

GENE SISKEL FILM CENTER

GAZETTE

Vol. 52 Issue 6

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We celebrate the 30th Black Harvest Film Festival November 8-21! (p. 2-19)

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SAIC

School of the Art Institute
of Chicago

BLACK HARVEST FILM FESTIVAL OFFICIAL SELECTION:
NO LOVE LOST (P.13)



Dear Festival-goers:

As Mayor, and on behalf of the City of Chicago, I extend my warmest congratulations to the Black Harvest Film Festival on this auspicious occasion of celebrating its remarkable 30th anniversary.

From its inception, the Black Harvest Film Festival has demonstrated the transformative power of Black cinema, uniting filmmakers and audiences alike to explore complex histories, vibrant cultures, and personal narratives. By curating a diverse selection of both short and feature-length films, this festival has consistently presented a unique intersection of emerging talents and established auteurs, enriching the cultural landscape of Chicago and beyond.

As you look forward to the 30th Annual Black Harvest Film Festival, I am confident that this year's event will continue the tradition of celebrating the beauty, strength, and creativity of Black cinema. This milestone anniversary serves as a testament to the festival's enduring commitment to fostering dialogue, elevating diverse voices, and shining a spotlight on stories that deserve to be told.

Thank you to the filmmakers, organizers, and community partners for your unwavering dedication to this festival and for continuing to inspire, educate, and entertain through the art of film.

I hope you have an enjoyable event. Best wishes for continued success.

Sincerely,
Brandon Johnson, Mayor



As a living, breathing sanctuary, we celebrate the space that Black cinema provides for documenting our lives, loves, and catastrophes. In Black Harvest's 30th edition, we honor a festival that stands as a testament to the unsung stories and endurance of those whose names may never be known. We express our gratitude for the radical imagination that fuels these narratives, for the revolutionary image-makers who tell our truths, and to the beloved for bearing witness.

With devotion and deep affection,
Jada-amina (BFA 2020), Black Harvest Curator



Coordinating this 30th anniversary festival, alongside a stellar team, feels like standing on sacred ground—a place where stories, long overlooked, rise not just to be viewed in a theater, but to shape the very fabric of who we are. As a filmmaker and a festival programmer, it's an honor to witness this festival in motion, knowing that each film, no matter how quiet or bold, holds the heartbeat of our collective endeavor.

Nick Leffel, Black Harvest Coordinator



Artwork: Chelsea Bighorn, Triple Point, 2024.

Dear Festival-goers,

For three decades, the Black Harvest Film Festival has been a reason to celebrate, and for each of those 30 years, the School of the Art Institute of Chicago (SAIC) has been proud to host this annual showcase of stories, heritage, and history of the Black experience, expressed through the moving image. This year's festival promises to be another joyful occasion, with a dynamic program of narrative and documentary shorts and features, encounters with creators, and programs that highlight the intersectional, diasporic breadth of Black life, building upon the diversity of established and emerging talent supported by the festival since 1994.

To celebrate these talented artists, the festival is again proud to bestow several awards. The Richard and Ellen Sandor Family Black Harvest Film Festival prizes for feature and short films—a highly anticipated tradition—will again recognize outstanding achievement among works screened. Additionally, a special prize will also be distributed to commemorate this anniversary year.

When film critic, historian, and festival co-founder Sergio Mims passed in 2022, film lovers in Chicago and beyond lost a champion of Black creativity. To honor him, and the enduring festival he worked to establish, the Sergio Mims Prize for Excellence in Black Filmmaking will also be awarded this year. It is fitting to recognize our debt to Sergio, and all of Black Harvest's founders, during this milestone year.

We are also indebted to everyone who made this 30th anniversary possible. I would especially like to thank Executive Director of the Gene Siskel Film Center Emily Long and her staff, the members of the Black Harvest Community Council, and the festival's sponsors, donors, and friends, especially Ellen (MFA 1975, HON 2014) and Richard Sandor. Finally, I thank you, the audience, for celebrating the vital work of Black filmmakers.

Jiseon Lee Isbara
President, School of the Art Institute of Chicago

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BLACK HARVEST OPENING NIGHT

FRIDAY, NOVEMBER 8, 7:00PM

\$25 - Gene Siskel Film Center Members and SAIC students, staff, and faculty

\$35 - Students

\$40 - General Audiences

Welcome to the 30th Black Harvest Film Festival! Join us for this presentation of select Black Harvest Film Festival short films and the announcement of the winners of The Richard and Ellen Sandor Family Black Harvest Film Festival Prize and the winner of the Sergio Mims Prize for Excellence in Black Filmmaking, followed by a lively reception.

RESISTANCE

2024, dirs. Di Shawn J. Gandy, Michael Maurice, USA, 8 min. In English / Format: Digital

CROWN

2024, dir. La'Tia Owens, USA, 8 min. In English / Format: Digital

DREAMS LIKE PAPER BOATS

2024, dir. Samuel Suffren, Haiti, 19 min.. In Haitian Kreyol with English subtitles / Format: Digital

ÀÀRE (THE EXPANSIVE MAN)

2024, dirs. Taoheed Bayo, Mark Odumuyiwa, USA, 4 min. In English / Format: Digital

EBONY

2024, dir. Sean-Josahi Brown, USA, 21 min. In English / Format: Digital

HAIR CARE

2024, dir. Fatima Wardy, USA, 12 min. In English and French with English subtitles / Format: Digital

FOR THOSE THAT LIVED THERE

2024, dir. Shawn Antoine II, USA, 6 min. In English / Format: Digital

THOUGHTS BECOME THINGS

2024, dir. Marquedelle Philip Rodriguez, Bermuda, 6 min. In English / Format: Digital

BLOED SUSTERS

2024, dir. Briana Clearly, USA, 5 min. In English / Format: Digital

EVENING HOST: LEEANN TROTTER

LeeAnn Trotter is NBC5's arts and culture feature reporter, covering everything from celebrities to what's happening around town. She's also a regular contributor to NBC5's "Making a Difference" segments.



FESTIVAL TICKETS & PASSES

Individual tickets for regular festival presentations are \$6.50 for Film Center members, \$8.00 for students/seniors, \$5.00 for SAIC students, faculty and staff, and \$13.00 for general audiences.

Visit siskelfilmcenter.org for special event pricing. Our box office opens 30 minutes prior to the first showtime of the day.

SAVE MONEY WITH A FESTIVAL PASS!

Black Harvest Film Festival passes are \$60 for the general public and \$30 for Film Center members and provides you with six tickets to regular festival presentations.

BLACK HARVEST FILM FESTIVAL AWARDS

THE RICHARD AND ELLEN SANDOR FAMILY BLACK HARVEST FILM FESTIVAL PRIZE

2024 marks the seventh year that The Richard and Ellen Sandor Family Black Harvest Film Festival Prize will be awarded to a short film, and the fourth year the prize has been expanded to also honor a feature film. The prize awards \$2,500 to the best feature film and \$1,000 to the best short film.

THE SERGIO MIMS PRIZE FOR EXCELLENCE IN BLACK FILMMAKING

A cash award of \$5,000 will go to a Chicago filmmaker whose work is included in the Black Harvest lineup. This fund was established upon the passing of Sergio Mims to honor his legacy as a co-founder of Black Harvest and a leader in Chicago's Black filmmaking community. We are grateful to Kartemquin Films for stewarding the fund and to the members of Sergio's friends and family who make this gift possible.



30TH BLACK HARVEST FILM FESTIVAL JURY



Robert Daniels (Sandor Prize Juror) is an associate editor at [RogerEbert.com](https://www.rogerebert.com). Based in Chicago, he is a member of the Chicago Film Critics Association and regularly contributes to *The New York Times*, *IndieWire*, and *Screen Daily*. He has covered film festivals ranging from Cannes to Sundance to Toronto. He has also written for the Criterion Collection, the *Los Angeles Times*, and *Rolling Stone* about Black American pop culture and issues of representation.



Julie Dash (Mims Prize Juror) is a filmmaker and visual artist. In 1991, she broke racial and gender boundaries, becoming the first African American woman with a feature film in wide theatrical release, the Sundance award-winning film (Best Cinematography) *DAUGHTERS OF THE DUST*, ranked #60 on the BFI's list of the 100 Greatest Films Ever Made. Dash has also written and directed for CBS, BET, Starz Encore, Showtime, MTV Movies, HBO, Hulu, and OWN Television. Her long-form narrative films include the NAACP Image Award-winning and Emmy and Directors Guild of America Award-nominated *THE ROSA PARKS STORY* and *LOVE SONG*. In 2022, Dash was awarded the Lifetime Achievement Award by President Biden for a lifelong commitment to building a stronger nation. Dash holds master of fine arts degrees in screenwriting and theater arts from the American Film Institute and University of California Los Angeles and is the Diana King Endowed Professor in the Department of Art & Visual Culture at Spelman College.



