

GENE SISKEL FILM CENTER

GAZETTE

Vol. 52 Issue 5

IN THIS ISSUE:

We pay tribute to film scholar David Bordwell by presenting some of his favorite films, including *THE BIRDS*, *MON ONCLE*, and *HIS GIRL FRIDAY* (p. 6-8)

The Film Center's *Films By Women/Chicago '74* gets a 50th anniversary celebration in collaboration with Northwestern's Block Cinema (p. 14-15)

We fête the Archers with *The Creative Worlds of Powell and Pressburger*, plus a special visit from Thelma Schoonmaker (p. 18-21)



School of the Art Institute
of Chicago

THE RED SHOES, P. 20

FROM OUR CURATOR



Bridgett M. Davis's recently restored *NAKED ACTS* begins September 27 (p. 4)

As we head into our fall season at the Film Center, our screens are packed with a distinct throughline of films and legacies that have been recovered, restored, and revitalized.

In September, we proudly present the recently rediscovered *NAKED ACTS*, with director Bridgett M. Davis in attendance (p. 4); film scholar David Bordwell is remembered by his friends and colleagues with films selected by *The New York Times* film critic Manohla Dargis and Columbia University professor James Schamus, among others (p. 6-8); and we celebrate our own history with the 50th anniversary of *Films By Women/Chicago '74* (p. 14-15).

In October, we showcase the brilliance of filmmaking duo Michael Powell and Emeric Pressburger, with gorgeous digital restorations and a special visit from the legendary Thelma Schoonmaker (p. 18-21); our friends at the Chicago International Film Festival mark their 60th anniversary on our screens (p. 25); and we explore the history of cinematic unions with our *Workers of the World: Unite!* series (p. 22-23).

All of this, plus our fall Lecture Series *Propaganda and Counterculture* (p. 10-11) and a fresh season of *Conversations at the Edge* (p. 16-17), provide an autumn defined not just by the changing weather and a monumental presidential election season, but also by stories that contribute to the histories of who we are as moviegoers.

Rebecca Fons

Director of Programming

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

VISIT US

ACCESSIBILITY

The Gene Siskel Film Center strives to host inclusive, accessible events that enable all individuals to engage fully. To request reasonable accommodations or for inquiries about accessibility, please contact filmcenter@saic.edu or call (312) 846-2600.

siskelfilmcenter.org/accessibility

CONTENT CONSIDERATIONS

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

FILMING IN PROGRESS

Photographs and/or video may be taken at Film Center events. By attending, you grant the Film Center full rights to use these images for all present or future promotion, marketing and materials.

CODE OF CONDUCT

The Gene Siskel Film Center is dedicated to creating a safe, respectful, and inclusive environment for all guests. Everyone has the right to enjoy our programs and activities free of harassment, threats, mistreatment, or discrimination. We reserve the right to revoke access to any of our activities for anyone who does not adhere to the organization's code of conduct.

siskelfilmcenter.org/codeofconduct

GETTING HERE

Parking

Validated parking is available at the InterPark Self-Park at 20. E. Randolph for \$20. Please obtain a validation from our box office staff.

Public Transportation

The Film Center is conveniently located near all major CTA train lines and several bus lines.

Biking to the Film Center

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

OUR TEAM

Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Jada-Amina Harvey, Black Harvest Film Festival Lead Curator; Lori Hile, Associate Director of Marketing and Communications; Nick Leffel, Black Harvest Film Festival Coordinator; Emily Long, Executive Director; Brennan McMahon, Assistant Technical Coordinator; Holly Prindle, Office and Accounting Coordinator; Dan Stolley, Operations Manager; Michael Wawzenek, Assistant Director of Media Technology; Projectionists: Esteban Alarcón, Lark Lyra Hill, Ursula Rigberg Wagner, Blair St George Wright; Front of House Leads: Raphael Martinez, Chris Tamma, Nico Valdez; SAIC Student Assistants: Manahel Mosleh Al Mosleh, Omaymah Alkhatieb, Dylan Benjamin, Ana Dias, Eli Drake, Enye Kang, Yeju Kang, Amin Pakparvar, Shravani Pawar, Magdalena Perez-Moore, Tanya Ramakrishnan, Mehraheh Salimianrizi, Eunice Yang. Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Gazette designed by Kaitlin Martin.

NEW RELEASES & RESTORATIONS

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



OPENS SEPTEMBER 6 SEEKING MAVIS BEACON

2024, dir. Jazmin Jones, USA, 102 min. In English / Format: Digital

In the late '80s, three white, male software developers created a computer game called *Mavis Beacon Teaches Typing*. The face of the program, "Mavis Beacon," was a smiling, confident Black woman featured prominently on the packaging and in advertising. But Mavis Beacon didn't exist—her name is derived from Mavis Staples, and the beaming woman was a Haitian model named Renée L'Espérance. A figment of imagination, Mavis was nevertheless one of the most influential Black women in technology and education, teaching more than six million American students how to type. In this revelatory documentary—part investigation into tech lore, part tribute to Black representation—Jazmin Jones and her co-investigator Oliva McKayla Ross embark on a journey to reimagine the legacy of the mythic Mavis. *Film Center exclusive.*



OPENS SEPTEMBER 6 RED ISLAND (L'ÎLE ROUGE)

2023, dir. Robin Campillo, France, Belgium, Madagascar, 117 min.

In French and Malagasy with English subtitles / Format: Digital

In Robin Campillo's (120 BEATS PER MINUTE) stunning RED ISLAND, it is the 1970s, and 10-year-old Thomas is living on one of the last remaining French military bases on Madagascar, a decade after French colonial rule has ended. As the remaining members of the armed forces live out their final days on the idyllic island with cocktail parties, struggling with their loss of authority in the newly independent country, Thomas spies on those around him, discovering the tangled political and sexual lives of the colonizers and the colonized hiding just below the surface. Based on Campillo's own upbringing, RED ISLAND uses elements of magical realism against a backdrop of sobering reality to deftly weave together the personal and the political. *Film Center exclusive.*



OPENS SEPTEMBER 13 THE FALLING STAR (L'ÉTOILE FILANTE)

2023, dirs. Dominique Abel, Fiona Gordon, Belgium, France, 98 min.

In French with English subtitles / Format: Digital

A former activist and fugitive for 35 years, Boris is bartending at The Falling Star when his past catches up with him in the form of a mysterious stranger who arrives at the bar armed, wanting revenge. The appearance of a double, the depressed and solitary Dom, provides Boris's cunning partner Kayoko and their faithful friend Tim with the perfect escape plan. But they haven't accounted for Dom's ex-wife, Fiona, a suspicious detective on their trail. With a deadpan sensibility reminiscent of the work of Aki Kaurismäki, beloved Belgian artists Dominique Abel and Fiona Gordon (LOST IN PARIS), who are both trained dancers and clowns, infuse this delightful film noir comedy with their trademark physicality, dashes of color, and winking sense of humor. *Film Center exclusive.*

OPENS SEPTEMBER 13 FAR FROM HOME (DAR GHORBAT)

1975, dir. Sohrab Shahid-Saless, West Germany, Iran, 91 min.

In German, Turkish, and Persian with English subtitles / Format: 4K digital restoration

Turkish immigrant Hussein spends his days in hypnotic routine as a "guest worker" in '70s West Berlin, living in a small, shared apartment and commuting daily to his job at a factory pressing machine parts. Diligently saving up his wages, he hopes to one day marry and buy a house back home, but his immediate future in Berlin is clouded by indignities at the hands of racist coworkers and botched attempts at romantic intimacy. With only his fellow immigrant housemates as a patchwork community, Hussein perseveres with a quiet dignity in the face of an alienating country. From one of the most celebrated filmmakers in Iranian cinema, and a masterwork of restraint, repetition, and patience, FAR FROM HOME is a deeply observed, resonant portrait of the immigrant experience. (Arbelos Films) *Film Center exclusive.*



CHICAGO
PALESTINE
FILM FESTIVAL
ENCORE

OPENS SEPTEMBER 20 LYD

2023, dirs. Sarah Ema Friedland, Rami Younis, Occupied Palestinian Territory, UK, USA, 78 min.

In Arabic with English subtitles / Format: Digital

The 5,000 year-old bustling Palestinian town Lyd was taken over when Israel was established in 1948. In this speculative documentary, Jewish American filmmaker Sarah Ema Friedland and Palestinian journalist Rami Younis explore what Lyd once was, and what it is now in the context of the continuing conflict in Gaza. Using never-before-seen archival footage and vivid animation, LYD cuts between fantastical visions and grim realities to provide a troubling history lesson, context for the moment, and a dream of what might have been. Following its Chicago premiere as the Closing Night film of the 23rd Chicago Palestine Film Festival this spring, the provocative and eye-opening LYD returns to the Film Center with select showtimes. *Film Center exclusive.*



OPENS SEPTEMBER 20 THE GOLDMAN CASE (LE PROCÈS GOLDMAN)

2023, dir. Cédric Kahn, France, 115 min.

In French with English subtitles / Format: Digital

In 1975, Pierre Goldman, a fiery and controversial figure of revolutionary left-wing activism, was put on trial in France. Accused of armed robbery and the murder of two pharmacists in Paris, Goldman proclaims "I am innocent because I am innocent." In Cédric Kahn's gripping THE GOLDMAN CASE, the courtroom serves as the public commons, reflecting the political, ideological, and racial tensions that marked the 1970s in France and Europe. Considered to be the trial of the century, it divided an entire country and widened the gap between the conservative right and left-wing intellectuals. Sharing cinematic DNA with Alice Diop's SAINT OMER and Justine Triet's ANATOMY OF A FALL, THE GOLDMAN CASE is a quick-witted and exceptionally acted chronicle of a complicated rebel, and a flawed system. *Film Center exclusive.*



OPENS SEPTEMBER 20 MATT AND MARA

2024, dir. Kazik Radwanski, Canada, 80 min. In English / Format: Digital

Mara (Deragh Campbell, recently on screen at the Film Center in FAMILY PORTRAIT) is a creative writing professor struggling with problems in her marriage to musician Samir (Mounir Al Shami). A chance encounter reconnects her with Matt (Matt Johnson, director and co-star of BLACKBERRY), a free-spirited and charming author from her past. When Mara's husband cancels plans to join her for a work conference, Matt accompanies her on the trip instead, and the tension of their undefined relationship begins to grow. Director Kazik Radwanski (ANNE AT 13,000 FT.) presents a wry, intelligent portrait of a complex relationship with two powerhouse performances at its core. *Film Center exclusive.*



Q&A



to ask if she wanted to explore wider, albeit belated, distribution. After Davis agreed, Cade sent it to Milestone Films, advocated for its importance, and **NAKED ACTS** was (re)released. Cade's resuscitation of the film extends the enduring legacy of Black women's intergenerational caretaking in the arts, perhaps most famously embodied by Alice Walker's rediscovery of Zora Neale Hurston's **THEIR EYES WERE WATCHING GOD**. (*Maya Cade*) **Film Center exclusive.**

Dialogue: Join Cade, Davis, and Camille Bacon, writer and co-editor-in-chief of Jupiter Magazine, on Saturday, September 28, at 6:00PM, for a screening of **NAKED ACTS followed by a discussion around the film's resurgence and the broader ethic of stewarding, safe-guarding, and serving an audience for Black women's creative pursuits across generations.**



OPENS SEPTEMBER 27 NAKED ACTS

1996, dir. Bridgett M. Davis, USA, 87 min. In English / Format: **4K digital restoration**

NAKED ACTS follows Cece (Jake-Ann Jones), an aspiring actress and daughter of former Blaxploitation star, Lydia Love, as she is cast in her first major role. In a confrontation with her mother, CeCe proclaims her desire to play "tasteful" roles, unlike those she witnessed Lydia play. As she grapples with the cost of her desire to embody characters with expansive interiority on the screen, the budding star quickly learns she can't escape her insecurities—until she learns to contend with her own selfhood.

