

# GENE SISKEL FILM CENTER

Vol. 50 Issue 4

GAZETTE • JULY/AUGUST 2022

## IN THIS ISSUE:

**Our Judy Garland Centennial Retrospective continues**

**Get a front row ticket to live shows in July's "In Concert" series**

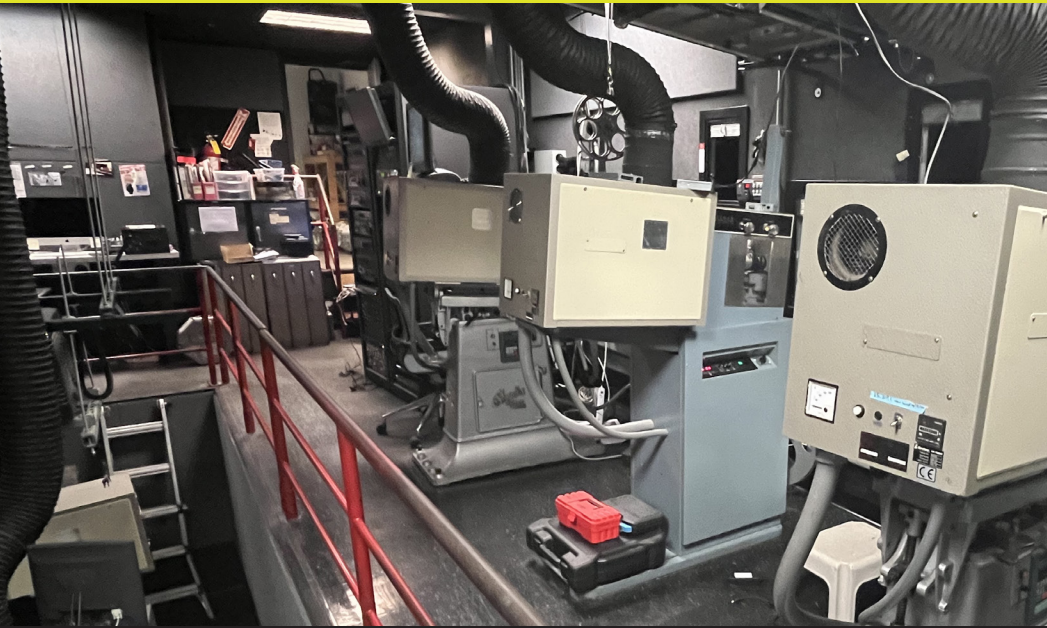
**Celebrate Pioneers of Queer Cinema all August long**

**SAIC**

School of the Art Institute  
of Chicago

**BOTH SIDES OF THE BLADE, DIR. CLAIRE DENIS, PG 6**

## FROM OUR CURATOR



Earlier this year, a friend of mine visited the Film Center for the first time. I got a text after their film concluded that said, "So \*that's\* how movies are supposed to look and sound! I'll never go anywhere else again." When I travel to film festivals or conferences and share where I work, everytime, without fail, I'll hear in response, "The Film Center - best projection and sound in the city of Chicago," or "One of the best cinemas in the entire country, hands down." As a programmer, it is lovely to receive compliments about the films we are presenting, or to get positive feedback on a particular series or retrospective. But as a film lover, and as someone who takes pleasure in the full moviegoing experience, it is the praise for our technical capacity and capability - our sound system, the 35mm and 16mm projectors, our bright bulbs, and our trained projectionists - that makes me especially proud. The Film Center has always been on the cutting edge of embracing new technology (we were the first cinema in the country to install 4K projection), while also staying loyal to the art form of celluloid projection. From the artists and filmmakers who give us the enthusiastic thumbs-up during a tech check, to the patrons who tell us we make everything on screen look and sound the way it is meant to be seen and heard, the Film Center is honored to show you the best in cinema - big, bright, and loud.

Rebecca Fons  
Gene Siskel Film Center Director of Programming



# BLACK HARVEST FILM FESTIVAL

## SAVE THE DATE!

November 4 - 27, 2022

Showcasing Black stories from  
Black filmmakers on screen

ENTRIES DUE JULY 15 | [SISKELFILMCENTER.ORG/BLACKHARVEST](https://siskelfilmcenter.org/blackharvest)

STAY ON TOP OF FILM CENTER NEWS AND EVENTS

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If you subscribe to our email list in July or August, you'll automatically be entered to win a **FREE GSFC MEMBERSHIP!** We'll pick a new winner each month.

[SISKELFILMCENTER.ORG/SUBSCRIBE](https://siskelfilmcenter.org/subscribe)

The Gene Siskel Film Center remains among the top independent film centers in the country. Few, if any, are named after an individual. Following the death of Chicago film critic Gene Siskel, who passed away in 1999 at the age of 53, the distinguished Film Center of the School of the Art Institute of Chicago was renamed the **Gene Siskel Film Center**.

Gene was known nationally for his *Chicago Tribune* column and regular national and local television appearances, the most popular of which he shared with the late film critic Roger Ebert. Together, they

inspired television audiences in 300 cities across the United States to see independent films, foreign films, arthouse films, and documentaries--films such as *HOOP DREAMS*, *MY DINNER WITH ANDRE*, *DO THE RIGHT THING*, and the nine-hour epic masterpiece *SHOAH*.

Before the internet and social media opened the reviewing field, the eyes of the film industry on both coasts were on Chicago where Siskel and Ebert's informed and passionate reviews could influence box office. And although their trademarked

"Two Thumbs Up" for both commercial and independent films was their famous mnemonic, their meaningful and sometimes heated exchanges allowed moviegoers to judge films for themselves.

A Yale philosophy major, Gene asked filmmakers and actors essential questions about their art and craft. His signature interview question, later adopted by Oprah Winfrey was: "What do you know for sure?" He asked Meryl Streep on live TV to demonstrate to viewers how she would convincingly say "I love you." "I'll try first," he said, "and you

tell me what I did wrong!" A reclusive, obsessive Stanley Kubrick told Gene that he had the entire ceiling of a New York theater repainted black the night before the premier of *2001: A SPACE ODYSSEY*. Small paint chips, Kubrick said, were deflecting light away from the screen. When Gene asked Steven Spielberg what he loved about making movies, Spielberg told him, "I even like touching the film between my fingers."