Raven Jackson (Sandor Prize Juror) is an award-winning filmmaker, poet, and photographer from Tennessee. Recently nominated for an Independent Spirit Award for Best First Feature and a Gotham Award for Breakthrough Director, Raven's debut narrative film, *ALL DIRT ROADS TASTE OF SALT*, world-premiered in the US Dramatic Competition at the 2023 Sundance Film Festival and was named one of the top ten movies of the year by *The New Yorker*, *Rolling Stone*, and *RogerEbert.com*. She has served as a story editor for HBO's adaptation of *Sula*, based on Toni Morrison's novel, and co-wrote an episode of the Apple series *Surface*. A companion book to her debut feature, *Stories From a Place Where All Dirt Roads Taste of Salt*, also includes her poetry and photography. Jackson is a Cave Canem fellow and holds master of fine arts degrees from New York University's Graduate Film Program and the New School's Writing Program.



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BLACK HARVEST FEATURE FILM PROGRAM



SATURDAY, NOVEMBER 9, 12:30PM & MONDAY, NOVEMBER 18, 6:00PM
ERNEST COLE: LOST AND FOUND

2024, dir. Raoul Peck, France, 105 min. In English / Format: Digital

In the wake of South African apartheid, Ernest Cole's lens exposed the stark realities of colonial oppression. His groundbreaking photography captures the struggle for dignity and the indomitable spirit of those resisting white supremacy. Through the lost and found of Cole's life and work, the vital role of image makers in revolutionary movements is celebrated. *This powerful documentary returns to the Film Center for select showtimes November 29 through December 1.*



SATURDAY, NOVEMBER 9, 2:00PM & THURSDAY, NOVEMBER 14, 6:00PM
THE DEBUTANTES

2024, dir. Contessa Gayles, USA, 96 min. In English / Format: Digital

An intergenerational group of Black women and girls take the debutante ball off the mantle of memory, bringing this long-lost tradition back to life in Canton, Ohio. As the first Black debutantes in a decade, they confront the ball's legacy, redefining it and charting their own path forward.



SATURDAY, NOVEMBER 9, 5:30PM & MONDAY, NOVEMBER 18, 8:30PM
THE BLACK SEA

2024, dirs. Derrick B. Harden, Crystal Moselle, USA, Bulgaria, 96 min.

In English and Bulgarian with English subtitles / Format: Digital

Khalid, a Black man from New York, finds himself stranded in a small Bulgarian coastal town—bankrupt on bailouts, broken, and bereft of loved ones. With no cash, passport, or familiar faces, he's left to rely on his heart and hustle. As he reaches out to anyone who speaks English, Khalid's wit and resilience transform him from an outsider to a beloved presence, forging unexpected kinship in this foreign land. *This tender festival favorite returns to the Film Center for select showtimes starting December 6.*



SATURDAY, NOVEMBER 9, 8:30PM & FRIDAY, NOVEMBER 15, 8:15PM
THE WEEKEND

2024, dir. Daniel Oria, Nigeria, 117 min. In English / Format: Digital

In search of family, orphaned Nikiya plunges into the shadows of her fiancé's estranged kin. As buried secrets surface, she confronts the haunting truths that severed their ties, discovering that yearning for belonging demands a fierce reckoning and takes a heavy toll.



SUNDAY, NOVEMBER 10, 12:30PM
THE SPOOK WHO SAT BY THE DOOR

1973, dir. Ivan Dixon, USA, 100 min. In English: Format: 4K digital restoration

Dan Freeman, the CIA's first "diversity hire," becomes disillusioned with the agency and returns to a post-1968 Chicago, a city still mourning its beloved revolutionaries. In this charged environment, he trains young Black men in guerrilla tactics, transforming them into empowered freedom fighters. Set against Herbie Hancock's soulful score, this 1973, recently restored classic resonates with the spirit of revolution, invigorating the Black Liberation Movement on the national stage. *Restored by The Library of Congress and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation. Dialogue: Nomathandé Dixon and Natiki Pressley.*





SUNDAY, NOVEMBER 10, 3:00PM & SATURDAY, NOVEMBER 16, 7:30PM
COLOR BOOK

2024, dir. David Fortune, USA, 96 min. In English / Format: Digital

Following his wife's passing, single father Lucky embarks on a journey with his son Mason, who has Down syndrome. As they navigate the streets of Atlanta toward a long-awaited baseball game, their relationship is tested. Amidst laughter and heartache, they discover that love is the real home run.



SUNDAY, NOVEMBER 10, 5:30PM & SATURDAY, NOVEMBER 16, 3:00PM
AMAKKI

2024, dir. Celia Boussebaa, Ethiopia, 104 min.
 In Sidaamu Afoo with English subtitles / Format: Digital

AMAKKI, meaning "your mother," is an intimate journey through Sidama's coffee-growing hills. It delves into the inner lives of a grandmother, a mother, a young girl, and a baby girl, celebrating the profound moments of love, loss, and resilience that shape the landscape of Black femininity.



MONDAY, NOVEMBER 11, 8:15PM
ALBANY ROAD

2024, dir. Christine Swanson, USA, 136 min. In English / Format: Digital

A corporate executive finds herself sharing a rental car with her ex-fiancé's mother amidst a fierce storm. As the rain pours, old wounds reopen, and heartfelt revelations surface, compelling both women to confront their tangled past. ALBANY ROAD navigates the intricacies of love and loss, revealing the transformative power of connection and reminding us that healing often unfolds on the unpredictable roads we travel. **Dialogue:** director Christine Swanson and producer Michael Swanson.



SUNDAY, NOVEMBER 10, 5:00PM & SUNDAY, NOVEMBER 17, 12:15PM
RISING UP AT NIGHT

2023, dir. Nelson Makengo, Democratic Republic of the Congo, 96 min.
 In Lingala with English subtitles / Format: Digital

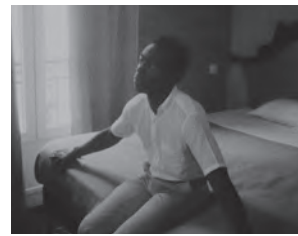
In the wake of a tumultuous election, Democratic Republic of the Congo reignited its ambition to construct Africa's largest power plant. The resilient spirit of capital city Kinshasa shines through as its people grapple with the shadows of political and economic turmoil, illuminating their struggle for light in a city fighting to break free from darkness.



TUESDAY, NOVEMBER 12, 8:15PM & SUNDAY, NOVEMBER 17, 2:30PM
BLACK TABLE

2024, dirs. John Antonio James, Bill Mack, USA, 93 min. In English / Format: Digital

At a dining hall table at Yale in the 1990s, a group of Black students sought sanctuary within the ivory tower, echoing the legacy of solidarity forged during civil rights protests at lunch counters decades earlier. Unbeknownst to them, this gathering becomes a monument to their resilience against microaggressions and systemic challenges. Their journey highlights the enduring strength of community and identity, reflecting the ongoing struggle for belonging in a post-segregation era.



WEDNESDAY, NOVEMBER 13, 6:15PM & SATURDAY, NOVEMBER 16, 5:30PM
JIMMY

2024, dir. Yashaddai Owens, France, Turkey, 67 min.
 In English, French, and Turkish with English subtitles / Format: Digital

Leaving the oppressive backdrop of the 1940s United States, James Baldwin departs New York for Paris, joining fellow Black expats searching for liberation. Immersed in the Algerian quarters' rich cultural fabric and the Left Bank's artistic pulse, he confronts the complexities of his queerness. Shot in 16mm, JIMMY celebrates Baldwin's journey, capturing the beauty and urgency of his voice as a vital literary and cultural luminary.



WEDNESDAY, NOVEMBER 13, 8:15PM
A YELLOW CIRCUS

2024, dir. Jasmine Cheri Rush, USA, 40 min. In English / Format: Digital

Mack, Tracy, Amari, and Stephanie, high school teammates, find themselves abandoned at the beach on their way to a basketball tournament. As the sun scorches their backs, their adolescent repressions crack under the weight of exposure—both physical and emotional—challenging societal norms and expectations. By sunset, they erupt into a fervor that propels them into the fierce realm of womanhood, reclaiming their narratives in an unapologetic coming-of-age tale. **Dialogue:** writer Ashli Rene Funches.



THURSDAY, NOVEMBER 14, 5:45PM & WEDNESDAY, NOVEMBER 20, 5:45PM
DISCO AFRIKA

2023, dir. Luck Razanajaona, Madagascar, 81 min.
 In Malagasy with English subtitles / Format: Digital

Kwame, a young man struggling in clandestine sapphire mines, returns home and confronts the rampant corruption in Madagascar. He must choose between fast money and political revolution.



THURSDAY, NOVEMBER 14, 8:15PM & MONDAY, NOVEMBER 18, 6:15PM
IT WAS ALL A DREAM

2024, dir. dream hampton, USA, 83 min. In English / Format: Digital

In 1993, hip-hop emerged as a radical voice against a backdrop of systemic racism and mass incarceration. IT WAS ALL A DREAM serves as a visual memoir that immerses viewers in the genre's golden era, teetering on the edge of global domination. dream hampton (*Surviving R. Kelly*) offers exclusive access to legendary artists like The Notorious B.I.G., Snoop Dogg, and Method Man, illuminating their artistry and the vibrant culture they shaped while reflecting on the complexities of Black identity during this pivotal moment in history, echoing the struggles and triumphs of a generation.