After seeing Chicagoan Yvonne Welbon's 2003 documentary **SISTERS IN CINEMA**, which featured Davis among other Black women filmmakers, Maya Cade—creator of the Black Film Archive, and recent Black Harvest Film Festival juror—fervently sought out **NAKED ACTS** in the Black Film Center Archive at Indiana University. As the audacious film went undistributed during initial screenings, Cade messaged Davis on Twitter

OPENS SEPTEMBER 27 ALL SHALL BE WELL

2024, dir. Ray Yeung, Hong Kong, China, 93 min.

In Cantonese with English subtitles / Format: Digital

Lesbian couple Angie and Pat have been together for over four decades, living comfortably in the apartment Pat bought over 30 years ago, surrounded by loving family and friends. After Pat dies unexpectedly, Angie is joined in mourning and embraced by her social circle, including Pat's family, at first. Slowly but surely, arguments about Pat's burial and inheritance drive a rift between Angie and her unofficial in-laws, and with no legal rights to remain in the apartment or to Pat's estate, Angie embarks on a journey of emancipation. A quiet heartbreaker without a hint of heavy handedness, Ray Yeung's **ALL SHALL BE WELL** is a tender portrait of resilience. **Film Center exclusive.**



OPENS OCTOBER 4 GIRLS WILL BE GIRLS

2024, dir. Shuchi Talati, India, 118 min. In English and Hindi with English subtitles / Format: Digital

In Shuchi Talati's debut feature, the prim and straightlaced Mira (Preeti Panigrahi, who won a special jury award for acting at the Sundance Film Festival) is the prefect of her strict Himalayan school, managing high expectations from her teachers and pressure to be perfect from her mother. When Mira meets the charismatic student Sri, the subjects of love and lust become her primary focus of study as she begins to consider and embrace her burgeoning sexuality. A bold, feminine coming-of-age film that unapologetically explores generational female desire and rebellion against cultural norms, **GIRLS WILL BE GIRLS** is an extraordinarily confident debut that won the World Cinema Audience Award at Sundance. **Film Center exclusive.**



OPENS OCTOBER 4 EUREKA

2023, dir. Lisandro Alonso, France, Mexico, Argentina, Germany, Portugal, Switzerland, UK, 147 min. In English and Portuguese, North American Indian, and Sioux with English subtitles / Format: Digital

In his rich and sublime triptych that traverses time, space, and genre, Lisandro Alonso (**LA LIBERTAD**) presents an elliptical meditation on the experiences of indigenous communities across the Americas. Beginning in a dusty town of the Old West, transitioning to contemporary South Dakota's Pine Ridge Reservation, and concluding in the jungles of 1970s Brazil, **EUREKA** asks metaphysical questions about colonial influence on native peoples, and the ever-present tensions between indigeneity and the Western world. An expansive and surreal refraction of history and place, **EUREKA** is unlike any other film you'll see this year. **Film Center exclusive.**



OPENS OCTOBER 11 BASQUIAT

1996, dir. Julian Schnabel, USA, 107 min.

In English and Spanish with English subtitles / Format: **4K digital restoration**

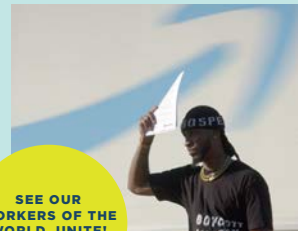
The brief and brilliant story of Jean-Michel Basquiat is brought to vivid life in Julian Schnabel's (**THE DIVING BELL AND THE BUTTERFLY**) tribute to the acclaimed artist, played with sensitivity and style by Jeffery Wright (**AMERICAN FICTION**). Charting Basquiat's trajectory from homeless graffiti artist to darling of the New York art scene in the '70s and '80s, **BASQUIAT** artfully celebrates the unique talent of the young painter, as well as his personal demons and profound drug addiction. With an all-star cast that includes Benicio Del Toro, Dennis Hopper, Gary Oldman, Courtney Love, Willem Dafoe, Christopher Walken, and David Bowie as Andy Warhol, **BASQUIAT** is an evocative and reverent portrait, newly restored in black and white, made from a 4K scan from the original camera negative. **Film Center exclusive.**



OPENS OCTOBER 11 THE BURMESE HARP (BIRUMA NO TATEGOTO)

1956, dir. Kon Ichikawa, Japan, 116 min. In English and Japanese and Burmese with English subtitles / Format: **4K digital restoration**

An Imperial Japanese Army regiment surrenders to British forces in Burma at the close of World War II and finds harmony through song. A private, thought to be dead, disguises himself as a Buddhist monk and stumbles upon spiritual enlightenment. Magnificently shot in hushed black and white, Kon Ichikawa's **THE BURMESE HARP** is an eloquent meditation on beauty coexisting with death and remains one of Japanese cinema's most overwhelming antiwar statements, both tender and brutal in its grappling with Japan's wartime legacy. (*Janus Films*) **Film Center exclusive.**



SEE OUR
WORKERS OF THE
WORLD, UNITE!
SERIES P. 22-23.

OPENS OCTOBER 25 UNION

2024, dirs. Stephen Maing, Brett Story, USA, 100 min. In English / Format: Digital

At the height of the pandemic, after protesting about the lack of personal protective equipment available to him as an employee, Chris Smalls was fired from his job at the Amazon warehouse on Staten Island. With no prior organizing experience, and on a shoestring budget, Smalls launched the Amazon Labor Union (ALU), and together with a group of current and former Amazon employees took on one of the world's largest and most powerful companies in the fight to unionize. In their stirring, inspiring, and urgent portrait, Stephen Maing (**CRIME & PUNISHMENT**) and Brett Story (**THE HOTTEST AUGUST**) document the ALU's collective, unflappable campaign to restore dignity and power to the working class, Amazon's efforts to extinguish their spirit, and Smalls' gutsy and historic grassroots achievement. **Film Center exclusive.**

Remembering David Bordwell

David Bordwell (1947–2024), a beloved film scholar, passed away earlier this year at the age of 76. The author, co-author, and editor of more than 20 books, including the essential textbook *Film Art: An Introduction* (co-written by his wife, Kristin Thomson, a guest curator for this series), a regular contributor to the Criterion Collection's Observations on Film Art video-essay series, and a longtime University of Wisconsin–Madison teacher, Bordwell analyzed and considered film with an approachable, lively tone—he loved cinema (it is estimated he watched tens of thousands of films in his lifetime, though he would never think to brag), and, as written in his obituary, “guided countless colleagues, students, and film lovers to heightened awareness of the medium’s artistic possibilities.” Remembered by The New York Times film critic Manohla Dargis (also serving as a guest curator) for his “inviting, sui generis intellectual space that could be enjoyed by scholars and general readers alike,” and by Roger Ebert as “our best writer on the cinema,” Bordwell’s impact and legacy is widespread: film curators and critics, cinephiles, and casual viewers have been shaped, educated, and invigorated by Bordwell’s perspectives. With this series, we invited Bordwell’s friends and colleagues to select a film that was special to him, in the hopes that, through these titles, we can pay tribute to his enthusiasm for cinema through our own. Learn more about David Bordwell and read his essays at davidbordwell.net. siskelfilmcenter.org/bordwell



SUNDAY, SEPTEMBER 1, 1:00PM A LETTER TO THREE WIVES

1949, dir. Joseph L. Mankiewicz, USA, 103 min. In English / Format: Digital

David Bordwell’s *Reinventing Hollywood*, a brilliant study of movie narrative in the 1940s, pays charming tribute to the “bitter comedy” of Joseph L. Mankiewicz’s *A LETTER TO THREE WIVES*. A key example of what Bordwell calls “modular” plot construction and “polyphonic” narration, the film is derived from a novel about five rather catty wives. Mankiewicz, the most literate writer-director of the period, reduced it to three wives from different social backgrounds who are close friends. Which one is about to lose her husband? The dialogue is witty, the social insight acute, and the cast (which includes the incomparable Thelma Ritter) uniformly excellent. (*James Naremore, Chancellors’ Professor of The Media School, English, and Comparative Literature at Indiana University Bloomington*)



SUNDAY, SEPTEMBER 1, 3:30PM TIGER ON BEAT (LO FOO CHUT GANG)

1988, dir. Lau Kar Leung, Hong Kong, 93 min.

In Cantonese and Hakka with English subtitles / Format: 35mm

In this Hong Kong buddy cop action classic in the tradition of *LETHAL WEAPON*, Chow Yun-Fat stars as a clownish, womanizing sergeant more interested in flashy shirts than fighting crime, until he’s paired with a serious rookie (Conan Lee) to bust a cocaine ring. As they attempt to uncover the criminal masterminds, the heroic duo is led to a final showdown involving shotguns-on-clotheslines and flying chainsaws, one of the most astonishing sequences in the celebrated history of Hong Kong action movies. David Bordwell considered *TIGER ON BEAT* a personal favorite, and he devoted a chapter to director Lau Kar Leung’s films in his essential book, *Planet Hong Kong*. Of the movie’s spectacular finale, David wrote: “Such flagrantly loopy combat is quite exciting, even exhilarating... artificially shaped grace can be tremendously arousing. Don’t forget how people get carried away watching dancing, acrobatics, or basketball.” (*Jim Healy, Director of Programming, UW Cinematheque*) 35mm print courtesy Academy Film Archive.



MONDAY, SEPTEMBER 2, 6:00PM THE BIRDS

1963, dir. Alfred Hitchcock, USA, 119 min. In English / Format: 35mm

I began my undergraduate education at the University of Iowa in the fall of 2000 with my major confidently declared: cinema studies. I packed up my collection of VHS tapes and arrived on campus thinking I knew a lot about film (my high school job was at the movie rental joint in my hometown of Winterset, Iowa, and I had seen *THE SEVENTH SEAL*; obviously I was an expert). For my first class—*Introduction to Film Theory*—we were assigned the fifth edition of David Bordwell and Kristin Thompson’s *Film Art: An Introduction* (featured on the cover: a still from *THE MATRIX* and the Warner Bros. frog). It was in the pages of that book that they explained what film actually is: the physical medium of celluloid, the art of crafting a visual story, the business of production and distribution. The biggest revelation for me was Bordwell and Thompson’s chapter on editing. Using Alfred Hitchcock’s deliciously eerie *THE BIRDS*, the authors described “shot reverse shot” (showing a character, and then cutting to what or who that character is looking at, and then cutting back to the character again), and explained the magic of such an edit to put the viewer into the perspective of the character, linking what’s happening in the scene with what’s happening on the screen, and how Hitchcock employs the technique to an unsettling, chilling effect. After reading that chapter, I began to look for the edits, and understood cinema in an entirely new way. (*Rebecca Fons, Director of Programming, Gene Siskel Film Center*)



WEDNESDAY, SEPTEMBER 4, 8:30PM THE GRAND BUDAPEST HOTEL

2014, dir. Wes Anderson, USA, 99 min.

