL 2**  
SHORTS: RESILIENCE, TRY  
HARDER! AND MARVELOUS  
AND THE BLACK HOLE

**AAS**  
**APRIL 3**  
MANZANAR, DIVERTED:  
WHEN WATER BECOMES  
DUST

**APRIL 8**  
COW OPENS

**AAS**  
**APRIL 8**  
SILENT RIVER

**KIDFLIX**  
**APRIL 9 & 10**  
SONG OF THE SEA

**AAS**  
**APRIL 9**  
FINDING YINGYING

**AAS**  
**APRIL 10**  
LUMPIA WITH A VENGEANCE

**50/50**  
**APRIL 11**  
FERRIS BUELLER'S DAY OFF  
ON 35MM

**AAS CLOSING NIGHT**  
**APRIL 13**  
DEALING WITH DAD

**APRIL 14**  
CONVERSATIONS AT THE  
EDGE: NICK BRIZ

**FRINGE BENEFITS**  
**APRIL 15 & 16**  
SHORTBUS

**NATIONAL THEATRE LIVE**  
**APRIL 17**  
THE BOOK OF DUST

**50/50**  
**APRIL 18**  
WINGS OF DESIRE ON 35MM

**SCIENCE ON SCREEN**  
**APRIL 19**  
AMERICAN PSYCHO

**50/50**  
**APRIL 25**  
AKIRA

**SCIENCE ON SCREEN**  
**APRIL 26**  
KINSEY

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*Judy Garland Centennial starts June 1*

## SAVE THE DATE

**WEEKLY: 50/50 CONTINUES WITH DO THE RIGHT THING, CLOSE UP, A BRIGHTER SUMMER DAY, HOOP DREAMS, AND MORE**

**MAY: CHICAGO PALESTINE FILM FESTIVAL**

**SUMMER: JUDY GARLAND CENTENNIAL RETROSPECTIVE INCLUDING THE CLOCK, EASTER PARADE, SUMMER STOCK, AND A STAR IS BORN**

**NOVEMBER 4-27: 28TH ANNUAL BLACK HARVEST FILM FESTIVAL**

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**BLACK HARVEST FILM FESTIVAL CALL FOR ENTRIES OPENS APRIL 1**  
**SISKELFILMCENTER.ORG/BLACKHARVEST**

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