SUNDAY, NOVEMBER 17, 5:15PM
NICKEL BOYS

2024, dir. RaMell Ross, USA, 140 min. In English / Format: Digital

Based on the Pulitzer Prize-winning novel by Colson Whitehead, NICKEL BOYS chronicles the powerful friendship between two young Black teenagers navigating the harrowing trials of reform school together in Florida. (MGM)

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BLACK HARVEST SHORT FILM PROGRAM

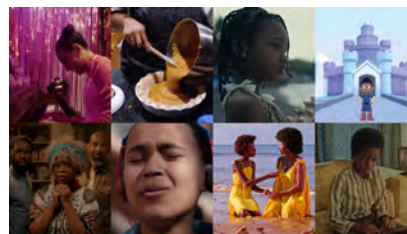
Q&As



SATURDAY, NOVEMBER 9, 3:00PM
& MONDAY, NOVEMBER 18, 8:15PM
A LOVE SUPREME

2023–24, USA, 94 min. In English / Format: Digital

Black love strikes a chord in this symphony of shorts. **HOURS** (dir. Tiger AJ Ray, 17 min.) explores a 24-hour romance, while **HONEST/FLUFF** (dir. Sherean Jones, 15 min.) sees a people-pleaser reclaim her desires. In **CHOCOLATE WITH SPRINKLES** (dir. Huriyyah Muhammad, 19 min.), a couple reconnects after a tragic accident reveals their unresolved issues. **EASY WAY OUT** (dir. Kelsey Scott, 15 min.) follows a woman pretending to be a lesbian to deflect unwanted advances. **WHOLE-SOME** (dir. Yasmin Neal, 19 min.) explores the love and personal growth. **NO LOVE LOST** (dir. Nefertite Nguvu, 21 min.) teaches us that love conquers all. *Dialogue: select filmmakers in attendance.*



SATURDAY, NOVEMBER 9, 4:00PM
& WEDNESDAY, NOVEMBER 20, 6:00PM
FOR THE FAM

2023–24, USA, Brazil, Martinique, 87 min. In English and Portuguese, French, and Martinique Creole with English subtitles / Format: Digital

From cradle to cane, join us for short films for the fam. **RESISTANCE** (dirs. Di Shawn J. Gandy, Michael Maurice, 9 min.) follows Darren as he reconnects with his past. **SURVIVED BY** (dir. K.D. Chalk, 13 min.) tells the story of a newly orphaned child navigating the foster care system. **GIRL GODNESS** (dir. Juane Vaillant, 19 min.) features Catharina, the first Black person to be born on the planet called Island. **MISS VIRGINIA'S MASTERCLASS** (dir. Fredgy Noël, 7 min.) explores the bond between two Black women. In **SIRÈNES** (dir. Sarah Malléon, 16 min.), a father and daughter summon mermaids. **THE CANDY LADY** (dir. Monique Morton Derouselle, 12 min.) captures a magical day for a neighborhood sweets seller. **HERO'S JOURNEY** (dirs. Wes Smith, Ash Suh, 9 min.) offers a modern mythic adventure, while **GENERATIONAL PIE** (dir. Brandon Jones, 4 min.) pays homage to a grandmother who showed love through sweet potato pie. *Dialogue: select filmmakers in attendance.*



SATURDAY, NOVEMBER 9, 8:45PM
& FRIDAY, NOVEMBER 15, 6:00PM
DIRTY 30s

2023–24, USA, Brazil, South Africa, 88 min.
In English and Portuguese with English subtitles / Format: Digital

This ain't no rom-com; it's complicated: 30, flirty, and navigating life one laugh (or cry) at a time. Experience the rollercoaster of your 30s with humor, heart, and raw honesty in this collection of films. **32** (dir. Stewart Yost, 16 min.) tackles a woman contemplating her father's death. **BLACK MAGIC** (dir. Cristin Stephens, 14 min.) follows a screenwriter navigating workplace challenges. **FOOT THE BILL** (dir. Lloyd J. Tunstill, 10 min.) explores financial struggles between friends. **TRYING** (dirs. Guilherme Gomes, Julia Conatti, 16 min.) reveals a job seeker's challenges with bias. **IF(FY)** (dirs. Osiokhe Ikharo, Lesego Vorster, Ross Lelliott, 16 min.) grapples with the ambiguity of moral rules, while **DYING LAUGHING** (dir. Tyler Young, 15 min.) features a comedian communicating with the dead. As we enter our 30s, join us in celebrating 30 fabulous years of Black Harvest Film Festival! *Dialogue: select filmmakers in attendance. Join us at 5:00PM on Friday, November 15 for the Big Picture Party, hosted by the Black Harvest Community Council, to raise a glass and celebrate Black Harvest's 30th year! Admission granted with your ticket to DIRTY 30s.*

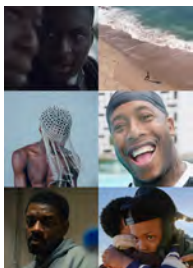


SUNDAY, NOVEMBER 10, 12:00PM & SATURDAY, NOVEMBER 16, 4:30PM

FOR COLORED GIRLS

2023–24, USA, 90 min. In English and French with English subtitles / Format: Digital

In a world where Black girls are enough, these shorts reflect the powerful bond between sisters. **FORGET-ME-NOT** (dir. Tamika R. Guishard, 6 min.) features a former park ranger and an ex-cop unearthing (un)forgotten sisters at a national monument. **ETTO** (dir. Zaire Love, 25 min.) follows a young Black woman choosing between her “ghetto” peace and a “proper” paycheck. **HAIR CARE** (dir. Fatima Wardy, 12 min.) tracks a girl’s quest for her missing hair braider in an animated Ivory Coast. **THE PRICE OF FREEDOM** (dir. Lori Webster Fore, 11 min.) portrays a mother fighting for freedom after wrongful conviction. **EBONY** (dir. Sean-Josahi Brown, 21 min.) follows a single mother’s resolve. **WITH A PROMISE TO LOVE YOU DEEPLY** (dir. Taylor Wren, 11 min.) weaves a contemporary Yoruba folklore tale of two sisters. **BLOED SISTERS** (dir. Briana Clearly, 6 min.) studies three women undergoing radical transformation. **Dialogue: select filmmakers in attendance.**

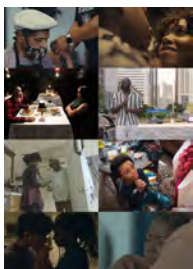


SUNDAY, NOVEMBER 10, 2:30PM & SATURDAY, NOVEMBER 16, 2:00PM

NATIVE SONS

2023–24, USA, France, 82 min. In English, Yoruba, Haitian, Soninke and French with English subtitles / Format: Digital

The legacy of Black masculinity unfolds in this collection of portraits, celebrating beauty, struggle, and resilience. **ÀÀRÉ (THE EXPANSIVE MAN)** (dirs. Taoheed Bayo, Mark Odumuyiwa, 4 min.) glimmers into African spirituality and self-discovery. **SLICE** (dir. Zaire Love, 17 min.) showcases Black men swimming with swagger, embodying Black boy joy. **RICKY** (dir. Rashad Frett, 20 min.) follows a brother on the path to redemption. **SIMONE** (dir. Philippe Roc, 8 min.) reveals long-held family secrets. **WE ARE GRIOTS** (dir. Demba Konaté, 17 min.) explores caste differences in marriage. In **BIOLOGICAL** (dir. Justin Emeka, 14 min.), a dope MC navigates the crossroads of fame and fatherhood. **Dialogue: select filmmakers in attendance.**



MONDAY, NOVEMBER 11, 5:45PM & FRIDAY, NOVEMBER 15, 8:30PM

FROM THE BLOCK

2023–24, USA, 96 min. In English / Format: Digital

The Windy City raised us, but the world is our oyster. Celebrate shorts by local filmmakers. **LIFE IN MY EYES** (dir. Marshall Gibson, 16 min.) showcases community through personal lenses. **BRUSH STROKES** (dir. Obed Lamy, 8 min.) portrays recovery through art. **CROWN** (dir. La’Tia Owens, 8 min.) embraces the beauty of 4C hair. **PROS & CONS** (dir. Olivia Grace Pearson, 9 min.) explores motherhood. **AWAY FROM HOME** (dir. Sydney Lolita Cusic, 15 min.) navigates life at a PWI. **HAVE SEX LIKE A MAN** (dir. Tracie Roberson, 7 min.) follows a writer embracing her desires. **GETCHO** (dir. Ashley Tyler, 18 min.) tells the story of an Ivy League graduate adjusting to life back home. Finally, **ABOUT TIME** (dir. Donald Conley, 15 min.) captures the rekindling of two former lovers. **Dialogue: select filmmakers in attendance. Join us after the 5:45PM screening on Monday, November 11 to celebrate and mingle with local Black Harvest Film Festival filmmakers. Enjoy a complimentary drink with your ticket to FROM THE BLOCK!**