In English, French, and German with English subtitles / Format: Digital

David Bordwell was a student of aspect ratios: not just their technical particulars, but the ways in which they could be deployed for narrative or aesthetic purposes. The release of Wes Anderson’s *THE GRAND BUDAPEST HOTEL* moved him to contribute an essay on the film’s use of aspect ratios to the Budapest-focused volume of my series of pictorial criticism books, *The Wes Anderson Collection* (WAC). Pushing the director’s boxes-within-boxes tendencies as far as they’d been up to that point in time, Anderson’s epic comedy switched between three ratios: the boxy 1:37 to 1 “Academy” format for the main storyline set in the 1930s; 2:39 to 1 (narrow and wide, typically used for spectacles) for the narrator’s recollections of the ‘30s in 1968; and 1:85 to 1 for two more storytelling enclosures (set in 1985 and 2014). Bordwell would go on to write two more essays for the WAC series, for volumes covering *THE FRENCH DISPATCH* and *ASTEROID CITY*. (*Matt Zoller Seitz, Editor at Large, RogerEbert.com*)



LIVE
PIANO
SCORE

FRIDAY, SEPTEMBER 6, 6:00PM I WAS BORN, BUT...(OTONA NO MIRU EHON - UMARETE WA MITA KEREDO)

1932, dir. Yasujiro Ozu, Japan, 90 min. No dialogue / Format: 35mm

Before he became the celebrated master of “transcendental” style with classics such as *TOKYO STORY*, Yasujiro Ozu already had a long career as a wildly popular silent-era comic filmmaker, and 1932’s *I WAS BORN, BUT...* shows him at the height of his hilarious powers, as he tells the story of brothers Keiji and Ryoichi (played with astonishing verve by child actors Tomio Aoki and Hideo Sugawara), who learn that their all-powerful father is, in the outside world, a lowly corporate functionary. *I WAS...* holds up as a great film for the whole family (kids love it!), even as Ozu movingly allows the darker shades of the adult world to inflect his young heroes’ antics. David Bordwell greatly appreciated this and Ozu’s other early Shochiku Studio films for, among other things, precisely this deft mix of happy and sad. (*James Schamus, Professor of Professional Practice Film and Media Studies, Columbia University*) Presented with live accompaniment by pianist David Drazin.



SATURDAY, SEPTEMBER 7, 2:30PM
HIS GIRL FRIDAY

1940, dir. Howard Hawks, USA, 92 min. In English / Format: **35mm**

It was a fortuitous confluence of events: in the early 1970s, the rights to HIS GIRL FRIDAY temporarily went into the public domain; at the same time, David Bordwell had started his teaching career at the University of Wisconsin–Madison—a young film professor at a nascent film studies program. The rest, as they say, is “cinema studies” history. David snatched up a 16mm print—the first he ever bought for the university—and the whip-smart, hard boiled newsroom rom-com became one of his go-to sources to teach countless students about auteur theory, classic Hollywood narrative, and technical innovation in sound (some scenes in the film run over 300 words per minute—that’s twice the rate of normal conversation!). When I filmed David for the 2016 Criterion Collection home video edition, he hauled out his beaten-up print, and with a glint in his eye, delivered a masterclass with his singular brilliance and ebullience. He brought fun into formal analysis: “Every time I see the film, after 45 years of studying it and re-watching it, I still find it immensely entertaining. Every time I see it, I still laugh my ass off.” (Kim Hendrickson, Executive Producer, Criterion) The feature will be followed by David Bordwell’s Criterion Collection video essay “On HIS GIRL FRIDAY” (25 min.).



SATURDAY, SEPTEMBER 7, 5:30PM
HEAT

1995, dir. Michael Mann, USA, 170 min.

In English and Spanish with English subtitles / Format: **4K digital restoration**

A story of two men and their distinct yet fascinatingly parallel lives, families, comrades, and personal compulsions, Michael Mann’s 1995 revelatory thriller HEAT is a work of lasting power. Set in a Los Angeles crackling with tension, it centers on a ferociously driven police detective (Al Pacino) and his equally hard-charging, enigmatic doppelganger, a master thief (Robert De Niro). David Bordwell called Mann’s film an “enduring modern classic,” observing that it blends two crime plots, “the heist film and the police procedural.” Like other Mann films, HEAT is about work and specifically the struggle between work and love. And while both its two stars and dynamic action scenes wow you, so does Mann’s lush romanticism. Pacino’s cop and De Niro’s thief are hurtling toward an inevitable confrontation. Yet partly what distinguishes these characters are their respective romantic partners (Diane Venora and Amy Brenneman), women who offer them another path forward—if only they would take it. (Manohla Dargis, chief film critic for The New York Times)



SUNDAY, SEPTEMBER 8, 2:00PM
MON ONCLE

1958, dir. Jacques Tati, France, Italy, 116 min. In English / Format: **35mm**

MON ONCLE finds Jacques Tati’s Hulot character living in what David Bordwell called “a ramshackle apartment building,” in contrast to his sister and brother-in-law’s “ultramodern house full of high-tech gadgets.” Tati accentuates these differences in his production design (Wes Anderson avant la lettre), color palette, musical score, and sound effects. This late 1950s satire of petit-bourgeois values feels surprisingly predictive of our own era’s craze for mid-century design and ubiquitous electronica. Presented in the “English-language” version (MON ONCLE is mostly silent) that Tati shot simultaneously with the French version. (Bruce Jenkins, Department Chair, Film, Video, New Media, and Animation, School of the Art Institute of Chicago)



SUNDAY, SEPTEMBER 8, 4:30PM
STREET OF SHAME

1956, dir. Kenji Mizoguchi, Japan, 85 min. In Japanese with English subtitles / Format: **35mm**

STREET OF SHAME is the last film of the great Japanese director Kenji Mizoguchi, whose career had begun in the 1920s. He became known in the West only well after World War II, when from 1952 to 1956, he had a film nominated each year for the top prize at the Venice International Film Festival, the last being STREET OF SHAME. None of them won, but Mizoguchi took the prize as best director for two of them—perhaps his best known films in the West, UGETSU MONOGATARI and SANSHO THE BAILIFF. Mizoguchi based his style on the rich traditional Japanese arts of painting, prints, and theater. From these sources, as David Bordwell has written, “He had created a hypnotic cinema centered on the dense image, governed by unpredictable spatial developments and slightly changing details ... In this sense he is a conservative, but what he conserves becomes in his hands an inexhaustible resource.” STREET OF SHAME’s subject matter, the lives of five women working in a brothel, was the director’s last statement on a common theme in his films, women struggling against the cruelties of a strongly patriarchal society. (Kristin Thompson, Honorary Fellow with the Department of Communication Arts, the University of Wisconsin–Madison) The feature will be followed by David Bordwell’s Criterion Collection video essay “Games of Vision in STREET OF SHAME” (15 min.).



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GENE SISKEL FILM CENTER • SCHOOL OF THE ART INSTITUTE OF CHICAGO



lecture series. PROPAGANDA & COUNTERCULTURE

Propaganda and Counterculture explores the complex world of propaganda in cinema. In this curated series, we will explore the evolution of propaganda in film during the 20th and 21st centuries, where advancements in technology intersect with significant political movements. From the “aestheticization of politics” concept by Walter Benjamin to Hollywood films offering critical perspectives, we will journey through Eastern European socialist aesthetics, revolutionary cinema in China and Hong Kong, the impact of White Terror in Taiwan, and revolutions in South America. From the intricate relationship between propaganda, colonialism, imperialism, and globalization, we will investigate the complexities of official politics and grassroots movements. This series offers a unique exploration of how film shapes and reflects the socio-political landscapes of our world. Presented in collaboration with the School of the Art Institute of Chicago’s Art History, Theory, and Criticism department. Lecturers: Jennifer D. Lee, Mechtild Widrich, synopses by Lee and Widrich. siskelfilmcenter.org/propaganda



TUESDAY, SEPTEMBER 3, 6:00PM NINOTCHKA

1939, dir. Ernst Lubitsch, USA, 110 min.

In English and Russian and French with English subtitles / Format: 35mm

In NINOTCHKA—banned in the Soviet Union—Greta Garbo plays a Communist special commissioner assigned to monitor comrades stationed in Paris to sell czarist jewelry. Western luxuries and charming men threaten her loyalty to the system (and landed her an Academy Award nomination). Director Ernst Lubitsch (TROUBLE IN PARADISE, DESIGN FOR LIVING) was one of the most successful emigres from Germany, known for his wit and ability to mix comedy and politics.



TUESDAY, SEPTEMBER 10, 6:00PM ENTHUSIASM: THE SYMPHONY OF DONBAS (ENTUZIAZM SIMFONIYA DONBASSA)

1930, dir. Dziga Vertov, Soviet Union, 67 min. In Russian with English subtitles / Format: Digital

Currently a key conflict area, ENTHUSIASM: THE SYMPHONY OF DONBAS celebrates Stalin’s Five Year Plan for this Eastern Ukrainian region just a year before famine hit. Dziga Vertov’s (MAN WITH A MOVIE CAMERA) first sound movie remains devoted to Soviet avant-garde cinema, incorporating montage, and juxtaposing image and sound, but leaves no doubt about the political message: religion is defeated, coal workers produce, the masses march. Released to mixed response in the Soviet Union, the film was rediscovered in the West during the 1960s.



TUESDAY, SEPTEMBER 17, 6:00PM PRINCESS IRON FAN (TIE SHAN GONG ZHU)

1941, dirs. Wan Laiming, Guchan Wan, China, 73 min.

In Mandarin with English subtitles / Format: Digital

Pioneers of animation in China, twins Wan Guchan and Wan Laiming created PRINCESS IRON FAN in the midst of the Second Sino-Japanese War and shortly before the United States entered World War II. Deemed the first animated feature film in Asia, the Wan Brothers’ classic envisions an episode from the medieval Chinese novel *Journey to the West*, in which a climate-change-style crisis threatens the humanity over which gods and goddesses keep strategic watch.



TUESDAY, SEPTEMBER 24, 6:00PM YOLO (RE LA GUN TANG)

2024, dir. Ling Jia, China, 129 min.

In Chinese and Mandarin with English subtitles / Format: Digital

Despite the director Ling Jia’s recent social media post asserting that her latest feature “is not a diet movie, it’s not even about boxing,” YOLO explores these themes through a portrait of self-actualization. Released in time for the Lunar New Year in early 2024, YOLO proved to be a smashing success in Asia, rivaling the global box office returns of DUNE 2. Jia was first renowned as a comedian prior to making feature films. Following her 2021 hit HI, MOM, Jia again helms the production as writer, director, and starring actor.



TUESDAY, OCTOBER 1, 6:00PM THE GREAT DICTATOR

1941, dir. Charlie Chaplin, USA, 127 min. In English and Esperanto and Latin

with English subtitles / Format: 35mm

Charlie Chaplin’s first sound film is a famous political satire about dictator Hynkel and an unnamed poor Jewish barber, both played by Chaplin. As the “phooey” (Führer) prepares to invade the neighboring country of Osterlich (Austria), an identity mix-up leads the barber to find himself on the stage of history.



TUESDAY, OCTOBER 8, 6:00PM DETENTION (FAN XIAO)

2019, dir. John Hsu, Taiwan, 102 min.

In Mandarin and Min Nan with English subtitles / Format: Digital

DETENTION remakes the cult-hit, side-scroller Taiwanese video game first released by Red Candle Games in 2017. Director John Hsu brings the Martial Law-era setting of the game into full live-action embodiment, giving play to the hauntings and spectral histories plaguing students Fang Ray-Shin (Gingle Wang) and Wei Chong-Ting (Jing-Hua Tseng), as well as their teacher Chang Ming-Hui (Meng-Po Fu) as they navigate the horrors of White Terror in 1960s Taiwan.



TUESDAY, OCTOBER 15, 6:00PM STONEBREAKERS

2022, dir. Valerio Ciriaci, USA, 70 min. In English / Format: Digital

STONEBREAKERS chronicles the conflicts around monuments that arose in the United States during the George Floyd protests and the 2020 presidential election. As statues of Columbus, Confederates, and Founding Fathers fall from their pedestals, the nation’s triumphalist myths are called into question. By exploring the shifting landscapes of American monumentality, the film interrogates the link between history and political action in a nation that must confront its past now more urgently than ever. (Awen Films) *Dialogue: director Valerio Ciriaci, producer Isaak Liptzin, and Rebecca Zorach, Mary Jane Crowe Professor in Art and Art History, Northwestern University.*

Q & A



TUESDAY, OCTOBER 22, 6:00PM I AM CUBA (SOY CUBA)

1964, dir. Mikhail Kalatozov, Cuba, Soviet Union, 142 min.