Gene personally and publicly championed issues of social justice. He used his platform to amplify the voices of

filmmakers who exposed those issues and had a ready challenge in instances when others were afraid to. His love of film extended to his demand that films be projected to the exacting standards of the filmmakers themselves. He definitely would have been impressed with the technical superiority here at the Gene Siskel Film Center.

Lastly, Gene believed in the collective experience of moviegoing and the magic of the big screen. He liked to look back at the lifted faces of those in the audience lit by the glow from the screen and their own

imagination. He always said his job was that of a reporter on "the American dream beat."

The Gene Siskel Film Center is a tribute to the voices of all filmmakers, the art of filmmaking, and the beauty and power of storytelling itself; it is reflective of its namesake who believed in that beauty and power. That's what Gene Siskel knew for sure.

**Marlene Iglitzen**  
Wife of the late Gene Siskel,  
Gene Siskel Film Center  
Advisory Board Member

**"The Booth" and our state-of-the-art State Street facility.**



Film critic Gene Siskel



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 6:00PM. 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, JULY 11  
FLOWERS OF SHANGHAI (HAI SHANG HUA)**

1998, dir. Hou Hsiao-hsien, Taiwan, Japan, 103 min.  
In Cantonese and Shanghaiese with English subtitles / Format: Digital

An intoxicating experience bathed in the golden glow of oil lamps and wreathed in an opium haze, Hou Hsiao-hsien's gorgeous period reverie traces the romantic intrigue, jealousies, and tensions swirling around a late 19th-century Shanghai brothel.



**MONDAY, JULY 18  
BEAU TRAVAIL**

1999, dir. Claire Denis, France, 92 min.  
In French, Italian and Russian with English subtitles / Format: Digital

Amid the sunbaked desert landscapes of Djibouti, a French Foreign Legion sergeant sows the seeds of his own ruin as his obsession with a striking young recruit intensifies. Military codes of honor and repressed desire fold into shimmering, hypnotic images that ultimately explode in one of the most startling endings in modern cinema.



**MONDAY, JULY 25  
IN THE MOOD FOR LOVE**

2000, dir. Wong Kar-Wai, Hong Kong, France, 98 min.  
In Cantonese, Shanghaiese, French and Spanish with English subtitles  
Format: 35mm

Hong Kong, 1962: Chow Mo-wan and Su Li-zhen move into neighboring apartments on the same day. Their encounters are formal and polite - until a discovery about their spouses creates an intimate bond between them.



**MONDAY, AUGUST 1  
Y TU MAMÁ TAMBIÉN**

2001, dir. Alfonso Cuarón, Mexico, 106 min.  
In Spanish with English subtitles / Format: 35mm

In one of the best road movies ever made, teenage Julio and Tenoch are ruled by their intense emotions and raging hormones. With adulthood around the corner, the two take a memorable summer road trip with the sexy "older" Luisa, furthering their connection with each other, themselves, and the world around them.



**MONDAY, AUGUST 8  
CITY OF GOD (CIDADE DE DEUS)**

2002, dir. Fernando Meirelles & Kátia Lund Brazil, France, Germany, 130 min.  
In Portuguese with English subtitles / Format: Digital

This charged and gripping drama based in the favelas of Rio de Janeiro in the 70s follows Rocket, a budding photographer who documents the violence of his neighborhood, and the ambitious José, who uses Rocket's photos as a way to increase his position as a drug dealer.



**MONDAY, AUGUST 15  
LOST IN TRANSLATION**

2003, dir. Sofia Coppola, USA, Japan, 102 min.  
In English, Japanese, German and French with English subtitles / Format: 35mm

Strangers in a foreign land, two lonely souls - an aging movie star named Bob and newlywed Charlotte - connect after a chance meeting in their Tokyo hotel bar, forging a heartfelt and tender bond.



**MONDAY, AUGUST 22  
HOWL'S MOVING CASTLE (HAURU NO UGOKU SHIRO)**

2004, dir. Hayao Miyazaki, Japan, 119 min.  
In Japanese with English subtitles / Format: Digital

Miyazaki's masterpiece fable finds Sophie, a quiet girl working in a hat shop, plunged into a world of fantasy and magic when a witch curses her with an old body. With the help of the wizard Howl, she journeys to break the spell.



**MONDAY, AUGUST 29  
CACHE**

2005, dir. Michael Haneke, France, Austria, Germany, Italy, 117 min.  
In French with English subtitles / Format: 35mm

In Haneke's unsettling and timely thriller, Parisian couple Georges and Anne are disturbed and frightened when they begin receiving anonymous surveillance videos of their home. As the tapes become intrusive, Georges explores the source, leading to a shocking, slow-burn conclusion.

# NEW RELEASES

Opening dates subject to change; additional titles will be added.  
Visit [siskelfilmcenter.org](http://siskelfilmcenter.org) for updates, showtimes, and tickets.



## OPENS JULY 1 LOST ILLUSIONS (ILLUSIONS PERDUES)

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

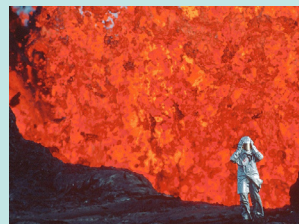
In Giannoli's sumptuous and witty adaptation of the Honoré de Balzac novel, Lucien is a young, unknown poet in 19th-century France who leaves the family printing house to try his luck in Paris. Left to fend for himself, Lucien quickly discovers the cynical and cutthroat world of art and commerce, where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



## OPENS JULY 15 BOTH SIDES OF THE BLADE (AVEC AMOUR ET ACHARNEMENT)

2022, dir. Claire Denis, France, 116 min. In French with English subtitles / Format: Digital

Sara's (Juliette Binoche) life spirals out of control when she becomes involved in a passionate love triangle with her husband Jean (Vincent Lindon) and her former lover François (Grégoire Colin) in this intimate three-hander from Denis, who won the Silver Bear for Best Director at the Berlin Film Festival. **Film Center exclusive.**



## OPENS JULY TBA FIRE OF LOVE

2022, dir. Sara Dosa, Canada, USA, 93 min.

In English and French with English subtitles / Format: Digital

Katia and Maurice Krafft loved two things - each other and volcanoes. For two decades, the daring French volcanologist couple roamed the planet, chasing eruptions. Dosa draws from the Kraffts' spectacular archive to celebrate the scientists' spirit of adventure, and their love.