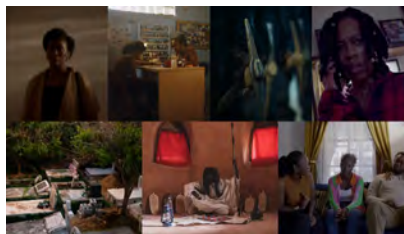


TUESDAY, NOVEMBER 12, 5:45PM & SUNDAY, NOVEMBER 17, 2:15PM

PARENTAL GUIDANCE

2023–24, USA, Haiti, Brazil, France, UK, 93 min. In English, Haitian Kreyol, Portuguese, French, and Spanish with English subtitles / Format: Digital

Tender, tumultuous, transformative—it’s not water, it’s thicker than that. **HOME IMPROVEMENT** (dir. Marquise Mays, 20 min.) highlights the heartfelt connection between a father and his sons. Using found footage, a son reflects on his painful relationship with his father in **LES PRI** (dir. Jard Lerebours, 5 min.). **DREAMS LIKE PAPER BOATS** (dir. Samuel Suffren, 19 min.) follows a father-daughter duo navigating life’s hurdles. **CICATRIZ (SEED)** (dir. Rodrigo Ribeiro Vieira, 18 min.) tells of a mother’s fight for her son’s future. In **GO IN PEACE** (dir. Jean Gaspa, 15 min.), a young man supports his mother at the Haitian consulate in Paris. **THREE** (dir. Destinie Paige, 16 min.) examines a mother’s decision to leave London for a fresh start. **Dialogue: select filmmakers in attendance.**



WEDNESDAY, NOVEMBER 13, 6:00PM

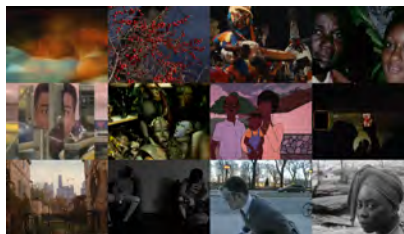
& FRIDAY, NOVEMBER 15, 5:45PM

GRIOTS, GHOSTS, AND GUARDIANS

2023–24, USA, UK, Nigeria, Brazil, Senegal, 100 min.

In English, Igbo, Portuguese, and Wolof with English subtitles / Format: Digital

What’s done in the dark comes to the light on the big screen with these short stories of Black horror and haunting: **PLANT(HER)** (dir. DeShawn White, 10 min.)—a woman’s apartment transforms into a little shop of horrors. **CLAUDIA** (dir. Benjamin Kuffuor, 14 min.)—a twisted romance with a desperate man. **KULTUR** (dir. Asari Aibangbee, 20 min.)—a therapy app’s dark manipulation. **THE MINERS** (dir. Morgan A. Whiteman, 16 min.)—a miner’s search for truth. **NO ONE HEARS US** (dir. Esther Kemi Gbadamosi, 7 min.)—a widow’s plea for help from beyond the grave. **BRA ZIL** (dir. Helder Fruteira, Carol Aó, 15 min.)—a revolutionary’s quest for reunification. **THE PROPHECY** (dir. Rehanna Ngom, 21 min.)—a survivor’s journey through mysticism. **Dialogue: select filmmakers in attendance.**



WEDNESDAY, NOVEMBER 13, 8:30PM

& TUESDAY, NOVEMBER 19, 8:30PM

BLACK AND BLUR

2023–24, USA, Bermuda, Jamaica, Canada, 100 min.

In English, Igbo, Jamaican Patois, French, and Kinyarwanda with English subtitles / Format: Digital

A showcase of Black filmmakers who break form and give cinema new meaning. **ABEFELE** (dir. Amir George, 6 min.) meditates on the spiritual and physical through fencing. **ABSOLVE AT THE WATER** (dir. Maia Elise Helvy, 2 min.) celebrates the beauty of Black lesbian life. **WEDDING** (dir. Kenechi Ugochukwu Ekekezie, 11 min.) recalls Nigerian tradition. **MON AFRIQUE** (dir. Michael Solomon, 4 min.) explores diaspora longing via a traditional mask. **TO BUILD A MONUMENT** (dir. Laissa Alexis, 12 min.) connects Black queer individuals to their ancestors. **FOR THOSE THAT LIVED THERE** (dir. Shawn Antoine II, 7 min.) examines gentrification and displacement. **CAGE** (dir. Josh Brainin, 3 min.) questions the journey from boyhood to manhood. **THOUGHTS BECOME THINGS** (dir. Marquedelle Philip Rodriguez, 6 min.) follows a Gombey’s mystical journey. **LIBERTY CHAIN** (dir. Hunter Whitaker-Morrow, 5 min.) critiques the education system through edited media. **GILDED CAVITIES** (dir. Mikayla Brown, 2 min.) captures a grandmother’s birthday party. **SOME SWEET DAY** (dir. Rasheed Peters, 20 min.) explores love that transcends grief. And in **IBUKA, JUSTICE** (dir. Justice Rutikara, 23 min.), a young couple strives to survive. **Dialogue: select filmmakers in attendance.**



THURSDAY, NOVEMBER 14, 8:30PM

& WEDNESDAY, NOVEMBER 20, 8:15PM

HOODOOS AND HEIRLOOMS

2023–24, USA, Togo, Ethiopia, UK, 103 min.

In English, Tigrinya, French, Kouri-Vini, Haitian Kreyol, and Amharic with English subtitles / Format: Digital

What is passed down cannot be forgotten. **BARAKAH** (dir. Biniyam Abreha, 15 min.) follows a transformative journey into mystical forces. **LE FÉTICHE** (dir. Kouame Mathurin Samuel Codjovi, 17 min.) explores a dancer’s quest for success through traditional means. In **TO THE BONE** (dir. Martine Jean, 13 min.), a young Haitian woman confronts a voodoo spirit. **THE GARDEN OF EDETTE** (dir. Guinevere Fey Thomas, 20 min.) cultivates an elderly woman’s cursed garden. **VICTORINE** (dir. Lunise Cerin, 19 min.) follows a dancer moving through her spiritual inheritance. **THE MEDALLION** (dir. Ruth Hunduma, 19 min.) depicts a woman who remembers genocide and dreams of a better future for her family. **Dialogue: select filmmakers in attendance.**

BLACK HARVEST SPECIAL EVENTS & PRESENTATIONS



FREE

SATURDAY, NOVEMBER 9, 12:00PM COMMUNITY FILM WORKSHOP SHOWCASE: SOUTH SIDE SHORTS

For over five decades, the Community Film Workshop of Chicago (CFWC) has supported African Americans and people of color in the film industry. This free showcase features 13 captivating short films, each highlighting and reflecting the rich tapestry of this community. Join CFWC and the Black Harvest Film Festival in celebrating the authentic voices of South Side storytellers. *Followed by a reception with light refreshments.*



SATURDAY, NOVEMBER 9, 6:30PM AN EVENING WITH TERENCE NANCE

Join Terence Nance for an intimate evening showcasing episodes four and five from season two of the acclaimed HBO series *Random Acts of Flyness*. Nance, a visionary filmmaker (AN OVERSIMPLIFICATION OF HER BEAUTY) celebrated for his innovative storytelling, delves into the richness of Black experiences. In "Fourth Dimension: Spacetime/Bodyspirit," he and Najja navigate ancestral wounds through couples therapy. In "Fifth Dimension: The Parable of the Pirate & the King," Nance reflects on identity and legacy. Join us for this expansive and expressive conversation, led by Black Harvest curator jada-amina.



FREE

SATURDAY, NOVEMBER 9 BLACK FILM CLUB CHI AT BLACK HARVEST FILM FESTIVAL

Join Black Film Club (BFC) Chi for a day of film and conversation at the 30th Black Harvest Film Festival! BFC will be catching THE DEBUTANTES at 2:00PM (with a post-screening mixer in the Film Center lobby from 3:30PM to 4:45PM), AN EVENING WITH TERENCE NANCE at 6:45PM, and THE WEEKEND at 8:30PM. Mimosas, snacks, and a DJ set will be included during the mixer for all ticket holders. Drop in for any film at the Film Center and connect with BFC organizers and members.



MONDAY, NOVEMBER 11, 6:00PM MYSTERY MOVIE MONDAY: BLACK HARVEST EDITION

Psst! Peer into the unknown, embrace the ambiguity, and show up to the Film Center for a screening that is entirely, absolutely, and ultimately "to be announced"—quite literally the moment the lights go down. Starting the week before each screening, we'll drop hints via social media and on our website: year of release, runtime, genre, and 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 correct guesser will win a prize pack with two complimentary tickets plus popcorn and drink vouchers for your next visit to the Film Center.