In English and Spanish with English subtitles / Format: 4K digital restoration

Short vignettes of life in Cuba before the revolution, set in scene through dramatic and innovative cinematography, are held together by a female narrator. This spectacular drama-propaganda movie shows the effects of colonization, corrupt governments, and student protests, in a collaboration between Cuba and the Soviet Union. I AM CUBA received a mixed response in Communist countries and was not available in the West until the end of the Cold War, in the 1990s.



TUESDAY, OCTOBER 29, 6:00PM RECONSTRUCTION (RECONSTITUIREA)

1968, dir. Lucian Pintilie, Romania, 100 min. In Romanian with English subtitles / Format: Digital

RECONSTRUCTION, also known as THE REENACTMENT, explores the comic, absurd, and finally tragic consequences of a state-ordered reenactment of a drunken brawl with the help of a documentary film crew. Based on real events and suppressed by the censorship apparatus after a few successful weeks in Romanian cinemas, it is considered a veiled attack on the Communist regime, but also questions public responsibility under totalitarian conditions. After making the film, director Lucian Pintilie was pressured to leave Romania, and the film was not shown there again until after the fall of the regime in 1989.

Coming in November and December in Propaganda and Counterculture: MISSING, THE SECRET NATION, DEAD PIGS, THE BATTLE OF ALGIERS, and REVOLUTION OF OUR TIMES.

The League of Women Voters of Chicago (LWV Chicago), in collaboration with the Gene Siskel Film Center, presents four explorations of democracy's trials and tribulations. Underscoring the League's dedication to stimulating conversation, enhancing understanding about democratic institutions, and the crucial role of civic involvement, Democracy at Risk showcases films that highlight historical and relevant issues shaping politics. Whether you're a seasoned activist or new to civic engagement, Democracy at Risk will deepen your appreciation for democracy's complexities and the vital work that goes into fostering informed and active participation in government. (LWV Chicago) siskelfilmcenter.org/democracy



MONDAY, SEPTEMBER 16, 6:00PM
PUNCH 9 FOR HAROLD WASHINGTON

2021, dir. Joe Winston, USA, 103 min. In English / Format: Digital

Harold Washington's 1983 election victory signaled a new era for Chicago. After surviving one of the dirtiest political campaigns in American history, Washington took office with a promise to improve public education, reform city government, and protect civil rights. Navigating the treacherous waters of Chicago's political landscape, Washington confronted formidable opponents and challenges, both within his own party and from external forces, before his untimely death less than a year into his second term. **PUNCH 9 FOR HAROLD WASHINGTON**, winner of the Chicago International Film Festival's documentary Audience Choice Award, is a thrilling portrait of Chicago's first African American mayor, the battles he fought, and the legacy he left.



WEDNESDAY, SEPTEMBER 18, 6:00PM
ALL THE PRESIDENT'S MEN

1976, dir. Alan J. Pakula, USA, 138 min. In English and Spanish with English subtitles / Format: 35mm

Mere months before the 1972 Nixon/McGovern presidential election, *Washington Post* reporter Bob Woodward (Robert Redford) is assigned to cover what appears to be a minor break-in at the Democratic Party National headquarters. He quickly learns there is far more to the story. Teaming up with fellow *Post* reporter Carl Bernstein (Dustin Hoffman), the two men uncover one of the greatest political scandals in United States history. As gripping and revealing as when it was released nearly 50 years ago, Alan J. Pakula's eight-time Academy Award-nominated **ALL THE PRESIDENT'S MEN** remains one of the best movies ever made about journalism, justice, and American politics. *Dialogue: Jill Wine-Banks, author of The Watergate Girl: My Fight for Truth and Justice Against a Criminal President.*

Q&A



FRIDAY, SEPTEMBER 20, 6:00PM

Z

1969, dir. Costa-Gavras, France, Algeria, 127 min. In English, French, and Russian with English subtitles / Format: Digital

Costa-Gavras's urgent and pulse-pounding **Z** begins with a bold statement: "Any similarity to actual events or persons living or dead is not coincidental. It is INTENTIONAL." Yves Montand (*THE WAGES OF FEAR*) stars as a left-leaning public figure whose murder during a political demonstration is covered up by the military and government officials. Loosely based on the 1963 assassination of activist Gregoris Lambrakis, **Z** pulses with energy and outrage, a political statement as much as it is a political thriller. Winner of the Academy Award for Best International Film, **Z** is essential viewing for every voter, and, as Roger Ebert wrote, "is a film of our time. It is about how even moral victories are corrupted. It will make you weep and will make you angry. It will tear your guts out." *Film courtesy KG Productions.*



SATURDAY, SEPTEMBER 21, 2:00PM

A FACE IN THE CROWD

1957, dir. Elia Kazan, USA, 126 min. In English / Format: Digital

Disturbingly prescient and chillingly relevant, Elia Kazan's **A FACE IN THE CROWD** chronicles the rise and fall of Larry Rhodes (a truly creepy Andy Griffith, in his debut role), who is plucked out of obscurity (and a drunk tank in Arkansas) and put on the radio by local entertainment producer Maria Jeffries (Patricia Neal). Rhodes quickly gains popularity for his charismatic "tell it like it is" attitude, and as his fame and ego inflate, capitalizes on his stardom to endorse a presidential candidate for personal gain. **A FACE IN THE CROWD** is a savage cautionary tale about the incestuous relationship between media and politics and the danger of celebrity. As Rhodes says himself, "I'm not just an entertainer. I'm an influence, a wielder of opinion, a force...a force!"

The League of Women Voters of Chicago (LWV Chicago) is a nonpartisan, grassroots organization working to protect and expand voting rights and ensure everyone is represented in our democracy. We empower voters and defend democracy through advocacy and education. The League of Women Voters of Chicago encourages informed and active participation in government while influencing public policy. We never endorse or oppose political parties or candidates, but we are political. LWV Chicago is a 501(c)(3) organization. Learn more at lwvchicago.org

Films by Women/Chicago '74

In September 1974, at the height of the feminist movement, the Film Center hosted Films By Women/Chicago '74, a series of screenings, workshops, and discussions, drawing 10,000 patrons to more than 70 short and feature films by women filmmakers. Organized by an all-women collective with support from the Chicago Tribune, the festival offered a global survey of cinema from across its 60-year history. From mainstream Hollywood to activist documentary, arthouse to animation, it was the most diverse and expansive American survey of women's cinema to date. It was also a watershed moment in Chicago cinema culture; according to collective member B. Ruby Rich, "Women, for years after, would come up to me in the street to credit [us]—for jumpstarting their careers, ending their marriages, shaping their friendships."

This fall, the Gene Siskel Film Center and Northwestern University's Block Cinema will celebrate the 50-year anniversary of Films by Women/Chicago '74. Screenings held across the two venues will revisit some of the festival's most original and daring films and filmmakers while reflecting on the event's enduring legacies. Whether playful or revolutionary, cerebral or erotic, fantastical or gritty, the range of filmmaking on display reflects kaleidoscopic possibilities coming into view during the thrilling decade that led up to the 1974 festival. Featuring Chicago debuts of several recent restorations, this program also foregrounds the vital ongoing work of preserving and uplifting women's film history, suggesting that the work begun by the intrepid organizers of Films By Women/Chicago '74 remains still unfinished today. (Michael Metzger, Pick-Laudati Academic Curator for Cinema and Media Arts, Block Museum of Art) siskelfilmcenter.org/filmsbywomen



MONDAY, SEPTEMBER 23, 6:00PM LIONS LOVE (. . . AND LIES)

1969, dir. Agnès Varda, France, 112 min.
In French with English subtitles / Format: Digital

Agnès Varda's very complex film stars Janet Susan Mary Hoffmann (aka Viva) and Shirley Clarke; and Hair authors James Rado and Gerome Ragnó; with a guest appearance by Eddie Constantine. In it a woman director comes to Hollywood hoping to make a film "using stars as real people." The studio heads (played by themselves) refer to "this girl" from the "new wave" who "does something different with films." The filmmaker is called and played by Shirley Clarke, but, of course, she is Varda as well. At one point, when Clarke isn't playing a scene right, Varda steps into the frame from behind the camera to demonstrate. LIONS LOVE (. . . AND LIES) is an intricate, intriguing, very full movie, all about Hollywood and the old, hierarchical ways of making films. It brings to mind that most venerable and respected of the old Hollywood "women's directors" who shakes his head in non-comprehension when Agnès Varda is mentioned and says, "That woman is a real ball-buster." (Written in 1974 for the Film Center by Barbara Bernstein. Edited for length and clarity.)



MONDAY, SEPTEMBER 23, 8:30PM SAMBIZANGA

1972, dir. Sarah Maldoror, Angola, France, 97 min.
In Lingala and Portuguese with English subtitles / Format: Digital

Sarah Maldoror's electrifying, pioneering SAMBIZANGA, based on the novel *A Vida Verdadeira de Domingos Xavier* by José Luandino Vieira, is set during the early days of the Angolan War of Independence and tells the story Maria, who embarks on a harrowing journey to find her husband, Domingos Xavier, after he is arrested by the Portuguese colonial authorities. Banned by the Angolan government until the country gained independence from Portugal in 1975, SAMBIZANGA is a searing portrayal of resilience and solidarity in the face of oppression. Shot largely with non-professionals and with unwavering attention to a distinctly female experience of revolutionary struggle, Maldoror's (who passed away in 2020 at the age of 90) film is considered a landmark work in both African and feminist cinema. Preceded by Joyce Weiland's RAT LIFE AND DIET IN NORTH AMERICA (1968, Canada, 14 min.; in English / Format: Digital), a surreal exploration of the survival of a group of pet rats who are kept in captivity by their human owners. Weiland's absurd approach to addressing themes of societal norms, politics, and identity draws distinct parallels between the lives of the rats and the human experience.



TUESDAY, SEPTEMBER 24, 6:15PM DREAM LIFE (LA VIE RÊVÉE)

1972, dir. Mireille Dansereau, Canada, 90 min.
In French with English subtitles / Format: 2K digital restoration

Mireille Dansereau's fourth film is the story of a friendship between two women who struggle to liberate themselves from the image of the "ideal man." Dansereau has scenes of women passing men on the street and tipping their hats, many jokes and parodies, and a ride in the country with two women and a man singing a song from JULES ET JIM. The major premise of this film is role reversal—a step toward liberation. Dansereau stated that women are "being free like men told us to be free...to be able to cope with them, in their way of being free...now let's try to create what we are." Dansereau did not consider DREAM LIFE to be a film about women's liberation, but instead was interested in the individual's subconscious and how it relates to the conscious mind. That DREAM LIFE was released when the liberation movement was first becoming very strong, Dansereau felt, is the reason for it to be considered a film of liberation, besides the fact that it was created by a woman. "It's simply that real friendship between women was never shown on the screen. It is always sexual or filled with hatred and jealousy." Gene Siskel credited DREAM LIFE for inspiring Films By Women/Chicago '74: "Seeing DREAM LIFE gave me an appetite for more films conceived and shot from the female point of view. Not because they necessarily would be better, but because they would be different." (Written in 1974 for the film center by Martha I. Goldner. Edited for length and clarity.)