## OPENS JULY 29 MY OLD SCHOOL

2022, dir. Jono McLeod, UK, 104 min. In English / Format: Digital

In this clever and playful hybrid documentary, McLeod returns to his old secondary school for a nostalgic look at the shocking and strange but true story of his former classmate, Brandon Lee (realized here with a wink by Alan Cumming). **Film Center exclusive.**



## OPENS AUGUST 5 ALI & AVA

2021, dir. Clio Barnard, UK, 93 min. In English subtitles / Format: Digital

Grounded by the remarkable chemistry between its two leads (Adeel Akhtar and Claire Rushbrook), ALI & AVA is a grown up, mature love story enveloped in music and imbued with humor, honesty, and truth. **Film Center exclusive.**



FILMMAKER  
IN PERSON

## OPENS AUGUST 12 LET THE LITTLE LIGHT SHINE

2022, dir. Kevin Shaw, USA, 86 min. In English / Format: Digital

In 2017, Mayor Rahm Emanuel's administration set out to shutter the top-ranked National Teachers Academy in Chicago's South Loop, but parents, teachers, and children in the community rose up for their beloved elementary school. This rousing tribute to grassroots activism chronicles their fight, while also revealing the bracing realities of systemic racism and gentrification. **Director Kevin Shaw, subjects, and crew in attendance for select screenings. Film Center exclusive.**



## OPENS AUGUST 31 THREE THOUSAND YEARS OF LONGING

2022, dir. George Miller, Australia, USA, 108 min. In English / Format: Digital

Buttoned-up scholar of mythology Dr. Alithea Binnie (Tilda Swinton) encounters a magical Djinn (Idris Elba), who offers her three wishes in exchange for her freedom. As she considers her wishes, the Djinn recounts fantastical stories of his past.



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

# Remembering Ray Liotta

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

Celebrate 100 years of the incomparable Judy Garland as our Judy Garland Summer Centennial continues.



## WEDNESDAY, JUNE 29, 6:00PM & SATURDAY, JULY 2, 2:00PM SUMMER STOCK

1950, dir. Charles Walters, USA, 108 min. In English / Format: **35mm**

Garland stars as the down-to-earth Jane, who lives in rural Connecticut, tending the family farm. When her actress-sister Abigail returns home with her entire theater troupe, looking for a place to rehearse, Jane reluctantly lets them use their barn, butting heads with the troupe's director, Joe Ross (Gene Kelly). Garland famously struggled with personal challenges and mental health during the production, her last one with MGM. SUMMER STOCK also marks her final pairing with Kelly and includes the spectacular finale of "Get Happy."



## WEDNESDAY, JULY 6, 6:00PM & SATURDAY, JULY 9, 2:00PM A STAR IS BORN

1954, dir. George Cukor, USA, 134 min. In English / Format: **35mm**

Garland received the first of her two Academy Award nominations for the vivid portrayal of aspiring young actress Vicki Lester, who is taken under the wing and mentorship of washed-up Hollywood actor Norman Maine (James Mason). As Vicki's star rises, Norman's struggles with ego and alcoholism lead to a heartbreaking conclusion.



## WEDNESDAY, JULY 13, 6:00PM & SATURDAY, JULY 16, 2:00PM THE PIRATE

1948, dir. Vincente Minnelli, USA, 102 min. In English / Format: **35mm** (print includes Spanish subtitles)

A film notable for its erotic undertones and racist overtones, THE PIRATE is nevertheless required Garland viewing. Set to songs by Cole Porter, Garland is Manuela Alva, who is unhappily engaged to Don Pedro, the mayor of her small Caribbean town. When a traveling circus arrives, performer Sarafin (Gene Kelly) adopts the identity of the legendary pirate, Mack Macoco, to woo her.



## WEDNESDAY, JULY 20, 6:00PM & SATURDAY, JULY 23, 2:00PM JUDGMENT AT NUREMBERG

1961, dir. Stanley Kramer, USA, 179 min. In English and German with English subtitles / Format: **35mm**

In her captivating supporting role of Irene Hoffman, which earned her a second and final Academy Award nomination, Garland joins a star-studded ensemble, including Spencer Tracy, Burt Lancaster, Marlene Dietrich and Montgomery Clift, for this courtroom drama of the Judges' Trial of 1947, in which four German men stand accused of crimes against humanity for their involvement in atrocities committed during WWII.



## WEDNESDAY, JULY 27, 6:00PM & SATURDAY, JULY 30, 2:00PM THE WIZARD OF OZ

1939, dir. Victor Fleming, USA, 102 min.. In English / Format: **35mm**

Our celebration of Judy concludes with her most iconic role, and a film that feels as fresh and wondrous as ever. When a tornado rips through Kansas, Dorothy - and her little dog, too - are whisked away in their house to the magical land of Oz. To return home, they - alongside a Scarecrow, Tin Man and Cowardly Lion - follow the Yellow Brick Road to find the wonderful Wizard of Oz.

"As far back as I can remember, I always wanted to be a gangster. To me, being a gangster was better than being President of the United States." - Henry Hill, GOODFELLAS. We celebrate three of the defining performances of beloved character-actor Ray Liotta, who passed away this year at the age of 67.



## FRIDAY, JULY 8, 6:00PM & SUNDAY, JULY 10, 4:00PM GOODFELLAS

1990, dir. Martin Scorsese, USA, 146 min In English  
Format: **35mm**

In Scorsese's acclaimed drama, Henry Hill (Liotta) grows up in the shadow and under the thumb of the mob, advancing through the ranks, before his life of money and power unravels in a haze of violence, drugs, and chaos.



## FRIDAY, JULY 8, 8:30PM & SUNDAY, JULY 10, 4:30PM SOMETHING WILD

1986, dir. Jonathan Demme, USA, 114 min In English  
Format: **35mm**

Free-spirited Lulu (Melanie Griffith) "kidnaps" yuppie banker Charles (Jeff Daniels) for a sexy weekend adventure, with Charles posing as Lulu's husband for her high school reunion. When her actual husband, ex-convict Ray (Liotta) shows up, the fun turns dangerous.