SATURDAY, NOVEMBER 16, 8:30PM PRESENTATION: AN_EVENING_W/ OSADOLOR

2024, 90 min, USA, In English / Format: Live art and digital video

Visual maker, creative researcher, sound designer, and director Osadolor Osawemwenzwe presents their thesis on Blackqueer creatives using lo-fi and DIY audiovisual aesthetics within the Black diaspora. This dynamic and engaging showcase highlights their research and artistic works, illuminating the complexities of today's Blackqueer youth. The event features an enriching viewing of the award-winning short, *jamaica_all in awe.avi*, along with the North American premiere of *a_blurred_fluxx_00.avi*, inviting audiences to connect with and appreciate the depth of these innovative creative expressions.



Q&A



SUNDAY, NOVEMBER 17, 12:00PM IN LIVING MEMORY AND HAVING A BALL! WITH THE HOUSE OF AVANT GARDE

How do we honor the past while forging new paths? In this dynamic double feature, we explore the intricate interplay of memory and identity. **IN LIVING MEMORY** (2024, dir. Dori Walker, 34 min. In English / Format: Digital) presents the Black American family experience through the lens of its youngest generation, illuminating the legacies of love and resilience. **HAVING A BALL! WITH THE HOUSE OF AVANT GARDE** (1992, dir. by Stephanie Coleman with the House of Avant Garde, 30 min. In English / Format: Digital) immerses us in Chicago's vibrant Black LGBTQ+ ballroom scene, showcasing footage from the Unity Ball (1991) and the St. Valentine's Day Massacre Ball (1992). *Dialogue: director Dori Walker (IN LIVING MEMORY) and director Stephanie Coleman and subject/performer Aaron Brown (HAVING A BALL!).*



TUESDAY, NOVEMBER 19, 6:15PM SONIC CONSTELLATIONS

With *Sonic Constellations*, Chicago-based scholar and curator chris d. reeder, alongside artist and theorist Nina Garibaldi, explores the essential role of sound in cinema, revealing how scores shape narratives and emotional experiences. This engaging program, using sounds from films in this year's Black Harvest Film Festival, connects Chicago's vibrant musical landscape, especially house music, to diasporic sounds in film. Together, they analyze how beats per minute and frames per second influence emotional engagement. Through their discussions on positionality, community, and memory, attendees will discover the power of sonic constellations, celebrating how each viewer's unique sonic knowledge enriches our collective appreciation of cinema.

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BLACK HARVEST CLOSING NIGHT: THE ANNIHILATION OF FISH

THURSDAY, NOVEMBER 21, 7:00PM

\$15 - Gene Siskel Film Center Members and SAIC students, staff, and faculty

\$20 - Students

\$30 - General Audiences

Join us as we conclude the 30th Black Harvest Film Festival with the Chicago premiere of the 4K digital restoration of Charles Burnett's (KILLER OF SHEEP, TO SLEEP WITH ANGER) long-lost feature, THE ANNIHILATION OF FISH (1999, USA, 108 min. In English), starring James Earl Jones, Lynn Redgrave, and Margot Kidder. The film presentation will be followed by a dialogue with director Charles Burnett, who will be presented with the Black Harvest Film Festival Legacy Award.



Shot in 1999, THE ANNIHILATION OF FISH screened that September at the Toronto International Film Festival and was acquired for distribution. But following a single bad review in *Variety*, the distributor canceled the film's release. For almost a quarter of a century, THE ANNIHILATION OF FISH has been unavailable on all media—it has never been distributed on 35mm, DCP, VHS, DVD, Blu-ray, television, or streaming—until now. Adapted from a short story by Anthony C. Winkler, THE ANNIHILATION OF FISH is a tender comedy about two eccentric humans finding love later in life. With extraordinary performances from a stellar cast, the film tackles such issues as race, mental illness, and aging with anarchic humor and energy. The restoration is by UCLA Film & Television Archive and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation. (Milestone Films).



CHARLES BURNETT

Born in Mississippi and raised in the Watts neighborhood of Los Angeles, Charles Burnett is one of American cinema's acknowledged masters. Trained to be a filmmaker at UCLA in the 1960s, as an early part of a movement later dubbed "The L.A. Rebellion," Burnett—whose career has included shorts, independent features, and documentaries for both Hollywood and TV—has been praised for crafting authentic stories that engage with class, gender, and Black identity in America. His feature film debut, KILLER OF SHEEP (1978) won the Critics' Award at the Berlin International Film Festival, was inducted into the Library of Congress in 1990, and has been universally hailed by critics, including Wesley Morris, who called the film "a milestone of eloquent understatement that captures the daily life of have-nots as few American movies have." Burnett's other feature films include MY BROTHER'S WEDDING (1983), TO SLEEP WITH ANGER (1990), THE GLASS SHIELD (1994) and NAMIBIA: THE STRUGGLE FOR LIBERATION (2007). Burnett also has made several documentaries including AMERICA BECOMING (1991) and NAT TURNER: A TROUBLESOME PROPERTY (2003) and short films including THE HORSE (1973) and WHEN IT RAINS (1995). In 2017, Burnett was the recipient of an Honorary Academy Award.

PROJECT A BLACK PLANET

THE ART AND CULTURE OF PANAFRICA



Samuel Fosso. *The Chief: He Who Sold Africa to the Colonists* (detail), from the series *Tuti*, 2008. The Art Institute of Chicago, promised gift of Isabel Wilson. Courtesy of Jean-Marc Patras Gallery, Paris. © Samuel Fosso.

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Major support for Project A *Black Planet: The Art and Culture of Panafrika* is provided by The Chauncey and Marion Deering McCormick Family Foundation, Hilary and Gidon Cohen, Anita Blanchard and Martin Nesbitt, the Artworkers Retirement Society, the Council for Canadian American Relations, The Opatmry Family Foundation, the Lewis and Susan Manilow Fund, and Gary Metzner and Scott Johnson.

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The Black Harvest Community Council (BHCC) is composed of volunteers who act as ambassadors to help ensure BHFF reaches the widest possible audience while authentically representing a range of Black experiences throughout Chicago and beyond.

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Harold, Dennis
Lonnie Edwards (Chair)
D'Tura Green

Okema "Seven" Gunn
NK Gutiérrez
Kristy Johnson
Cortlyn Kelly (Vice Chair)

Muteeat Lawal
Alessandra Pinkston
Bolaji Sosan
David Weathersby

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
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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.

OUR TEAM

Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Jada-amina, 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; Michael Wawzenek, 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 Alkhateeb, Dylan Benjamin, Ana Dias, Eli Drake, Tony Harntaweesompone, Enye Kang, Yeju Kang, Jiami Ma, Sydney Wrigley, Amin Pakparvar, Shravani Pawar, Magdalena Perez-Moore, Tanya Ramakrishnan, Mehraan Salimianrizi, Sydney Wrigley, Eunice Yang. Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Black Harvest descriptions and synopses written by Jada-amina. Gazette designed by Kaitlin Martin.

NEW RELEASES & RESTORATIONS

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



OPENS NOVEMBER 1

DAHOMEY

2024, dir. Mati Diop, France, Senegal, Benin, 68 min. In English and French with English subtitles / Format: Digital

In Mati Diop's (ATLANTICS) hypnotic DAHOMEY, 26 stolen artifacts—including a wooden statue of King Gezo—are being returned from Paris to their homeland, the West African kingdom of Dahomey (now Benin), more than 100 years after they were stolen by French colonial troops. As Diop's camera observes the process of shipping ancient artworks across thousands of miles, and as Gezo is carefully packed up for his journey, his eerie, ghostly internal monologue contemplates the experience of being taken from, and now returned, to his native home. At just over an hour, and winner of the top prize at the Berlin International Film Festival, DAHOMEY is a lean, captivating conversation that invites the audience to reflect on cultural heritage and the critical, complicated process of restitution. *Film Center exclusive.*

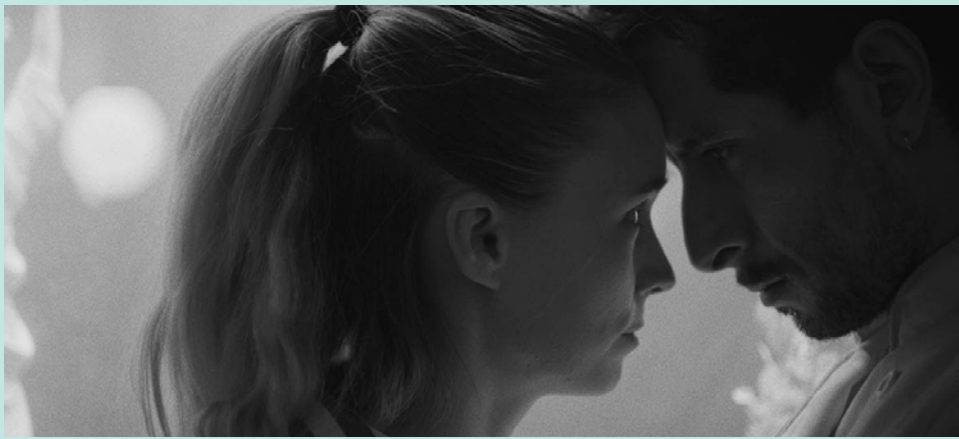


OPENS NOVEMBER 1

BLACK BOX DIARIES

2024, dir. Shiori Itō, USA, UK, Japan, 102 min. In English and Japanese with English subtitles / Format: Digital