THURSDAY, SEPTEMBER 26, 8:30PM THE GIRLS (FLICKORNA)

1968, dir. Mai Zetterling, Sweden, 100 min.
In Swedish with English subtitles / Format: Digital

Three years after her debut feature film LOVING COUPLES caused a scandal for its sexual content when it premiered at the Cannes Film Festival (critics proclaimed Zetterling "directs like a man"), the Swedish actress and director delivered THE GIRLS, a seemingly direct response to the gendered criticism and response to her work. THE GIRLS stars Bergman regulars Bibi Andersson, Harriet Andersson, and Gunnel Lindblom as three actresses performing in a production of *Lystrata*, who find their own lives mirrored by the "battle of the sexes" of Aristophanes's play. Life imitates art, and all the world becomes a stage as the women fight for personal and artistic liberation. Now recognized as one of Zetterling's most celebrated works, when THE GIRLS was released, it was reviled by critics, with Swedish journalist Bo Strömstedt describing the film's themes as "congested menstruations" and *The New York Times* noting their review was "two-parts sexism and one-part film criticism." Life imitates art again and again.



FRIDAY, SEPTEMBER 27, 6:15PM THE COOL WORLD

1963, dir. Shirley Clarke, USA, 105 min. In English / Format: 35mm

As uncompromising a filmmaker as this country has ever produced, Shirley Clarke turns a compassionate but unflinching eye to the lives of Harlem youth in 1963's THE COOL WORLD. Set to the driving hard bop of jazz legends Mal Waldron and Dizzy Gillespie, the film's one-degree-from-reality narrative follows 15-year-old gang member Duke (Hampton Clanton) in his single-minded quest to buy a gun. Like Clarke's better known features THE CONNECTION and PORTRAIT OF JASON, THE COOL WORLD probes the line between truth and fiction like an open wound, confronting the violence of American racial and economic inequality by pushing neorealism and cinéma vérité to their limit. A film of vivid interiors and exteriors—New York tenements and mean streets, yearning inner monologues and stifling social conditions—THE COOL WORLD's still-astonishing images and sounds truly come to life in this 35mm restoration by the Library of Congress, making its unmissable Chicago debut.



Northwestern University's Block Cinema presents a complimentary series running September through November, exploring multiple facets of the 1974 festival and celebrating efforts of feminist film scholars, archivists, distributors, and curators past and present. The short films, documentaries, animation, and recently restored landmarks in the Block's programs provide a reflection of women's cinema as varied and far-reaching as the one advanced by the original festival itself. **Learn more at blockmuseum.northwestern.edu/cinema**

CONVERSATIONS AT THE EDGE

GROUNDBREAKING FILM AND NEW MEDIA

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Conversations at the Edge, a series of screenings, performances, and talks by groundbreaking media artists, is a collaboration between the Film Center, Video Data Bank, and SAIC's Department of Film, Video, New Media and Animation, organized by Amy Beste, director of public programs at SAIC. All Conversations at the Edge events are presented with real-time captions (CART). For additional accessibility requests, please visit saic.edu/access or write cate@saic.edu. siskelfilmcenter.org/conversations-edge



THURSDAY, SEPTEMBER 19, 6:00PM AN EVENING WITH TOMEK POPAKUL

2013–24, Poland, 66 min. In Polish with English subtitles / Format: Digital

Over the past decade, acclaimed Polish animator and musician Tomek Popakul has established himself as one of the most original voices in contemporary animation. His mesmerizing films, influenced by Japanese woodcuts, Russian fairy tales, '60s psychedelia, and his own village upbringing, explore the lives of marginalized characters as they navigate family, sex, drugs, and freedom. Popakul presents three of his award-winning films and delves into the ideas and inspirations behind his innovative practice.



THURSDAY, SEPTEMBER 26, 6:00PM DAUGHTER RITE

1978, dir. Michelle Citron, USA, 53 min. In English / Format: 16mm

A landmark of feminist cinema, Michelle Citron's staggering DAUGHTER RITE examines the emotional terrain between mothers and daughters while underscoring the many ways the personal is also political. The film links together scenes from her own family's home movies, verité-style scenes of two sisters unraveling family secrets, and a diaristic voiceover that delves into a daughter's complex feelings of suffocation, anger, and love for her mother. The film's innovative structure was deeply informed by Citron's connections to Chicago's community of feminist organizers, makers, and theorists. *Followed by a conversation between Citron and scholar B. Ruby Rich. Part of Films By Women/Chicago '74 (p. 14-15).*



THURSDAY, OCTOBER 3, 6:00PM AN EVENING WITH ANGELO MADSEN MINAX

2017–22, USA, 63 min., In English / Format: Digital

Exhilarating in their emotional and conceptual depth, the films of multidisciplinary artist Angelo Madsen Minax explore queer and trans desire, chosen and biological kinships, landscape, and the cosmos. Taking shape as essays, rituals, and intimate exchanges, they often draw on Minax's background in DIY, punk, and activist communities. Minax presents four videos and a brief reading, followed by a discussion exploring the ideas and approaches that underpin his practice. *Presented in partnership with Video Data Bank. Minax will present a second program of his works at the Leather Archives and Museum on Saturday, October 5. Visit saic.edu/cate for details.*



THURSDAY, OCTOBER 10, 6:00PM MORE ANXIOUS BODIES

2013–23, multiple artists, Canada, Colombia, Finland, France, Japan, USA, 75 min. In French and English with English subtitles / Format: Digital

MORE ANXIOUS BODIES delves into the complex interplay of bodies, relationships, history, and grief through the works of nine contemporary women animators: Terril Calder, Carla Melo Gampert, Laura Harrison, Jenny Jokela, Sawako Kabuki, Yoko Kuno, Marie Larrivé, Yoriko Mizushiri, and Cassie Shao. Using watercolors, stop-motion puppetry, and multidimensional collage, these artists craft tales of body-snatching colonizers, ecstatic bird-women, shape-shifting daughters, and missing persons. *Followed by a conversation with participating artists.*



THURSDAY, OCTOBER 17, 6:00PM AN EVENING WITH PAIGE TAUL

2017–23, USA, 50 min. In English / Format: Digital

In her lyrical short films, Chicago-based artist and filmmaker Paige Taul draws on her own personal history to explore, in her words, "Black cultural expression and notions of belonging." She presents a selection of nine shorts that meditate on family and folk. Assembled from family photographs, interviews, and related footage, they offer a prismatic portrait of her family while forging more abstract connections to kin across time and space.



THURSDAY, OCTOBER 24, 6:00PM AN EVENING WITH ALAN KWAN

2016–24, multiple artists, France, Germany, Korea, Hong Kong, USA, 60 min.

In French, German, and English with English subtitles

Format: Digital and live game playthrough

Working at the crossroads of cinema and new media, artist and video game designer Alan Kwan creates immersive and enigmatic games designed to elicit feelings of heartbreak, anguish, fear, and the sublime. In recent years, he's subverted the violent tropes of mass market games—war and apocalyptic landscapes—to explore the ways we make meaning of our lives. Kwan presents a hybrid talk and screening, followed by a live playthrough of the latest version of his award-winning game, SCENT (2017–24).



WEDNESDAY, OCTOBER 30, 6:00PM A MEMORY IN THREE ACTS

2017, Inadelso Cossa, Mozambique, 64 min.

In Portuguese and Tsonga with English subtitles / Format: Digital

In a rare US appearance, Mozambican filmmaker Inadelso Cossa presents his powerful first feature, a film that seeks to redress the gaps and silences in official accounts of Mozambique's brutal "People's War" for independence from Portugal (1964–75). Cossa delves into the stories of civilian resistance fighters, political prisoners, and the descendants of Portuguese secret agents, who return to sites of violence to testify about the atrocities that occurred there. Together with archival footage and meticulous cinematography, the film bears witness to the country's ongoing colonial trauma.



THURSDAY, OCTOBER 31, 6:00PM THE NIGHTS STILL SMELL OF GUNPOWDER

2024, Inadelso Cossa, Mozambique, 93 min.

Tsonga and Portuguese with English subtitles / Format: Digital

Award-winning Mozambican filmmaker Inadelso Cossa presents his stunning second feature, a ghost story rooted in Mozambique's deadly civil war which raged from 1977 to 1992. Cossa returns to his grandmother's village where former rebels now live among surviving civilians, their shared wounds suppressed by official narratives. Shot largely in the enveloping darkness of night, he interweaves his grandmother's fragmented memories with sequences of villagers reenacting harrowing events, mixing performance, personal history, and sensory ethnography to capture the feeling of a place haunted by undead traumas.

In collaboration with the British Film Institute (BFI), and with generous guidance and support from acclaimed film editor Thelma Schoonmaker, the Gene Siskel Film Center proudly presents this celebration of one of the greatest and most enduring filmmaking partnerships. Referred to collectively as “the Archers,” Michael Powell (1905–1990) and Emeric Pressburger (1902–1988) collaborated on 24 films between 1939 and 1972, a filmography marked by groundbreaking, innovative techniques and stirring, visionary storytelling. For this showcase, we worked closely with Schoonmaker when considering exhibition formats, presenting gorgeous restorations when available, and including encore screenings of the Martin Scorsese and Schoonmaker executive-produced *MADE IN ENGLAND: THE FILMS OF POWELL AND PRESSBURGER*, and offering a bonus presentation of Michael Powell’s disturbing and sublime *PEEPING TOM*. We’re especially honored to welcome Thelma Schoonmaker to the Film Center on October 5 for an extended conversation about Powell and Pressburger’s enduring legacy and influence following a screening of *THE RED SHOES*. Synopses courtesy BFI. siskelfilmcenter.org/powellandpressburger



WEDNESDAY, OCTOBER 2, 6:00PM & SATURDAY, OCTOBER 12, 12:00PM
THE LIFE AND DEATH OF COLONEL BLIMP

1943, dirs. Michael Powell, Emeric Pressburger, UK, 163 min.

In English and French and German with English subtitles / Format: Digital

Though there are no rules in love and war, General Clive Candy (Roger Livesey) refuses to surrender his humanity during his military service. Co-star Deborah Kerr turned 21 during the making of this film, but despite her youth, directors Powell and Pressburger believed she could handle playing three different characters—not thanks to makeup and wardrobe, but because of her innate maturity. Due to a disagreement between the filmmakers and the British government concerning the temperate portrayal of German soldiers, the film was nearly banned in the UK and not released in the United States until 1945.



THURSDAY, OCTOBER 3, 8:15PM & FRIDAY, OCTOBER 11, 5:45PM
A CANTERBURY TALE

1944, dirs. Michael Powell, Emeric Pressburger, UK, 124 min. In English / Format: Digital

Three latter-day pilgrims embark on journeys of self-discovery in this personal wartime ode to the English countryside. Meditations on mysticism and identity dominate a slender plot, with Pressburger’s script espousing the moral virtues (and quirks) of his adopted homeland. Returning Powell to his Kentish roots, Erwin Hillier’s cinematography evocatively captures Canterbury during wartime and the enduring rural communities nearby.



FRIDAY, OCTOBER 4, 6:00PM & MONDAY, OCTOBER 14, 6:15PM
I KNOW WHERE I'M GOING!

1945, dirs. Michael Powell, Emeric Pressburger, UK, 92 min.

In English and Gaelic with English subtitles / Format: 4K digital restoration

Headstrong Joan Webster (a wondrous Wendy Hiller) sets off, wedding dress in tow, to marry a rich older man on the remote Hebridean island Mull. Stranded on Mull thanks to the weather, Joan finds herself struggling to cope with the unplanned turn of events. Powell and Pressburger weave their course of true love through flashes of surrealism, a life-threatening whirlpool, and an ancient curse, disarming and enchanting in equal measure. But this is a film where small moments count the most—a cigarette passed between two windows or a slip on a ladder—as they build by stealth into something overwhelming. By the end, we are left breathless and desperate to book the next night train and ferry to Mull. Restored by The Film Foundation and BFI National Archive in association with ITV and Park Circus. Funding provided by the Hobson/Lucas Family Foundation with additional support provided by Matt Spick.