## SATURDAY, JULY 9, 4:30PM & TUESDAY, JULY 12, 6:00PM FIELD OF DREAMS

1989, dir. Phil Alden Robinson, USA, 107 min. In English  
Format: **35mm**

Iowa farmer Ray (Kevin Coster) hears a mysterious whisper in his cornfields saying "If you build it, he will come." With this message, Ray is compelled to build a baseball diamond on his land. When the ghosts of baseball players - including his father's hero, Shoeless Joe Jackson (Liotta) - emerge from the crops to play ball, Ray's connection to his past - and the game - is revealed.

# IN CONCERT

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

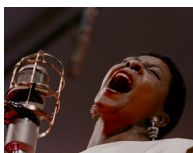
Revelatory performances, massive crowds, and ecstatic encores - these quintessential and acclaimed documentaries capture every note, each bead of sweat, and the moments that defined careers. In Concert gives you a front-row ticket to the music that shaped generations.



**FRIDAY, JULY 1, 7:00PM & SATURDAY, JULY 9, 5:30PM**  
**DONT LOOK BACK**

1967, dir. D. A. Pennebaker, USA, 96 min. In English / Format: Digital

Credited by Roger Ebert for “inventing the rock documentary”, Pennebaker’s vérité, all-access pass of Dylan’s 1965 UK tour provides an unfiltered, intimate portrait of the idiosyncratic artist, and one of the most influential songwriters of our times.



**SATURDAY, JULY 2, 7:00PM & SUNDAY, JULY 31, 1:00PM**  
**JAZZ ON A SUMMER'S DAY**

1959, dirs. Bert Stern & Aram Avakian, USA, 88 min. In English / Format: Digital

Filmed at the 1958 Newport Jazz Festival in Rhode Island and directed by world-renowned photographer Bert Stern, this beautifully and extensively restored time capsule features performances by legends including Louis Armstrong, Thelonious Monk, Dinah Washington, and Mahalia Jackson.



**SUNDAY, JULY 3, 1:00PM & SUNDAY, JULY 24, 2:30PM**  
**WOODSTOCK: THE DIRECTOR'S CUT**

1970, dir. Michael Wadleigh, USA, 216 min. In English / Format: 35mm

A fundamental contribution to the concert documentary genre, WOODSTOCK comprehensively captures what was a pivotal moment in music history. This joyful record of what was a defining event for an entire generation features Joan Baez, Crosby, Stills, Nash & Young, Jefferson Airplane, the Who, and a whole lot of mud.



**MONDAY, JULY 4, 2:30PM & SATURDAY, JULY 30, 1:00PM**  
**MONTEREY POP**

1968, dir. D. A. Pennebaker, USA, 79 min. In English / Format: Digital

An unofficial kick off to 1967’s “Summer of Love,” the Monterey International Pop Festival ushered in a new era of rock and roll, featuring iconic and career-making performances from Jimi Hendrix (and his burning guitar), Janis Joplin, Otis Redding, Simon and Garfunkel, the Mamas and the Papas, and Ravi Shankar.



**TUESDAY, JULY 5, 6:00PM & FRIDAY, JULY 29, 6:00PM**  
**SUMMER OF SOUL (...OR, WHEN THE REVOLUTION COULD NOT BE TELEVISED)**

2021, dir. Ahmir “Questlove” Thompson, USA, 118 min. In English / Format: Digital

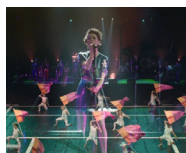
Held in the summer of 1969, The Harlem Cultural Festival - headlined by Stevie Wonder, Nina Simone, Sly & the Family Stone, and Gladys Knight & the Pips - was a celebration of Black voices, culture, and fashion. Largely forgotten until now, this Oscar-winning documentary stands as a testament to the healing power of music during times of unrest, both past and present.



**THURSDAY, JULY 7, 6:00PM & FRIDAY, JULY 22, 8:00PM**  
**FESTIVAL**

1967, dir. Murray Lerner, USA, 98 min. In English / Format: Digital

Shot in gorgeous black and white, FESTIVAL captures the peak of the folk-music phenomenon with performances and interviews at the Newport Folk Festival from the likes of Joan Baez, Bob Dylan, Howlin’ Wolf, Johnny Cash, the Staples Singers, Pete Seeger, Son House, and Peter, Paul and Mary.



**THURSDAY, JULY 7, 8:00 PM & THURSDAY, JULY 28, 7:00PM**  
**CONTEMPORARY COLOR**

2016, dirs. Bill Ross IV & Turner Ross, USA, 97 min.

In English / Format: Digital

Legendary musician David Byrne collaborates with ten color-guard teams on original dance pieces set to performances by Saint Vincent, Nelly Furtado, Nico Muhly and Ira Glass, Nelly, Devonté Hynes, Money Mark + Ad-Rock, and tUNeYArDs for this beautifully filmed snapshot of a one-of-a-kind live event.



**FRIDAY, JULY 8, 9:00PM & FRIDAY, JULY 29, 8:30PM**  
**ZIGGY STARDUST AND THE SPIDERS FROM MARS**

1979, dir. D.A. Pennebaker, UK, 90 min. In English / Format: Digital

A dizzying and electrifying document of David Bowie’s final performance as Ziggy Stardust in 1973 at London’s Hammersmith Odeon Theater.

Presented as part of Fringe Benefits (see pg 14)



**SATURDAY, JULY 9, 7:30PM & THURSDAY, JULY 21, 8:00PM**  
**WATTSTAX**

1973, dir. Mel Stuart, USA, 103 min. In English / Format: Digital restoration

In 1972, artists including Richard Pryor, Isaac Hayes, the Staple Singers, Bar Kays, and Mel & Tim came together at the Los Angeles Coliseum to commemorate the Watts Riots. From the stage to the community of Watts, WATTSTAX is an immersive and enduring time capsule.



**SUNDAY, JULY 10, 2:00PM & SATURDAY, JULY 23, 8:00PM**  
**GIMME SHELTER**

1970, dirs. Albert Maysles, David Maysles & Charlotte Zwerin, USA, 91 min.

In English / Format: 35mm

Arguably the greatest rock film ever made, this landmark documentary follows the Rolling Stones on their 1969 US tour, with the unwavering lens immortalizing the collision between thousands of Stones fans and the Hells Angels at San Francisco’s Altamont Speedway.