In 2015, journalist Shiori Itō had dinner with Noriyuki Yamaguchi, famed reporter and biographer of former Japanese Prime Minister Shinzo Abe. At the end of the night, Yamaguchi sexually assaulted her. In this courageous and intensely personal account, Itō—named by *Time* as one of the world's most influential people in 2020—turns the camera on herself, documenting her years-long fight for justice. Despite overwhelming obstacles, including an archaic judicial system and threats to her job and reputation, Itō courageously goes public with her allegations. Deftly weaving personal archival material, surveillance footage, and video diary entries, BLACK BOX DIARIES is a stunning document of justice, truth, and healing. *Film Center exclusive.*



OPENS NOVEMBER 1
LA COCINA

2024, dir. Alonso Ruizpalacios, Mexico, USA, 139 min. In English and Spanish with English subtitles / Format: Digital

It's another day at the bustling Times Square restaurant The Grill. Line cooks and waitresses navigate the chaotic kitchen, busboys wash a never-ending collection of dirty dishes, and managers bark orders over the cacophony of simmering pots and sizzling pans. When money goes missing from the till, suspicions fall on the cook Pedro (Raúl Briones), a moody dreamer entangled in a turbulent affair with waitress Julie (Rooney Mara). With the lunch rush in full swing, accusations fly and tensions threaten to boil over, as the harsh, relentless pace of the kitchen pushes the mostly immigrant staff to their breaking point. An explosive and darkly comic commentary on the American Dream, LA COCINA is a daring masterwork that makes the kitchen in *The Bear* look like a piece of cake.



OPENS NOVEMBER 1
NOCTURNES

2024, dirs. Anirban Dutta, Anupama Srinivasan, India, USA, 83 min. In English and Hindi with English subtitles / Format: Digital

A significant national election got you stressed? Just in time, NOCTURNES is here to calm your central nervous system and restore your faith in the universe. In the dense, lush forest of the Eastern Himalayas, moths are whispering something to us. Cloaked in darkness, in a remote ecological "hot spot" on the border of India and Bhutan, intrepid scientists Mansi and Bicki endeavor to decode and illuminate the clandestine universe of these nocturnal insects. A dazzling and introspective documentary that invites us to consider all creatures great and small, NOCTURNES, which won a special jury award for craft at this year's Sundance Film Festival, is an immersive, poetic viewing experience that will soothe your soul. *Film Center exclusive.*



OPENS NOVEMBER 22
ALL WE IMAGINE AS LIGHT

2024, dir. Payal Kapadia, France, India, Netherlands, Luxembourg, Italy, 110 min. In Malayalam, Hindi, and Marathi with English subtitles / Format: Digital

Following her celebrated feature debut, A NIGHT OF KNOWING NOTHING, which the *Chicago Tribune's* Michael Phillips proclaimed as his favorite film of 2021, Payal Kapadia's sophomore effort is a vivid and heartfelt exploration of the sights, sounds, and stories of working-class Mumbai. Winner of the Grand Prize at this year's Cannes Film Festival, ALL WE IMAGINE AS LIGHT follows two women—the older, married Prabha and the younger, hopeful Anu—as they experience turning points in their personal and romantic lives. A lyrical and exquisite story of sisterhood, ALL WE IMAGINE AS LIGHT is equal parts delicate and courageous, a celebration of a film that solidifies Kapadia as a filmmaker confidently redefining contemporary South Asian cinema. *Film Center exclusive.*



OPENS NOVEMBER 22
SOUNDTRACK TO A COUP D'ETAT

2024, dir. Johan Grimont, Belgium, France, 150 min. In English, French, and Dutch with English subtitles / Format: Digital

Jazz and geopolitics collide in this magnificent cinematic interrogation of colonial history and the 1961 assassination of Congolese prime minister Patrice Lumumba. Months before Lumumba was killed, jazz great Louis Armstrong was sent on an expansive tour of Africa, organized by the State Department that, unbeknownst to the trumpeter, was using his visit as a cover to get access and information about controversial Cold War operations. Featuring music by and archival footage of Abbey Lincoln, Max Roach, Miles Davis, Nina Simone, John Coltrane, Duke Ellington, and Dizzy Gillespie, SOUNDTRACK TO A COUP D'ETAT is a chilling, brilliantly researched indictment of state-sanctioned violence and a history lesson that resonates now more than ever. *Film Center exclusive.*



OPENS NOVEMBER 29
YOUTH (HARD TIMES) QING CHUN (KU)

2024, dir. Wang Bing, France, Luxembourg, Netherlands, 226 min. In Chinese with English subtitles / Format: Digital

In the second chapter of his monumental series chronicling the lives of migrant garment workers in Huzhou City, China, YOUTH (HARD TIMES), which follows YOUTH (SPRING)—presented last November at the Film Center—Wang Bing immerses himself in the lives of the workers, some of them as young as 15, as they date, negotiate pay, and exist amongst the ever-present hum of industrial sewing machines. With his impassive and patient lens, Bing further exposes a ruthless industry where its impoverished workers, despite suffering abuse and oppression, hold fiercely onto hope. *Film Center exclusive.*



Q&A

OPENS NOVEMBER 29
YOUTH (HOMECOMING) (QING CHUN (GUI))

2024, dir. Wang Bing, France, Luxembourg, Netherlands, 152 min. In Chinese with English subtitles / Format: Digital

In the third and final chapter of Wang Bing's monumental YOUTH series, the remaining garment workers in Zhili are collecting their final paychecks before returning home for the winter off-season. Leaving the factory floor behind, Bing follows his subjects as they head upriver to their rural homes and reconnect with their families, get married, and celebrate the Lunar New Year, gifting his audience with a now, holistic portrait of these resilient young laborers. A poignant conclusion to this groundbreaking contribution to documentary cinema, YOUTH (HOMECOMING) is an intimate and profound resolution. *Film Center exclusive. Dialogue: Wang Bing in conversation following YOUTH (HOMECOMING) on Friday, November 29 and Saturday, November 30. Catch the complete YOUTH trilogy on Saturday, November 30. siskelfilmcenter.org/wangbing*



OPENS DECEMBER 6

A TRAVELER'S NEEDS (YEOHAENGJAU PILYO)

2024, dir. Hong Sangsoo, South Korea, 90 min.

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

Get yourself a glass—or two—of Makgeolli (available at our concession stand!) for this charming elliptical journey from Film Center favorite and School of the Art Institute of Chicago alum Hong Sangsoo (MFA 1989). A mischievous, seemingly in-on-the-joke Isabelle Huppert plays the enigmatic Iris, a woman living in Seoul who turns to teaching French to locals via a très peculiar method (there are copious index cards). As she wanders from client to client (played by Hong regulars including Lee Hyeyoung and Kwon Haehyo), we learn more about Iris and her unique situation. While Hong never fully shows his (index) cards, he delivers a funny, perceptive portrait of a stranger in a strange land. *Film Center exclusive.*



READ MORE
PG 36

OPENS DECEMBER 13 OH, CANADA

2024, dir. Paul Schrader, USA, 91 min. In English / Format: Digital

Ailing documentarian Leonard Fife (Richard Gere, reuniting with Paul Schrader 44 years after AMERICAN GIGOLO) wants to tell his story—one of draft dodging, complicated relationships, and hidden truths. With his protective wife Emma (Uma Thurman) at his side, and his health failing, Leonard invites a former student to film an extended, probing recounting of his life. As the camera rolls, OH CANADA uses Leonard's memories to flash back through his youth. Jacob Elordi (SALT BURN) (and, in a surreal turn, Gere) plays the younger version of the dying man, and as Leonard holds his successes up against his failings, he is forced to confront what is left at the end of it all. Though based on Russell Banks' 2021 novel *Foregone*, OH, CANADA feels like a deeply personal film for 78-year-old Schrader, who delivers an imperfect and complicated portrait of an imperfect and complicated man.