FRIDAY, OCTOBER 4, 8:15PM & SUNDAY, OCTOBER 13, 12:00PM
A MATTER OF LIFE AND DEATH

1946, dirs. Michael Powell, Emeric Pressburger, UK, 104 min.

In English and French and Russian with English subtitles / Format: Digital

Moments before his plane crashes, RAF pilot Peter Carter (David Niven) makes radio contact with an American operator named June. When the heavenly conductor dispatched to Earth to retrieve him gets lost in the thick fog over the English Channel, Peter awakes having cheated death, and he quickly falls for June. From that point, he is suspended between Heaven and Earth—and between black-and-white and Technicolor. This was a breakthrough film for Powell, who remarked, “From then on, there was no more realism in films, only surrealism.”



SATURDAY, OCTOBER 5, 2:00PM & SUNDAY, OCTOBER 13, 2:30PM
BLACK NARCISSUS

1947, dirs. Michael Powell, Emeric Pressburger, UK, 101 min. In English / Format: Digital

Psychological tension reigns in this tale of British nuns who establish a convent and dispensary in a former harem in Hindustan. The exotic and erotic atmosphere of their new home seeps into the nuns’ cloistered existence, memories of the past compounding uncertainties about the present and pushing each to her own unraveling. Cinematographer Jack Cardiff and art director Alfred Junge both won Academy Awards for making what is celebrated as one of the most ravishing of all Technicolor films and a tour de force of set design. The film was exclusively shot in the United Kingdom but convincingly conveyed the vast landscapes and detailed interiors of India to British audiences on the verge of parting with a fading empire.



Q&A

SATURDAY, OCTOBER 5, 4:15PM & SATURDAY, OCTOBER 12, 3:30PM
THE RED SHOES

1948, dirs. Michael Powell, Emeric Pressburger, UK, 135 min. In English / Format: Digital

Time rushes by, love rushes by, life rushes by, but the red shoes dance on. With its captivating behind-the-scenes insights into the creative process, fairytale enchantments, and characters for whom art is more important than life itself, **THE RED SHOES** is perhaps the definitive ballet film. It details the staging of a glittering new production of *The Red Shoes* by the Ballet Lermontov, conveying how the intensity of the production and the behavior of uncompromising impresario Boris Lermontov drive prima ballerina Victoria Page to the very edge. Shot in glorious Technicolor by Jack Cardiff, **THE RED SHOES** won Academy Awards for art direction and music, and features standout performances by real-life ballerina Moira Shearer, and Anton Walbrook at his ruthless best. It's no surprise that Powell and Pressburger's cinematic fever dream has inspired generations of artists and filmmakers. *Dialogue: Thelma Schoonmaker in conversation following the Saturday, October 5 presentation.*



SATURDAY, OCTOBER 5, 8:15PM & SATURDAY, OCTOBER 12, 6:30PM
THE SMALL BACK ROOM

1949, dirs. Michael Powell, Emeric Pressburger, UK, 104 min. In English / Format: 4K digital restoration

Following a series of Technicolor extravaganzas, Powell and Pressburger turned to a suitably low-key presentation for this Nigel Balchin adaptation, paralleling the darker postwar mood. David Farrar gives perhaps his best performance as the embittered bomb-disposal expert driven to drink, while Christopher Challis' black-and-white cinematography looks especially stunning in this new restoration—the shadowy, surrealist sequences giving a compelling insight into the mental anguish of the alcoholic. *Restored by The Film Foundation and BFI National Archive in association with Studiocanal. Funding provided by The Film Foundation and Studiocanal. Special thanks to Martin Scorsese and Thelma Schoonmaker for their consultation.*



SUNDAY, OCTOBER 6, 12:00PM & WEDNESDAY, OCTOBER 16, 6:00PM
GONE TO EARTH

1950, dirs. Michael Powell, Emeric Pressburger, UK, USA, 110 min. In English / Format: Digital

Powell and Pressburger's passionate Technicolor adaptation of Mary Webb's novel follows motherless young woman Hazel, who refuses to be shackled either to her chaste clergyman husband or to the predatory squire who pursues her. Shot on location in Shropshire, the untamed, plunging landscapes seem to be at one with Hazel's primal spirit. It is Powell and Pressburger's most rhapsodic ode to the English countryside.



SUNDAY, OCTOBER 6, 2:30PM & SUNDAY, OCTOBER 13, 5:00PM
THE TALES OF HOFFMANN

1951, dirs. Michael Powell, Emeric Pressburger, UK, 128 min. In English / Format: 4K digital restoration

Powell and Pressburger's subversive, audacious take on Offenbach's opera drew on some of the greatest film, music, and dance talents of the period. Transforming it into a phantasmagoria of feverish colors, the sensual and unsettling delights include French ballerina Ludmilla Tchérina as a 19th-century dominatrix, a chorus of pansexual mannequins who appear to have raided Marc Bolan's dressing-up box, and Moira Shearer's dismembered but still-blinking head.



SUNDAY, OCTOBER 6, 5:15PM & THURSDAY, OCTOBER 17, 8:30PM
THE ELUSIVE PIMPERNEL

1950, dirs. Michael Powell, Emeric Pressburger, UK, 109 min. In English and French with English subtitles / Format: 35mm

THE ELUSIVE PIMPERNEL is a film originally conceived by Powell and Pressburger as a musical, but finally made as a light-hearted period drama. David Niven, charming as he is, can't quite match up to Leslie Howard's earlier take on the Scarlet Pimpernel. However, Cyril Cusack makes up for it with a commanding performance as his adversary Chauvelin. Further compensation is provided with stunning locations in the Loire, Bath, and Mont St. Michel, all captured in fabulous Technicolor. *Print courtesy BFI.*



MONDAY, OCTOBER 7, 6:00PM
PEEPING TOM

1960, dir. Michael Powell, UK, 101 min. In English Format: 4K digital restoration

Was it **PEEPING TOM**'s insistence on the morbidity of watching as well as making films that so repelled British critics? Some at least later recognized its genius (Pressburger, sadly, never did). In this profoundly uncomfortable study of a murderous 'scopophilic' Soho's seedy underbelly, and the eroticism of fear, Powell out-Hitchcocks Hitchcock—not least with the filmmaker's own sinister cameo. *Restored by The Film Foundation and BFI National Archive in association with Studiocanal. Funding provided by The Film Foundation and Studiocanal. Special thanks to Martin Scorsese and Thelma Schoonmaker for their consultation.*

WORKERS OF THE WORLD. UNITE!

In conjunction with our exclusive theatrical run of Stephen Maing and Brett Story's acclaimed documentary *UNION* (p. 5), the Film Center presents cinema that kicks ass for the working class. Workers of the World, Unite! offers seven films that portray American organizers, unionizers, and labor rebels who speak up, speak out, and fight back against unfair working conditions and nefarious bosses in order to be treated (to quote Lily Tomlin's character in 9 TO 5) "equally, with a little dignity, and a little respect."

siskelfilmcenter.org/workersoftheworld



FRIDAY, OCTOBER 25, 8:15PM & SUNDAY, OCTOBER 27, 5:30PM DRIVER

2024, dir. Nesa Azimi, USA, 90 min. In English / Format: Digital

Anyone who drives has shared the road with long-haul truck drivers, who trek the United States delivering product and supplies across the country. But beyond signaling and passing these automotive mammoths, little thought is given to the drivers behind the wheel. In Nesa Azimi's debut feature film, the challenges and triumphs of a coalition of female long-haul truckers are soulfully and honestly explored. Led by the grit and determination of trucker Desiree Wood, the "REAL Women in Trucking" organization is founded, giving these women—a minority in the industry—the opportunity to advocate for an equitable and fair quality of life on the road. A portrait of individual drivers, a reflection of the American labor rights movement, and a compassionate investigation of an underseen workforce, DRIVER is a beautifully rendered documentary that premiered at this year's Tribeca Film Festival and celebrates its Chicago premiere at the Film Center.



SATURDAY, OCTOBER 26, 3:15PM & MONDAY, OCTOBER 28, 6:00PM THE KILLING FLOOR

1984, dir. Bill Duke, USA, 118 min. In English / 4K digital restoration

Bill Duke's bold directorial debut explores the true story of Frank Custer (Damien Leake), a Black sharecropper from Mississippi who journeys north during WWI, hoping for more opportunity and racial equality. Landing a job on the "killing floor" of a meatpacking plant in the Chicago Stockyards, Frank succeeds in bringing his wife Mattie (Alfre Woodard) and family up north, but when he decides to join union efforts, his Black coworkers, distrustful of the white-led union, turn against him. Shot in Chicago in 1983 and advised by labor historian David Brody, THE KILLING FLOOR is a blistering and rare account of the Black American labor movement, described by *Newsday* as "a classic study in class hate, greed and stubborn idealism." 4K restoration by Made in USA Productions, Inc. with special thanks to the Sundance Institute Collection at UCLA Film and Television Archive.



SATURDAY, OCTOBER 26, 5:45PM & WEDNESDAY, OCTOBER 30, 8:30PM NORMA RAE

1979, dir. Martin Ritt, USA, 114 min. In English / Format: Digital

Single mother Norma Rae Wilson (Sally Field, in an Academy Award-winning role) works long hours at the cotton mill in her hardscrabble factory town in North Carolina. Working alongside her on the sweaty, loud factory floor are her aging parents and community members who have no option but to accept their fate as poorly treated laborers. When Norma Rae meets Reuben Warshowsky, a union organizer from New York City, she joins him in the fight to unionize the mill. Met with skepticism from her coworkers, cruelty from her supervisors, and union-busting tactics by the mill owners, Norma Rae defiantly pursues the cause, risking her relationships, her reputation, and her job in the process. In Martin Ritt's powerful classic, based on the real-life story of union organizer Crystal Lee Sutton, much of the drama takes place on the factory floor, where sweat-soaked characters must yell to be heard, making the film's famous scene—in which Norma Rae stands above her coworkers and silently calls for support—all the more striking (pun intended).



SUNDAY, OCTOBER 27, 3:15PM & THURSDAY, OCTOBER 31, 6:15PM ROGER & ME

1989, dir. Michael Moore, USA, 91 min. In English / Format: Digital

The closure of the General Motors plant in Flint, Michigan is the inciting incident in Michael Moore's acclaimed debut feature ROGER & ME, a searing profile of corporate greed. Moore, a Flint native, turns his now famously intrusive camera on Roger Smith, Chairman and CEO of General Motors, to invite him to see first-hand the lives, families, and communities that have been seismically impacted by the loss of thousands of jobs (Flint has never fully recovered). Moore, with his trademark droll humor and personal perspective, documents those most damaged by the collapse of the automotive industry, while bravely confronting the individuals benefiting from their misery, to create an earnest, devastating, and alarmingly relevant portrait of an American city plunged into economic crisis. Content consideration: includes a scene of animal slaughter.



SUNDAY, OCTOBER 27, 6:00PM & MONDAY, OCTOBER 28, 6:15PM THE DEVIL AND MISS JONES

1941, dir. Sam Wood, USA, 92 min. In English / Format: Digital

When the high-strung, reclusive tycoon John P. Merrick (a pitch-perfectly cranky Charles Coburn in an Academy Award-nominated performance) learns that the employees of Neely's, one of his department stores, are trying to form a union, he goes "undercover" at the store as a new employee named Thomas Higgins. Relegated to the slipper section of the shoe department, Merrick/Higgins is taken under the wing of coworker Mary Jones (the luminous Jean Arthur) and her union-organizing boyfriend Joe O'Brien, and grows smitten with the good-natured clerk Elizabeth Ellis. Torn between his slavish devotion to the bottom line and his unexpected closeness with his working-class colleagues, Merrick/Higgins continues to hide his identity until he uncovers the real truth: that a career dedicated to people over profit is a successful one indeed. The delightful THE DEVIL AND MISS JONES is a warm and welcome dose of comic relief to the labor genre.