**THURSDAY, JULY 14, 6:30PM & SATURDAY, JULY 30, 7:00PM**  
**NEIL YOUNG: HEART OF GOLD**

2006, dir. Jonathan Demme, USA, 103 min. In English / Format: 35mm

Over the course of two performances at the Ryman Auditorium in Nashville, Tennessee, Demme captures the spirit of Neil Young, his frequent subject. In addition to interviews, Young performs his greatest hits, including “Far from Home,” “Heart of Gold,” “Harvest Moon,” and “Comes a Time.”



**TUESDAY, AUGUST 2, 7:00PM & SATURDAY, AUGUST 6, 2:00PM**  
**THE WATERMELON WOMAN**

1996, dir. Cheryl Dunye, USA, 90 min. In English / Format: Digital

Dunye portrays “Cheryl,” a video-store employee who dreams to open her own production company and is in a relationship with the politically tone-deaf Diana. Preceded by **A COMEDY IN SIX UNNATURAL ACTS** (1975, dir. Jan Oxenberg / USA, 26 min. In English / Format: **4K restoration**), a series of vignettes interpreting lesbian stereotypes.



**WEDNESDAY, AUGUST 3, 7:00PM & SUNDAY, AUGUST 7, 2:00PM**  
**WORD IS OUT: STORIES OF SOME OF OUR LIVES**

1977, dirs. Peter Adair, Nancy Adair, Andrew Brown, Robert Epstein, Lucy Massie Phenix, and Veronica Selver, USA, 124 min. In English / Format: Digital

The Mariposa Film Group, a collective of six queer filmmakers, travel around the country, interviewing men and women of various backgrounds, ages, and races to talk plainly and directly to the camera about their lives as queer people. Preceded by **TREVOR** (1994, dir. Peggy Rajski / USA, 23 min. In English / Format: Digital), a straightforward dark comedy about coming out.



**TUESDAY, AUGUST 9, 7:00PM & SATURDAY, AUGUST 13, 2:00PM**  
**THE LIVING END**

1992, dir. Gragg Araki, USA, 84 min. In English / Format: Digital

In Araki’s raw road movie, a restless and reckless drifter, and a cynical film critic - both HIV positive - embark on a trip across a desolate stretch of America. Preceded by **IF EVERY GIRL HAD A DIARY** (1990, dir. Sadie Benning / USA, 8 min. In English / Format: Digital), Benning’s transformation of a childhood bedroom into a space for crafting explorations of gender identity; and **OBLIVION** (1969, dir. Tom Chomont / USA, 6 min. Silent / Format: Digital), a film that contemplates the relationship between a sleeping man and erotically charged images.



**WEDNESDAY, AUGUST 10, 7:00PM & SUNDAY, AUGUST 14, 2:00PM**  
**BLACKSTAR: AN AUTOBIOGRAPHY OF A CLOSE FRIEND AND CHOOSING CHILDREN**

In the experimental **BLACKSTAR** (1977, dir. Tom Joslin / USA, 85 min. In English / Format: Digital), Joslin blends snapshots from the natural world, cultural touchstones, and cinema vérité to dissect his gay identity. **CHOOSING CHILDREN** (1985, dirs. Debra Chasnoff, Kim Klausner & Margaret Lazarus / USA, 45 min. In English / Format: **35mm**) was one of the first documentaries to challenge homophobic attitudes about lesbian parenting. Preceded by **MEMENTO MORI** (1995, dir. Jim Hubbard / USA, 16 min. In English / Format: **16mm**), Hubbard’s moving meditation individualizing the collective trauma left in the wake of the AIDS epidemic.



**TUESDAY, AUGUST 16, 7:00PM & SATURDAY, AUGUST 20, 2:00PM**  
**PARTING GLANCES**

1986, dir. Bill Sherwood, USA, 90 min. In English / Format: **35mm**

A joyous story of friendship and romance, **PARTING GLANCES** is one of the first AIDS narratives to celebrate those living and struggling with the disease, where fear and tragedy are not required as the cinematic climax. Preceded by **BEHIND EVERY GOOD MAN** (1967, dir. Nikolai Ursin / USA, 8 min. In English / Format: Digital), a glimpse into the life of a Black man who openly lives part of his life as a woman; and **DOTTIE GETS SPANKED** (1993, dir. Todd Haynes / USA, 30 min. In English / Format: Digital), Haynes’ work concerning the awakening of identity within a “six-and-three-quarters-year-old” suburban boy named Stevie.



**WEDNESDAY, AUGUST 17, 7:00PM & SUNDAY, AUGUST 21, 2:00PM**  
**THE TIMES OF HARVEY MILK**

1984, dir. Robert Epstein, USA, 90 min. In English / Format: **35mm**

A powerful record of the politician’s inspirational life and work, which illuminates not only a key period in the struggle for gay rights but also universal themes of resilience. Preceded by **CHANGES** (1970, dir. Pat Rocco / USA, 17 min. In English / Format: Digital), a sensitive, non-fiction interview with a transgender protagonist; and **COMING OUT** (1972, dir. Arthur J. Bressan, Jr / USA, 10 min. In English / Format: Digital), a joyful time capsule of gay life in San Francisco in 1972.



**TUESDAY, AUGUST 23, 7:00PM & SATURDAY, AUGUST 27, 2:00PM**  
**NITRATE KISSES**

1992, dir. Barbara Hammer, USA, 67 min. In English / Format: **16mm**

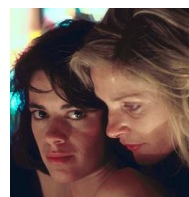
This debut feature by artist Barbara Hammer is an archeological dig of unexplored queer histories. Preceded by **FIREWORKS** (1947, dir. Kenneth Anger / USA, 13 min. In English / Format: **35mm**), which got Anger arrested for obscenity charges when it premiered 75 years ago; **SEASCAPE** (1984, dir. Mike Kuchar / USA, 10 min. In English / Format: Digital), an exploration of a young man alone at a juncture of sand, sky, and surf; and **AT LEAST YOU KNOW YOU EXIST** (2011, dir. Zackary Drucker / USA, 16 min. In English / Format: Digital), Drucker’s collaboration with activist Flawless Sabrina that explores the trans experience.