OPENS DECEMBER 13

BREAKFAST OF CHAMPIONS

1999, dir. Alan Rudolph, USA, 110 min. In English / Format: 4K digital restoration

Critics were not kind when Alan Rudolph's absurdist adaptation of Kurt Vonnegut's novel about American hypocrisy was released 25 years ago, but in these turbulent, unprecedented times, we're due to rediscover and pay tribute to Rudolph's biting cinematic vision. Dwayne Hoover (a nervy Bruce Willis) is a famous car dealer and the most respected man in the fictional Midland City, but attaining success has left him empty and suicidal, suspicious of his wife (Barbara Hershey), his manager (an unhinged Nick Nolte), and his lover (Glenn Headly). When Dwayne has an encounter with oddball science fiction writer Kilgore Trout (Albert Finney), the trajectory of his life is altogether altered. BREAKFAST OF CHAMPIONS is a bonkers exploration of free will, consumerism, and the American Dream. *Film Center exclusive.*



OPENS DECEMBER 20

THE GIRL WITH THE NEEDLE (PIGEN MED NÅLEN)

2024, dir. Magnus von Horn, Denmark, Poland, Sweden, 115 min. In Danish with English subtitles / Format: Digital

In Magnus von Horn's chilling social drama set against the backdrop of expressionist horror in post-WWI Copenhagen, Karoline is a young factory worker whose husband was declared missing in action. After an affair with the owner of the factory leaves her unemployed and pregnant, fate leads her to Dagmar, a candy shop owner running an underground adoption agency, who hires the desperate Karoline as a wet nurse. The two women bond over their lack of choices and agency, until Karoline discovers the shocking truth behind Dagmar's work. A striking and shadowy vision based on one of Denmark's most infamous killers, THE GIRL WITH THE NEEDLE is an unapologetic and mesmerizing Gothic nightmare. *Film Center exclusive.*



lecture series. PROPAGANDA & COUNTERCULTURE

Propaganda and Counterculture explores the complex world of propaganda in cinema. In this curated series, we 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 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 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, Mechtilid Widrich, synopses by Lee and Widrich.

siskelfilmcenter.org/propaganda



TUESDAY, NOVEMBER 5, 6:00PM MISSING

1982, dir. Costa-Gavras, USA, Mexico, 122 min. In English, Spanish, and French with English subtitles / Format: **35mm**

Set during the Chilean military coup of 1973, this story is based on the disappearance of journalist Charles Horman. Focusing on the family conflict between Horman's (John Shea) conservative father (Jack Lemmon) and his progressive wife (Sissy Spacek), MISSING shows the political repression of the Pinochet regime as well as the cover up by the United States government and sets it against the power of memory.



TUESDAY, NOVEMBER 12, 6:00PM THE SECRET NATION (LA NACIÓN CLANDESTINA)

1989, dir. Jorge Sanjinés, Bolivia, 128 min.
In Spanish and Aymara with English subtitles / Format: Digital

Jorge Sanjinés's LA NACIÓN CLANDESTINA traces the story of Sebastián Mamani (Reynaldo Yujra), a coffin-maker living on the city outskirts, who returns to his native Aymara village to expiate the sins of his past. Winner of the Golden Shell for Best Film at the 1989 San Sebastián Film Festival, which brought both Bolivian cinema and Indigenous lives to global attention, Sanjinés' project was eight years in production and employed a cast of hundreds of Aymara people.



TUESDAY, NOVEMBER 19, 6:00PM DEAD PIGS

2018, dir. Cathy Yan, China, USA, 122 min.

In English, Mandarin, and Shanghaiese with English subtitles / Format: Digital

Before going to Hollywood to helm BIRDS OF PREY (AND THE FANTABULOUS EMANCIPATION OF ONE HARLEY QUINN), Cathy Yan directed DEAD PIGS, an indie satire that explores environmental crisis and capitalism in the elliptical stories of a beauty salon owner, Candy Wang (Vivian Wu), Candy's brother Old Wang (Haoyu Wang), Old Wang's son (played by director Ang Lee's son, Mason), and the wealthy-yet-lonely Xia Xia (Meng Li). Yan's film took home a slew of awards in 2018 and 2019 at Sundance, the Palm Springs International Film Festival, and the Toronto Reel Asian International Film Festival, among others.



TUESDAY, NOVEMBER 26, 6:00PM THE BATTLE OF ALGIERS (LA BATTAGLIA DI ALGERI)

1966, dir. Gillo Pontecorvo, Italy, Algeria, 121 min.

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

The first film to be released in post-colonial Algeria, THE BATTLE OF ALGIERS portrays the national liberation movement from its inception in 1954 to the country's independence in 1962. Initially banned in France, Gillo Pontecorvo's film has been used as a morale-booster by both the Black Panther movement and the 2010 Algerian World Cup team.



TUESDAY, DECEMBER 10, 6:00PM REVOLUTION OF OUR TIMES

2021, dir. Kiwi Chow, Hong Kong, 152 min.

In Chinese and Cantonese with English subtitles / Format: Digital

Winner of the 2021 Golden Horse Award, REVOLUTION OF OUR TIMES tracks the street actions that followed the Hong Kong government's passing of the 2019 extradition bill, popularly regarded as a critical erosion of the local legal system. Kiwi Chow's documentary, now banned in both China and Hong Kong, follows the protestors' organizing efforts and cobbles together live-streamed webcasts, on-the-spot cell phone footage, and interviews. Director Chow was the only member of production to waive anonymity.

HEARTLAND

Flyover country, the third coast, the rust belt. The American Midwest has plenty of nicknames, and is arguably more difficult to outline on a map than the east or west coasts. Despite its ambiguous footprint, the Midwest is often defined by its people: hard working, sympathetic, and “nice.” With Heartland, we search for the Midwest’s cinematic definition—how is middle America defined by big screen style and story, and when the lights go down, do we like what we see of our cinematic selves (however realistic or fantastical) reflected back at us? After all, unlike THE MUSIC MAN’S Harold Hill, we do know the territory.

siskelfilmcenter.org/heartland



SUNDAY, DECEMBER 1, 12:00PM & WEDNESDAY, DECEMBER 11, 6:00PM MEET ME IN ST. LOUIS

1944, dir. Vincente Minnelli, USA, 113 min. In English / Format: **35mm**

Beginning at the start of the 1904 World’s Fair, this beloved MGM classic follows a year in the life of the Smith family and their four daughters—Esther (a luminous Judy Garland), Rose, Agnes, and Tootie—in St. Louis, Missouri. As the seasons change, the Smiths navigate the joys and challenges of the everyday, including love, heartbreak, and the inevitable passing of time. Shot in glorious Technicolor, the Smith’s home is warmly realized: a plush parlor, the inviting dining room, and the busy kitchen become the backdrop for this nostalgic, but never saccharine, celebration of the bonds of family. Kick off the holiday season with this exhilarating classic—if you don’t get misty-eyed when Garland achingly sings “Have Yourself a Merry Little Christmas,” you might be Ebenezer Scrooge.



SUNDAY, DECEMBER 1, 3:00PM & SUNDAY, DECEMBER 8, 5:45PM ORDINARY PEOPLE

1980, dir. Robert Redford, USA, 124 min. In English / Format: Digital

In Robert Redford’s acclaimed directorial debut, which won him a Best Director and Best Picture Academy Award, the Jarretts, an upper-middle-class Lake Forest, Illinois family is in quiet, simmering agony. It’s been less than a year since their eldest son Buck died in a sailing accident, and months since their grief-stricken youngest son Conrad (Timothy Hutton, in a raw, Academy Award–winning performance) attempted suicide. As Conrad clumsily yet bravely explores his pain with the help of unorthodox psychiatrist Dr. Berger (Judd Hirsch), Conrad’s parents Beth (a brilliantly brittle Mary Tyler Moore) and Calvin (the late, great Donald Sutherland) confront their own heartache, until the family simultaneously unravels and rebuilds. ORDINARY PEOPLE garnered additional Academy Award nominations for Moore and Hirsch, and remains a humble, hopeful, and devastating portrait of an American family.



MONDAY, DECEMBER 2, 6:00PM & SUNDAY, DECEMBER 8, 2:30PM AMERICAN HONEY

2016, dir. Andrea Arnold, UK, USA, 163 min. In English / Format: Digital

In Andrea Arnold’s (FISH TANK, BIRD) sprawling and raw AMERICAN HONEY, Star (Sasha Lane, delivering an acclaimed debut performance) leaves behind a troubled home to join a traveling sales crew that drives across the American Midwest selling magazine subscriptions. As the ragtag group crosses state lines, Star grows closer to the team’s charismatic veteran Jake (Shia LaBeouf) and gets caught up in their chaotic and dangerous lifestyle. Drenched in color, shot in Oklahoma, Kansas, Missouri, Nebraska, and Iowa, and vividly captured by cinematographer Robbie Ryan (POOR THINGS), AMERICAN HONEY is an epic vision of contemporary American life and an urgent portrait of a generation searching for connection and purpose.



WEDNESDAY, DECEMBER 4, 6:30PM & SATURDAY, DECEMBER 7, 12:00PM THE MUSIC MAN

1963, dir. Morton DaCosta, USA, 151 min. In English / Format: **35mm**

In the delightful and thoroughly entertaining big-screen adaptation of Meredith Willson’s smash hit Broadway musical, THE MUSIC MAN stars Robert Preston as traveling con artist Harold Hill, who arrives in small town of River City, Iowa, with a scheme to sell the townspeople on the idea of starting a boys’ marching band (sinister!). Hill’s plans take a turn when he finds himself falling for the community and the people he initially tried to deceive, including River City’s skeptical and whip-smart librarian, Marian (Shirley Jones). Chock full of catchy songs (you’ll be humming them long after the credits roll), including “Seventy-Six Trombones,” and “Gary, Indiana,” THE MUSIC MAN is a charming celebration of small-town Americana that will have you tapping your toes and believing that you “really ought to give Iowa a try!”