MONDAY, OCTOBER 28, 8:30PM & THURSDAY, OCTOBER 31, 8:30PM HARLAN COUNTY, U.S.A.

1976, dir. Barbara Kopple, USA, 103 min. In English / Format: 35mm

In the opening moments of Kopple's groundbreaking, Academy Award-winning HARLAN COUNTY, U.S.A., miners strap on helmets and climb aboard a conveyor belt that takes them down, down, down into the darkness of the Brookside Mine in southeast Kentucky. This potent and unnerving glimpse into the brutal working conditions of the American coal miner sets the tone for Kopple's unflinching document of the 13-month miners strike in the early 1970s after their vote to unionize is rejected by Duke Power Company. Kopple spent years with the subjects depicted in the film, was given unprecedented access to their lives and families, and captured the abuse they experienced at the hands of strikebreakers, police, and company thugs while fighting for fair labor practices and decent wages. An honest portrait of corporate greed and individual courage, HARLAN COUNTY U.S.A. is one of the most important films ever made about American labor.



TUESDAY, OCTOBER 29, 6:15PM & WEDNESDAY, OCTOBER 30, 8:15PM 9 TO 5

1980, dir. Colin Higgins, USA, 109 min. In English / Format: Digital

"What a rat. What a liar. What a creep." Over drinks (and then something stronger) after another demeaning and demoralizing day at Consolidated Companies under the "sexist, egotistical, lying, hypocritical bigot" Vice President Mr. Hart (Dabney Coleman, who understands the assignment entirely), Judy (Jane Fonda), Violet (Lily Tomlin), and Doralee (Dolly Parton) fantasize about and then seek actual revenge, proving their worth and introducing compassionate policies in the workplace in the process. With brilliant, whip smart comedic performances from Fonda, Tomlin, and Parton, and themes that are shockingly (but not surprisingly) still relevant more than 40 years after its release, 9 TO 5 is a hilarious and righteous ode to female friendship, feminism, and workers' rights.

MYSTERY MOVIE MONDAYS



MONDAY, SEPTEMBER 9, 6:00PM & MONDAY, OCTOBER 14, 6:00PM

Peer into the unknown, embrace the ambiguity, and show up to the Film Center for a screening that is entirely, absolutely, and completely “to be announced”—quite literally until the moment the lights go down. Previous films include *PLAYTIME*, *AFTER LIFE*, *DESERT HEARTS*, and *DRAGON INN*. Starting the week prior to each screening, we’ll drop hints via social media and on our website: year of release, runtime, genre, maybe even a cast member or two if we’re feeling generous. Feel free to guess, but we’re not telling, at least not until showtime. Feeling lucky? Drop your guess in our Mystery Movie Monday box at concessions. One right guesser will win a prize pack with two complimentary tickets plus popcorn and drink vouchers for your next visit to the Film Center. No refunds, no spoiling the surprise, and— hopefully—no booing. If it helps, the suspense is killing us, too!

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**SATURDAY, SEPTEMBER 28, 2:00PM &
SUNDAY, SEPTEMBER 29, 2:00PM**

PRESENT LAUGHTER

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

The multi-award-winning production of Noël Coward’s provocative comedy featuring Andrew Scott (*Fleabag*, National Theatre Live’s *VANYA*) returns to the big screen. As he prepares to embark on an overseas tour, star actor Garry Essendine’s colorful life is in danger of spiraling out of control. Engulfed by an escalating identity crisis as his many and various relationships compete for his attention, Garry’s few remaining days at home are a chaotic whirlwind of love, sex, panic, and soul-searching. (NTL)



**SATURDAY, OCTOBER 12, 2:00PM &
SUNDAY, OCTOBER 13, 2:00PM**

PRIMA FACIE

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

Tessa (Jodie Comer, in an Olivier and Tony Award-winning performance) is 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. A solo tour de force, *PRIMA FACIE* takes us to the heart of where emotion and experience collide with the rules of the game. (NTL)



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SPECIAL EVENTS & PARTNER PROGRAMS



WEDNESDAY, SEPTEMBER 4, 6:00PM IFA CHICAGO PRESENTS: IN FOCUS WITH...MINHAL BAIG

Join the Independent Film Alliance (IFA) Chicago for a screening of *WE GROWN NOW* (2023, USA, 93 min., in English / Format: Digital), followed by a discussion with director Minhal Baig. IFA's program "In Focus With..." is a series of intimate conversations with nationally known independent filmmakers, producers, and entrepreneurs. Designed to cultivate knowledge, transparency, and insight into the business and entrepreneurial nature of filmmaking, the series has featured Academy-Award winner Matthew A. Cherry, Academy-Award nominees Peter Saraf and Diane Quon, George Tillman Jr., Sam Bailey, Daniel Willis, Kris Rey, and others. IFA Chicago is a non-profit organization that provides the community, resources, and programs needed to build a diverse and sustainable industry of independent content creators here in Chicago. [Learn more at ifachicago.org](https://www.ifachicago.org)



Q&A



In *WE GROWN NOW* it is 1992 in Chicago. Michael Jordan has solidified himself as a champion, and wide-eyed and imaginative best friends Malik and Eric traverse the city, looking to escape the mundaneness of school and the hardships of growing up in the Cabrini-Green housing projects. Their unbreakable bond is challenged when tragedy shakes their community. Directed by Chicago filmmaker Minhal Baig, the *Chicago Tribune's* 2023 Film Person of the Year, and hailed by critic Robert Daniels as "an unassuming character study set to poetic rhythms that makes for an empathetic study of Black life, full of resolve," *WE GROWN NOW* is a delicate coming-of-age portrait.



Q&A

WEDNESDAY, SEPTEMBER 11, 8:00PM CHICAGO UNDERGROUND FILM FESTIVAL OPENING NIGHT: NO ONE ASKED YOU

2023, dir. Ruth Leitman, USA, 100 min. In English / Format: Digital

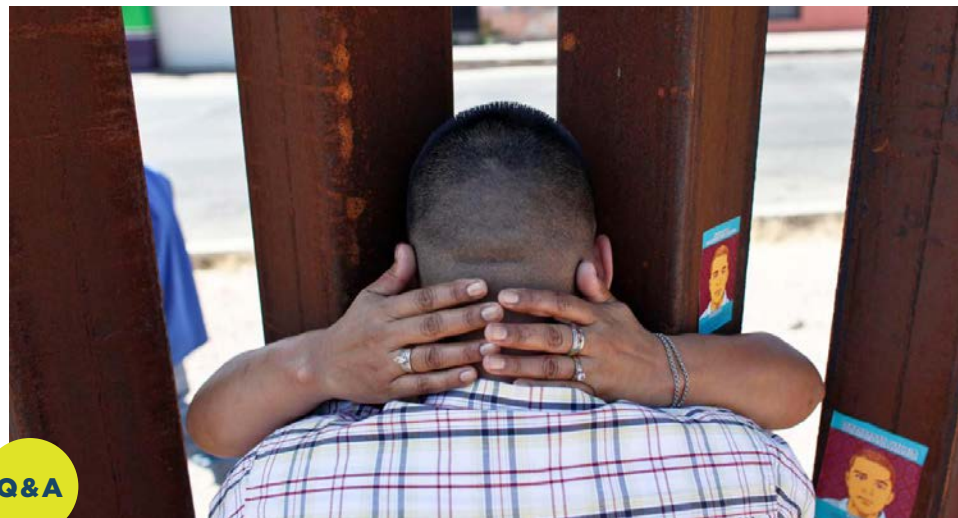
Comedian and disruptor-extraordinaire Lizz Winstead (co-creator of *The Daily Show*) and Abortion Access Front crisscross the United States to support abortion clinic staff and bust stigma. Pop culture icons and next-gen comics fuel this six-year road film activating small-town folks to rebuild vandalized clinics, exposing wrongdoer politicians, anti-abortion extremists, and media neglect as the race to the bottom ensues. This bold call to action reminds us that even as our rights burn down, joy will prevail. (CUFF) *Dialogue: Lizz Winstead and Ruth Leitman. Learn more and get tickets at cuff.org*



SUNDAY, SEPTEMBER 15, 7:30PM CHICAGO UNDERGROUND FILM FESTIVAL CLOSING NIGHT: JUST ABOVE THE SURFACE OF THE EARTH (FOR A COMING EXTINCTION)

2024, dir. Marianna Milhorat, Canada, USA, 69 min. In English / Format: Digital

This poetic debut feature examines wildlife conservation efforts in the face of mass extinction. Set primarily at night, the film weaves observational footage, literary texts, and an otherworldly soundscape to follow scientists studying indicator species like frogs, sea stars, bats, and insects. It offers a visceral meditation on empathy, agency, and hope in a changing world. Preceded by *A FENCE IS A FENCE BUT THE CLOUDS MOVE FREELY* (2023, dir. Curtis Miller, USA, 8 min., in English / Format: Digital), an essay on small-town water towers in Kansas and Oklahoma, *LIKE A RING* (2023, dir. Brian Kirkbride, USA, 7 min., in English / Format: Digital), a surreal audio-visual exploration of mixed signals and obscure messages, and *SEMI AQUATIC* (2023, dir. Leif Everson, USA, 5 min., in English / Format: 35mm), a look at interspecies relationships in a fish hatchery. (CUFF) *Learn more and get tickets at cuff.org*



Q&A

TUESDAY, SEPTEMBER 17, 5:45PM BORDERLAND | THE LINE WITHIN

2024, dirs. Pamela Yates, Paco de Onis, USA, 110 min.

In English and Spanish and Maya Ixil with English subtitles / Format: Digital

The United States border is not just a geographic location; it has become a political weapon. "The border" has become shorthand in America, often followed by "crisis," "humanitarian disaster," and, regrettably, "invasion." The literal and figurative border also lies within every undocumented immigrant family; at any moment they can be captured, incarcerated, and deported, their lives destroyed. *BORDERLAND | THE LINE WITHIN* exposes the profitable business of immigration and its human cost, weaving together the stories of immigrant heroines and heroes resisting and showing a way forward, intent on building a movement in the shadow of the border industrial complex, recognizing the human rights of all. *Dialogue: Directors Pamela Yates, Paco de Onis.*



Q&A

MONDAY, SEPTEMBER 30, 7:30PM MIDWEST FILM FESTIVAL

In collaboration with Cinema Luz, the Midwest Film Festival (MFF) presents Analog Shorts Night! This special event showcases a series of outstanding analog films, each shot entirely on film stock. The evening will celebrate the artistry and craftsmanship unique to analog filmmaking, a medium that is seeing a resurgence in the film community. Attendees will have the opportunity to view these nostalgic yet demanding works and appreciate the dedication and talent of their creators. Highlights of the night will include screenings of notable short films, appearances by acclaimed directors, and a panel discussion on the resurgence and future of analog film. Join MFF for a night that honors the timeless beauty of analog film and the innovative artists who keep this tradition alive. (MFF) *Get tickets and more information at midwestfilm.com*



Q&A

WEDNESDAY, OCTOBER 9, 8:00PM HANGDOG

2024, dir. Matt Cascella, USA, 90 min. In English / Format: Digital

In Matt Cascella's charming feature debut, which won the Audience Prize at the New Hampshire Film Festival, anxiety-ridden Walt embarks on a desperate quest through Portland, Maine, to retrieve his stolen dog before his girlfriend returns from a business trip—or risk losing them both. Starring Chicago native and DePaul University graduate Desmin Borges (*Hulu's You're The Worst*) as Walt and Northwestern University graduate and Steppenwolf Theatre Company School alum Kelly O'Sullivan (*SAINT FRANCES, GHOSTLIGHT*), *HANGDOG* is will win your heart, even if you aren't a dog person. *Dialogue: Cascella, Borges, and O'Sullivan.*

5 QUESTIONS WITH BRETT STORY AND STEPHEN MAING

DIRECTORS, UNION



The Film Center welcomes a strong audience of students studying film. What is one piece of advice you'd give to an emerging filmmaker?