**WEDNESDAY, AUGUST 24, 7:00PM & SUNDAY, AUGUST 28, 2:00PM**  
**PARIS IS BURNING**

1990, dir. Jennie Livingston, USA, 78 min. In English / Format: Digital

Livingston’s acclaimed document of NYC’s Ballroom scene in the 80s remains a powerful portrait of community among queer and trans people of color, while continuing to provoke questions around equity and representation. Preceded by **ALWAYS ON SUNDAY** (1962, dir. Connie B. Demille / USA, 10 min. In English / Format: Digital), a gender-bending nod to the Jules Dassin international hit; and **STORMÉ: THE LADY OF THE JEWEL BOX** (1987, dir. Michelle Parkerson / USA, 21 min. In English / Format: Digital), the tale of legendary performer and activist Stormé DeLarverie, set against the U.S.’s first racially integrated drag show.



**TUESDAY, AUGUST 30, 7:00PM & SATURDAY, SEPTEMBER 3, 2:00PM**  
**DESERT HEARTS**

1986, Donna Deitch, USA, 80 min. In English / Format: Digital

Two complex women - the cautious professor Vivian, and the impulsive ranch-hand Kay - fall in love in Reno, Nevada in the 1950s, in Deitch’s groundbreaking and tender portrait of queer female intimacy and the conflicting desires for love and safety in a dangerously unfriendly world.



**WEDNESDAY, AUGUST 31, 7:00PM & SUNDAY, SEPTEMBER 4, 2:00PM**  
**COMING OUT UNDER FIRE AND TONGUES UNTIED**

**COMING OUT UNDER FIRE** (1994, dir. Arthur Dong / USA, 71 min. In English / Format: Digital) fuses interviews with nine gay women and men with archival images and documentation to explore homosexuality in the military; the essential **TONGUES UNTIED** (1989, dir. Marlon Riggs / USA, 55 min. In English / Format: Digital) captures histories of eroticism among Black, gay Americans and the violent conflicts of their intersecting identities and external pressures.





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

The best of live theatre comes to cinema screens with state-of-the-art filming techniques, tailored to every play, that showcase each performance in all its glory. From close-ups that capture every flicker of emotion, to sweeping wide shots of the stage.

**SUNDAY, JULY 17, 2:00PM**  
**NO MAN'S LAND**

2016, dir. Sean Mathius & Robin Lough, UK, 170 min. In English / Format: Digital

One summer's evening, two aging writers, Hirst and Spooner, meet in a Hampstead pub and continue their drinking into the night at Hirst's stately house nearby. As the pair become increasingly inebriated, and their stories increasingly unbelievable, the lively conversations turn into a revealing power game, further complicated by the return home of two sinister younger men. Ian McKellen and Patrick Stewart lead this revival of Harold Pinter's comic classic.

**SUNDAY, AUGUST 7, 2:00PM**  
**PRIMA FACIE**

2022, dir. Justin Martin, UK, 120 min. In English / Format: Digital

In this premiere staging of Suzie Miller's award-winning play, Jodie Comer ("Killing Eve") is Tessa, a young, brilliant barrister. She has worked her way up from working-class origins to be at the top of her game; defending; cross examining, and winning. An unexpected event forces her to confront the lines where the patriarchal power of the law, burden of proof, and morals diverge.



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



**FRIDAY, JULY 8, 9:00PM & FRIDAY, JULY 29, 8:30PM**  
**ZIGGY STARDUST AND THE SPIDERS FROM MARS**

1979, dir. D.A. Pennebaker, UK, 90 min. In English / Format: Digital

This dizzying and electrifying document of David Bowie's final performance as Ziggy Stardust in 1973 at London's Hammersmith Odeon Theater is framed by a smattering of behind-the-scenes footage but devoted to the music on stage, including "Changes" and "Space Oddity," alongside Rolling Stones and Velvet Underground covers. **Preceded by movie trivia, hosted by the Gene Siskel Film Center's Associate Producers!**

**PARTNER PROGRAM**



**AUGUST 2**  
**MIDWEST FILM FESTIVAL FIRST TUESDAYS**

Join the Midwest Film Festival (MFF) for First Tuesdays, featuring regionally produced films, and celebrating the creatives who make them. MFF is a well-established, year round, film festival sitting proudly at the center of the creative production community in Chicago and the Midwest. August 2, MFF presents an evening honoring Womxn Voices with a 7pm social hour, followed by a collection of short films and a Q&A with artists in attendance.

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

**FACES OF THE FILM CENTER**

Our small staff is mighty, but to make the movie magic happen, we also rely on the dedication of our volunteers, the hustle of our advocacy groups, the innovation of our filmmakers, and the passion and curiosity of you, our audience members. Meet some of the faces whose support and vision have made the Film Center a destination for film lovers for 50 years and counting.



**AMY BESTE**  
Director of Public Programs, Departments of Film, Video, New Media & Animation, Art & Technology Studies, and Sound, School of the Art Institute of Chicago

*I love working with the technical staff at the Gene Siskel Film Center, who are experts at handling complex shows - from presentations of archival 16mm films to live events with multiple projectors and formats. I often hear from artists that their works never looked better.*



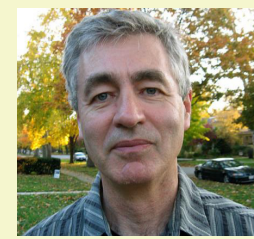
**ASHLEY O'SHAY**  
Filmmaker, former Film Center projectionist

*Having both worked in front of and behind the scenes at the Film Center, I've enjoyed experiencing its film community on multiple levels. As a projectionist, I gained access to many world-renowned independent films. As a filmmaker, I've had the joy of exhibiting independent films of my own. Independent film lives on in Chicago, and the Film Center is a big part of that.*



**KYLE WESTPHAL**  
Programming & Preservation, Chicago Film Society

*When I first started coming to the Film Center in 2005, practically everything screened on 35mm as a matter of course. The exhibition landscape has changed, but the Film Center has remained faithful to its name, retaining and regularly exercising its 35mm and 16mm projectors in both theaters and showing everything from avant-garde films to repertory classics on celluloid. Notably, the Film Center also keeps projectionists on shift for every show while many other theaters (multiplexes and non-profit venues alike) deem skilled labor expendable. Focus!*



**STEVE JAMES**  
Filmmaker

*The Siskel Center has always been an essential supporter of the work at Kartemquin Films, going back at least 20 to 30 years, never more so for me than in 2011 when they programmed THE INTERRUPTERS. What started out as a one-week run evolved into the film returning and returning again. The audience morphed from the regular, dedicated patrons of the Siskel, to folks making the trek from all corners of the city to see the film. It was immensely moving for me to attend a number of those screenings. And at the time, THE INTERRUPTERS became the all-time Siskel box office champion!*

## 5 QUESTIONS WITH KEVIN SHAW

DIRECTOR, *LET THE LITTLE LIGHT SHINE*



### Why is *LET THE LITTLE LIGHT SHINE* vital viewing for every Chicagoan?

I would say *LET THE LITTLE LIGHT SHINE* is essential viewing for everyone, not just folks in Chicago, because it examines stereotype, bias, power, privilege, and gentrification in ways we either ignore or would rather not dissect. When you watch this film, you'll find humor, joy, and inspiration that challenges your expectations.

The fight to save National Teachers Academy (NTA) did not garner a ton of media coverage in the city. I would argue there are residents who probably never knew this fight was even taking place. Maybe it is the apathy towards hearing about "another school closing" in Chicago after witnessing the shuttering of 49 elementary schools back in 2013 that renders the lack of awareness.

Yet the fight for NTA was not just "another school closing." Rather than viewing NTA as a model for academic achievement and celebrating those accomplishments (NTA earned the district's own top-ranked rating of Level 1-Plus), the school was seen as an institution that could be replaced, because another elementary school in the community was already deemed successful and would take on the population of new students.

Recent studies from the 2013 Chicago school closings showed the merging of school populations created harm for many students and families moving to a new school. Don't get me

wrong, the South Loop needs a high school, but this was not the way to go about fulfilling that goal. Taking a vital asset from long-standing community families and not ensuring they would benefit in the new establishment is unjust. It's the reason why parents, students and educators fought so hard to save NTA.

As the city looks towards the future and plans begin again to provide the South Loop with a long sought-after high school, let the stories from our film serve as a reminder to not repeat the past, to really engage the community and rebuild trust so everyone can feel seen, heard, and respected on this journey to provide a high quality, equitable education for all.

### What advice would you give to students studying film/filmmaking?

Develop as many skills as you can. I direct, produce, film, and edit. I don't direct productions all the time, so to pay the bills, I'm out here filming for other directors or clients and sometimes editing shorter pieces. Those opportunities allow you to hone your craft. Every time out, you never stop learning, so anytime you can gain experience on a set, take it.

Nothing is stopping you from making your own films. Access to cameras used to be an impediment. Now, everyone carries one in their pocket. Editing software is cheap. Go out and make something.

Learn from your mistakes before they cost you precious time and money. Find mentors who can give you critical feedback. Be open to that feedback. Develop a thick skin, it's about the work, not about you.

Watch and study the movies you love. Read behind the scenes books about the making of those films or television series. I have several books about the making of "The Sopranos" and "The Wire", two of my favorite episodic shows. And I just finished "Blood, Sweat and Chrome, The Making of Mad Max: Fury Road", which has a ton of great filmmaking nuggets about how George Miller and crew made that one crazy masterpiece of an action film. You can go to film school without enrolling in a film school if you know where to look and how to take advantage of opportunities.

### What does "independent film" and "independent filmmaking" mean to you?

Independent film and filmmaking means doing it yourself by any means necessary; finding your voice because it's unique and sharing it with the

world because it needs to be heard. Sometimes, all you have is two dollars and a dream. You must believe your story is going to have an impact, so somehow, someday, you're going to figure out how to get it done.

Immediately, I was thrilled for our film participants, who deserve all the love and flowers coming their way. It's their story and we're just honored to be able to share it with so many people. Our screening that day included a post Q&A. Each film participant got a standing ovation as they stepped on stage. It was a moment for them I will always treasure.

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

I can't just pick one! For someone making docfictional films. First film I ever saw as a child was *STAR WARS: A NEW HOPE*. Anytime the original trilogy re-airs on cable television during the holidays, I'm glued to the couch. *THE GODFATHER* is another one for me. I'm a superhero fan so *CAPTAIN AMERICA: THE WINTER SOLDIER* and

## "INDEPENDENT FILMMAKING MEANS DOING IT YOURSELF BY ANY MEANS NECESSARY; FINDING YOUR VOICE BECAUSE IT'S UNIQUE AND SHARING IT WITH THE WORLD BECAUSE IT NEEDS TO BE HEARD."

BLACK PANTHER are standout repeat-viewers.

I love Christopher Nolan as a director. *THE DARK KNIGHT*, with its' intercutting scenes heightening tension, served as an inspiration for me while editing *LET THE LITTLE LIGHT SHINE* if you can believe that. I go back to Steve McQueen's recent "Small Axe" series. It's a masterclass of tight, provocative social issue filmmaking that has both joy and pain. Same goes for Barry Jenkins' "The Underground Railroad". I will look in on "Episode 9 - Indiana Winter" and marvel at the sequence of the midday farm celebration that makes me feel closer to my ancestors. I grew up watching Spike Lee joints. The classics, like *DO THE RIGHT THING* and *MALCOLM X* are standouts, but it's the guilty pleasure of *HE GOT GAME* that marries two of my loves, sports, and film, into a viewing experience that's irresistible.

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

Presenting our film in front of a sold-out, 1100-seat Missouri Theatre at the True/False Film Fest in March 2022 stands as one of the most memorable moviegoing experiences of my life. When you're presenting your work publicly, you never

See *LET THE LITTLE LIGHT SHINE* at the Film Center starting August 12 (pg 7).

# 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

Your Film Center membership helps support our year-round programming and entitles you to an exciting array of perks, including:

- \$6 admission to movies at the Gene Siskel Film Center
- Our bi-monthly Gazette delivered to your door
- \$10 discount on an Art Institute of Chicago membership
- Sneak preview passes to major motion pictures

Memberships start at \$50.