Brett: Find collaborators who you trust and who get you and what you're doing. Know when to listen to feedback and have the humility to learn from others, but also the strength and perspective to reject feedback that misunderstands what you're doing or that comes from a place of commercial interest or bad faith. Channel your inner punk. Try not to sell out.

What is a memorable movie-going experience you've had?

Brett: I grew up in a small town with no local movie theater. The closest real movie theater (i.e. in a mall!) was a two-hour drive away. But when I was 13 years-old, there was a traveling cinema that would come to my town every Thursday night and set up in the cafeteria above our local ice rink. I remember very clearly getting through the scary parts of SINGLE WHITE FEMALE by sitting by the window and keeping one eye on the hockey practice happening below.

What film do you watch again and again?

Brett: Chris Marker's SANS SOLEIL.

How did you connect with one another as collaborators, and with Chris Smalls to tell UNION's story?

Stephen: During the pandemic we saw corporations like Amazon make profits in the billions. Workers on Staten Island were newly titled as "essential" but were deeply frustrated by the lack of basic health and safety protocols while they were packing and delivering products for the rest of the world. So when Chris and his co-workers organized a walk-out, a seed of this new movement was planted. Our producers Sam and Mars reached out to Chris about possibly filming—and a year later, when the ALU decided to take a shot at unionizing, our team—which had been assembling over the months—was in position to start filming from day one of that effort.

We're presenting UNION alongside a series of labor films (THE DEVIL AND MISS JONES, ROGER

& ME, THE KILLING FLOOR, HARLAN COUNTY U.S.A.). How did that canon influence your work on UNION, and/or how did you endeavor to add new voices to the genre with your film?

Stephen: I think those films offer a powerful breadth of labor depiction and how complicated the struggle has been over the past hundred years. There's no overstating the importance of nonfiction works like Barbara Kopple's HARLAN COUNTY U.S.A. and Michael Moore's ROGER & ME—films that first demonstrated for so many filmmakers the artistic and political power of observational and investigative non-fiction cinema. In making UNION, these films helped us carefully consider what could and also needed to be said about this new era of labor organizing.

See UNION (p. 5) exclusively at the Film Center starting October 25!

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SEPTEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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MERCHANT IVORY MOUNTAINS 1:00 A LETTER TO THREE WIVES (Bordwell), p. 6 3:30 TIGER ON BEAT (Bordwell), p. 6	MERCHANT IVORY MOUNTAINS 6:00 THE BIRDS (Bordwell), p. 7	MERCHANT IVORY MOUNTAINS 6:00 NINOTCHKA (Lecture), p. 10	MERCHANT IVORY MOUNTAINS ★6:00 WE GROWN NOW (IFA), p. 26 8:30 THE GRAND BUDAPEST HOTEL (Bordwell), p. 7	MERCHANT IVORY MOUNTAINS	SEEKING MAVIS BEACON OPENS RED ISLAND 6:00 I WAS BORN, BUT... (Bordwell), p. 7	SEEKING MAVIS BEACON RED ISLAND 2:30 HIS GIRL FRIDAY (Bordwell), p. 8 5:30 HEAT (Bordwell), p. 8
8	9	10	11	12	13	14
SEEKING MAVIS BEACON RED ISLAND 2:00 MON ONCLE (Bordwell), p. 8 4:30 STREET OF SHAME (Bordwell), p. 8	SEEKING MAVIS BEACON RED ISLAND 6:00 MYSTERY MOVIE MONDAY, p. 24	SEEKING MAVIS BEACON 6:00 ENTHUSIASM: THE SYMPHONY OF DONBAS (Lecture), p. 10	SEEKING MAVIS BEACON RED ISLAND ★8:00 CHICAGO UNDERGROUND FILM FESTIVAL OPENING NIGHT, p. 26	SEEKING MAVIS BEACON RED ISLAND	SEEKING MAVIS BEACON THE FALLING STAR OPENS FAR FROM HOME OPENS	THE FALLING STAR FAR FROM HOME SEEKING MAVIS BEACON
15	16	17	18	19	20	21
THE FALLING STAR FAR FROM HOME SEEKING MAVIS BEACON ★7:30 CHICAGO UNDERGROUND FILM FESTIVAL CLOSING NIGHT, p. 26	THE FALLING STAR SEEKING MAVIS BEACON 6:00 PUNCH 9 FOR HAROLD WASHINGTON, (Democracy), p. 12	SEEKING MAVIS BEACON 6:00 PRINCESS IRON FAN (Lecture), p. 10 ★5:45 BORDERLAND, p. 27	THE FALLING STAR SEEKING MAVIS BEACON ★6:00 ALL THE PRESIDENT'S MEN (Democracy), p. 12	THE FALLING STAR FAR FROM HOME SEEKING MAVIS BEACON ★6:00 AN EVENING WITH TOMEK POPAKUL (CATE), p. 16	LYD OPENS THE GOLDMAN CASE OPENS MATT AND MARA OPENS 6:00 Z (Democracy), p. 13	LYD THE GOLDMAN CASE MATT AND MARA 2:00 A FACE IN THE CROWD (Democracy), p. 13
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LYD THE GOLDMAN CASE MATT AND MARA	LYD THE GOLDMAN CASE 6:00 LIONS LOVE (... AND LIES) (Women), p. 14 8:30 SAMBIZANGA (Women), p. 14	LYD 6:00 YOLO (Lecture), p. 10 6:15 DREAM LIFE (Women), p. 15	LYD THE GOLDMAN CASE MATT AND MARA ★6:00 DAUGHTER RITE (CATE), p. 16 8:30 THE GIRLS (Women), p. 15	THE GOLDMAN CASE MATT AND MARA ★6:00 DAUGHTER RITE (CATE), p. 16 8:30 THE GIRLS (Women), p. 15	NAKED ACTS OPENS ALL SHALL BE WELL OPENS 6:15 THE COOL WORLD (Women), p. 15	★NAKED ACTS ALL SHALL BE WELL 2:00 PRESENT LAUGHTER (NTL), p. 24

29	30
NAKED ACTS ALL SHALL BE WELL 2:00 PRESENT LAUGHTER (NTL), p. 24	NAKED ACTS ALL SHALL BE WELL ★7:30 MIDWEST FILM FESTIVAL, p. 27

TICKETS

Unless otherwise noted
Film Center Members: \$6.50
General Admission: \$13.00
Student/Senior: \$8.00*
SAIC Students/Staff: \$5.00
 *Discount at box office only. Valid ID required.

★denotes filmmaker(s) and/or special guests in attendance

denotes 35mm or 16mm

Tickets are available 24 hours a day at siskelfilmcenter.org. Tickets are not available for purchase over the phone. Our box office opens 30 minutes prior to the first showtime of the day and closes 15 minutes after the last show of the day begins. Our front doors lock 20 minutes after the last show of the day begins. All sales are final—no refunds or exchanges.

Expect additional titles and programs to be added to our screens. Tickets to one-and two-week long runs are available for purchase typically one week prior to opening day. Visit siskelfilmcenter.org for the most up-to-date information about what's playing, guest appearances, open captioned screenings, and confirmed showtimes.

Photographs and/or video may be taken at screenings and events. By visiting, you grant the Film Center full rights to use these images for all present or future promotion and marketing.

OCTOBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6	7	8	9	10	11	12
GIRLS WILL BE GIRLS EUREKA 12:00 GONE TO EARTH (P&P), p. 20 2:30 THE TALES OF HOFFMANN (P&P), p. 21 5:15 THE ELUSIVE PIMPERNEL (P&P), p. 21	GIRLS WILL BE GIRLS EUREKA 6:00 GEEPING TOM (P&P), p. 21	GIRLS WILL BE GIRLS EUREKA 6:00 DETENTION (Lecture), p. 11	GIRLS WILL BE GIRLS EUREKA ★8:00 HANGDOG, p. 27	GIRLS WILL BE GIRLS EUREKA ★6:00 MORE ANXIOUS BODIES (CATE) p. 16	THE BURMESE HARP OPENS BASQUIAT OPENS 5:45 A CANTERBURY TALE (P&P), p. 18	GIRLS WILL BE GIRLS EUREKA 2:00 BLACK NARCISSUS (P&P), p. 19 ★4:15 THE RED SHOES (P&P), p. 20 8:15 THE SMALL BACK ROOM (P&P), p. 20
13	14	15	16	17	18	19
THE BURMESE HARP BASQUIAT 12:00 A MATTER OF LIFE AND DEATH (P&P), p. 19 2:30 BLACK NARCISSUS (P&P), p. 19 2:00 PRIMA FACIE (NTL), p. 24 5:00 THE TALES OF HOFFMANN (P&P), p. 21	BASQUIAT 6:00 MYSTERY MOVIE MONDAY, p. 24 6:15 I KNOW WHERE I'M GOING! (P&P), p. 19	THE BURMESE HARP BASQUIAT ★6:00 STONEBREAKERS (Lecture), p. 11	THE BURMESE HARP BASQUIAT 6:00 GONE TO EARTH (P&P), p. 20	THE BURMESE HARP BASQUIAT ★6:00 AN EVENING WITH PAIGE TAUL (CATE) p. 17 8:30 THE ELUSIVE PIMPERNEL (P&P), p. 21	60TH CHICAGO INTERNATIONAL FILM FESTIVAL	60TH CHICAGO INTERNATIONAL FILM FESTIVAL
20	21	22	23	24	25	26
60TH CHICAGO INTERNATIONAL FILM FESTIVAL	60TH CHICAGO INTERNATIONAL FILM FESTIVAL	6:00 I AM CUBA (Lecture), p. 11	60TH CHICAGO INTERNATIONAL FILM FESTIVAL	60TH CHICAGO INTERNATIONAL FILM FESTIVAL ★6:00 AN EVENING WITH ALAN KWAN (CATE) p. 17	UNION OPENS 60TH CHICAGO INTERNATIONAL FILM FESTIVAL 8:15 DRIVER (Workers), p. 22	UNION 60TH CHICAGO INTERNATIONAL FILM FESTIVAL 3:15 THE KILLING FLOOR (Workers), p. 22 5:45 NORMA RAE (Workers), p. 22
27	28	29	30	31		
UNION 60TH CHICAGO INTERNATIONAL FILM FESTIVAL 3:15 ROGER & ME (Workers), p. 23 5:30 DRIVER (Workers), p. 22 6:00 THE DEVIL AND MISS JONES (Workers), p. 23	UNION 6:00 THE KILLING FLOOR (Workers), p. 22 6:15 THE DEVIL AND MISS JONES (Workers), p. 23 8:30 HARLAN COUNTY U.S.A. (Workers), p. 23	UNION 6:00 RECONSTRUCTION (Lecture), p. 11 6:15 9 TO 5 (Workers), p. 23	★6:00 A MEMORY IN THREE ACTS (CATE) p. 17 8:15 9 TO 5 (Workers), p. 23 8:30 NORMA RAE (Workers), p. 22	UNION ★6:00 THE NIGHTS STILL SMELL OF GUNPOWDER (CATE) p. 17 6:15 ROGER & ME (Workers), p. 23 8:30 HARLAN COUNTY U.S.A. (Workers), p. 23		

**GENE SISKEL
FILM CENTER**
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