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

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# GENE SISKEL \*\*\*\*\* FILM CENTER 50



*Dear Movie Lovers,*

*A heartfelt thank you to everyone who has honored the Gene Siskel Film Center's history with a contribution to our 50th Anniversary-fundraising initiative.*

*Your support and endorsement of our work not only ensures our financial stability, but lays the foundation for the next 50 years. We're excited to continue introducing you to new genres and directors, presenting rarely seen classics in 35mm, and curating retrospectives of emerging and established filmmakers.*

*As an integral member of our film-loving community, you understand firsthand how increasingly essential film is for making sense of our world, as it fosters empathy and cultural appreciation for communities across the globe and in our own backyard.*

*We deeply appreciate your enduring loyalty and support and look forward to seeing you at the movies!*

*With much appreciation,*

*The entire Gene Siskel Film Center staff*

# 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)



WATTSTAX, screens July 9 & 21

## 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 continues to honor School of the Art Institute of Chicago guidelines.

Check for updates and details at:  
[siskelfilmcenter.org/covid-protocols](http://siskelfilmcenter.org/covid-protocols)

## JULY

**JUNE 29 & JULY 2**  
SUMMER STOCK  
GARLAND CENTENNIAL (35MM)

**JULY 1**  
LOST ILLUSIONS  
OPENS

**JULY 1 & 9**  
DONT LOOK BACK  
IN CONCERT

**JULY 2 & 31**  
JAZZ ON A SUMMER'S DAY  
IN CONCERT

**JULY 3 & 24**  
WOODSTOCK: THE DIRECTOR'S CUT  
IN CONCERT (35MM)

**JULY 4 & 30**  
MONTEREY POP  
IN CONCERT

**JULY 5 & 29**  
SUMMER OF SOUL (...OR, WHEN THE REVOLUTION COULD NOT BE TELEVISED)  
IN CONCERT

**JULY 6 & 9**  
A STAR IS BORN  
GARLAND CENTENNIAL (35MM)

**JULY 7 & 22**  
FESTIVAL  
IN CONCERT

**JULY 7 & 28**  
CONTEMPORARY COLOR  
IN CONCERT

**JULY 8 & 29**  
ZIGGY STARDUST AND THE SPIDERS FROM MARS  
IN CONCERT

**JULY 8 & 10**  
GOODFELLAS  
REMEMBERING RAY LIOTTA (35MM)

**JULY 8 & 10**  
SOMETHING WILD  
REMEMBERING RAY LIOTTA (35MM)

**JULY 9 & 12**  
FIELD OF DREAMS  
REMEMBERING RAY LIOTTA (35MM)

**JULY 9 & 21**  
WATTSTAX  
IN CONCERT

**JULY 10 & 23**  
GIMME SHELTER  
IN CONCERT (35MM)

**JULY 11**  
FLOWERS OF SHANGHAI  
(50/50)

**JULY 13 & 16**  
THE PIRATE  
GARLAND CENTENNIAL (35MM)

**JULY 14 & 30**  
NEIL YOUNG: HEART OF GOLD IN CONCERT (35MM)

**JULY 15**  
BOTH SIDES OF THE BLADE  
OPENS

**JULY 17**  
NO MAN'S LAND  
NATIONAL THEATRE LIVE

**JULY 18**  
BEAU TRAVAIL  
50/50

**JULY 20 & 23**  
JUDGMENT AT NUREMBERG  
GARLAND CENTENNIAL (35MM)

**JULY 25**  
IN THE MOOD FOR LOVE  
50/50 (35MM)

**JULY 27 & JULY 30**  
THE WIZARD OF OZ  
GARLAND CENTENNIAL (35MM)

**JULY 29**  
MY OLD SCHOOL  
OPENS

**JULY TBA**  
FIRE OF LOVE  
OPENS

## AUGUST

**AUGUST 1**  
Y TU MAMÁ TAMBIÉN  
50/50 (35MM)

**AUGUST 2 & 6**  
THE WATERMELON WOMAN  
QUEER CINEMA

**AUGUST 2**  
MIDWEST FILM FESTIVAL FIRST TUESDAYS

**AUGUST 3 & 7**  
WORD IS OUT: STORIES OF SOME OF OUR LIVES  
QUEER CINEMA (35MM)

**AUGUST 5**  
ALI & AVA  
OPENS

**AUGUST 7**  
PRIMA FACIE  
NATIONAL THEATRE LIVE

**AUGUST 8**  
CITY OF GOD  
50/50

**AUGUST 9 & 13**  
THE LIVING END  
QUEER CINEMA

**AUGUST 10 & 14**  
BLACKSTAR: AN AUTOBIOGRAPHY OF A CLOSE FRIEND AND CHOOSING CHILDREN  
QUEER CINEMA (35MM)

**AUGUST 12**  
LET THE LITTLE LIGHT SHINE  
OPENS

**AUGUST 15**  
LOST IN TRANSLATION  
50/50 (35MM)

**AUGUST 16 & 20**  
PARTING GLANCES  
QUEER CINEMA (35MM & 16MM)

**AUGUST 17 & 21**  
THE TIMES OF HARVEY MILK  
QUEER CINEMA (35MM)

**AUGUST 22**  
HOWL'S MOVING CASTLE  
50/50

**AUGUST 23 & 27**  
NITRATE KISSES  
QUEER CINEMA (35MM)

**AUGUST 24 & 28**  
PARIS IS BURNING  
QUEER CINEMA

**AUGUST 29**  
CACHE  
50/50 (35MM)

**AUGUST 30 & SEPTEMBER 3**  
DESERT HEARTS  
QUEER CINEMA

**AUGUST 31 & SEPTEMBER 4**  
COMING OUT UNDER FIRE AND TONGUES UNTIED  
QUEER CINEMA

**AUGUST 31**  
THREE THOUSAND YEARS OF LONGING  
OPENS

Visit [siskelfilmcenter.org](http://siskelfilmcenter.org) for showtimes, and tickets.

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## SAVE THE DATE

**WEEKLY: 50/50 CONTINUES WITH FILMS FROM RICHARD LINKLATER, LUCRECIA MARTEL AND YORGOS LANTHIMOS**

**SEPTEMBER: THREE FILMS FROM TSAI MING-LIANG, WITH DIRECTOR IN PERSON OCTOBER 3**

**OCTOBER: THE 58TH CHICAGO INTERNATIONAL FILM FESTIVAL RETURNS TO THE FILM CENTER**

**NOVEMBER: BLACK HARVEST FILM FESTIVAL CELEBRATES ITS 28TH YEAR, IN PERSON NOVEMBER 4-20 / VIRTUALLY NOVEMBER 21-27**

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