THURSDAY, DECEMBER 5, 6:15PM

& FRIDAY, DECEMBER 13, 8:15PM

FARGO

1996, dirs. Joel Coen, Ethan Coen, USA, UK, 98 min. In English / Format: **4K digital**

At a seedy bar in snowy, desolate Fargo, North Dakota, desperate Minnesotan car salesman Jerry Lundegaard (William H. Macy) hires two dense but dangerous criminals (Steve Buscemi, Peter Stormare) to kidnap his wife so he can extort his father-in-law for the ransom. This misguided plan leads to a series of violent and unexpected events, with tough (and very pregnant) police chief Marge Gunderson (Frances McDormand, in an Academy Award–winning performance) hot on the trail. An ice-cold gem, FARGO is an immaculate exploration of good and evil that will make you think twice about the “Minnesota nice” stereotype. A masterwork of the crime genre, shot by regular Coen brothers collaborator Roger Deakins (NO COUNTRY FOR OLD MEN) and set to a moody score by Carter Burwell (THE BANSHEES OF INISHERIN), FARGO is required big-screen viewing, you betcha.



THURSDAY, DECEMBER 5, 8:30PM & SUNDAY, DECEMBER 15, 2:00PM COOLEY HIGH

1975, dir. Michael Schultz, USA, 107 min. In English / Format: **35mm**

In 1964 on Chicago’s near north side, high school graduation is weeks away for carefree aspiring poet Preach (Glynn Turman) and his best friend, local basketball hero Cochise (Lawrence Hilton-Jacobs). As average teenagers, their final days of high school are defined by dance parties, late-night spins on the streets of the city, and the promise of blossoming love. But as young Black men, growing up is not simple, and when a seemingly harmless outing goes awry, their hopes and dreams—and very lives—hang in the balance. Director Schultz and screenwriter Eric Monte—who grew up in Chicago’s Cabrini-Green housing project—present an authentic coming-of-age story and a timeless story of Chicago that is equal parts delicate, innocent, bitter, and true.



FRIDAY, DECEMBER 6, 8:30PM & SATURDAY, DECEMBER 14, 4:45PM AMERICAN MOVIE

1999, dir. Chris Smith, USA, 107 min. In English / Format: **35mm**

A cult classic and an ode to the creative process, AMERICAN MOVIE follows the life of amateur Milwaukee filmmaker Mark Borchardt and his attempt to complete his low-budget masterpiece feature film, NORTHWESTERN. When Mark realizes, due to a lack of funding and rocky pre-production, he can’t move forward with the feature, he pivots to finishing COVEN (pronounced, by Mark, as “COE-VIN”), his “35 minute direct-to-market thriller film shot on 16mm black-and-white reversal.” Alongside his ragtag team of collaborators, including his soft-spoken, supportive friend Mike and his skeptical investor Uncle Bill, Mark—regardless of the snow and the doubters—remains doggedly determined to realize his vision. Hilarious, but never mocking or judgemental, AMERICAN MOVIE, celebrating its 25th anniversary, is a story of friendship and resilience, and a love letter to artists who never give up on their dreams, despite the odds.



SATURDAY, DECEMBER 7, 3:00PM & THURSDAY, DECEMBER 12, 8:30PM THE STRAIGHT STORY

1999, dir. David Lynch, USA, France, UK, 112 min. In English / Format: **35mm**

When septuagenarian Alvin Straight (Richard Farnsworth, in an Academy Award–nominated performance) gets word that his estranged brother Lyle has suffered a stroke, Alvin sets off to visit him and make things right. Despite his own health issues, and much to the chagrin of his daughter Rose (Sissy Spacek), Alvin packs up the only vehicle he has: a 1996 John Deere lawn mower, and leaves Iowa enroute to Wisconsin. Along his journey, Alvin encounters a series of strangers, including a young hitchhiker, a stressed commuter, and a fellow veteran, all of whom connect with Alvin, allowing him to reflect on his life, impart wisdom, and get one step closer to his destination. As much a gentle exploration of old age as it is a portrait of the American heartland, David Lynch calls this warm, introspective odyssey his “most experimental film.”



**SATURDAY, DECEMBER 7, 8:15PM & SATURDAY, DECEMBER 14, 7:15PM
IN COLD BLOOD**

1967, dir. Richard Brooks, USA, 134 min.

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

A haunting adaptation of Truman Capote's groundbreaking true crime novel, *IN COLD BLOOD* recounts the true story of the murder of the Clutter family in rural Holcomb, Kansas, on the morning of November 15, 1959. Filmed in stark black-and-white, *IN COLD BLOOD* stars Robert Blake and Scott Wilson as killers Perry Smith and Dick Hickock, exploring their troubled lives and the choices that led them to the Clutter farmhouse on that fateful day. Director Richard Brooks (*CAT ON A HOT TIN ROOF*) employs a documentary-style approach, shooting primarily on location—including in the actual Clutter home—and incorporating a striking score by Quincy Jones that uses two acoustic basses to symbolize the killers' "demented minds." A landmark work in the true crime genre, *IN COLD BLOOD* is an unflinching portrayal of violence, and its consequences, that will send shivers down your spine.



**SUNDAY, DECEMBER 8, 12:00PM & WEDNESDAY, DECEMBER 11, 8:30PM
NEBRASKA**

2013, dir. Alexander Payne, USA, 115 min.

In English and Spanish with English subtitles / Format: 35mm

Cantankerous, stubborn, booze-addled Woody Grant (Bruce Dern, in an Academy Award-nominated turn) is convinced he has won a million-dollar sweepstakes prize and is bound and determined to travel from Montana to Nebraska to collect the winnings. When he sets off on foot to make the 750-mile journey, Woody's son David (Will Forte)—despite his insistence that his father is being scammed—agrees to drive him to the Cornhusker State. On their drive, which includes a stop in Woody's hometown of Hawthorne, Nebraska, family secrets, stories, and strains come to light. A deceptively simple film, shot in crisp black-and-white, *NEBRASKA* sneaks up on you, a sensitive and lyrical reflection on fathers and sons, and a bittersweet portrait of rural America.



**TUESDAY, DECEMBER 3, WEDNESDAY, DECEMBER 4, THURSDAY, DECEMBER 5
& FRIDAY, DECEMBER 6, 3:30PM TO 6:00PM
CINEMA INTERRUPTUS: PHANTOM THREAD**

A unique movie tradition comes to the Gene Siskel Film Center with *Cinema Interruptus*: four days of communal film criticism centered around a single movie. For decades, legendary critic Roger Ebert led *Interruptus* at the Conference on World Affairs in Boulder, Colorado. After screening a film in its entirety, the audience spent multiple days working through the movie scene by scene, interrupting with comments and questions along the way. Josh Larsen—critic, author, and co-host of the Chicago-based podcast and radio program *Filmspotting*—has been leading *Interruptus* in Boulder since 2017 and is thrilled to bring it to the Film Center. "With the help of sharp, observant moviegoers, we always discover something new and enlightening about the movie during *Interruptus*," Larsen said.

For this first iteration of *Interruptus* at the Film Center, audiences will explore Paul Thomas Anderson's 2017 psychological romance, *PHANTOM THREAD* (USA, China, 130 min, in English and French with English subtitles / Format: Digital). Anderson's film, a sumptuous period drama with Hitchcockian undertones, was nominated for six Academy Awards, and stars Daniel Day-Lewis as an esteemed fashion designer in 1950s London whose meticulous life is upended by a wily muse, played by Vicky Krieps. The complete screening of *PHANTOM THREAD* will take place Tuesday, December 3. Three sessions of "interrupting" will follow on December 4, 5, and 6, each day starting the film where the last day left off. Participants can choose a ticket package with access to the entire event or purchase tickets on a daily basis.

siskelfilmcenter.org/interruptus

BE KIND, REWIND

❖❖ December 20-31 ❖❖

Join us as we review the best and biggest films from 2024—from favorite titles that graced the Film Center's screens, to movies that thrilled audiences across the country. A mini reflection on this cinematic year that was, **BE KIND, REWIND** provides a survey that may include everything from empathetic vampires to mega-flopolises, from bad moms to great dads, and more. As the days left on 2024's calendar slip past, the Film Center invites you to consider how these films reveal not just the movies of the year, but 2024 itself.

siskelfilmcenter.org/rewind





MONDAY, NOVEMBER 11, 6:00PM & MONDAY, DECEMBER 9, 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 the moment the lights go down. 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!

siskelfilmcenter.org/mysterymovie



 Chicago Film Archives 

TUESDAY, DECEMBER 3, 6:30PM

CHICAGO FILM ARCHIVES PRESENTS: THE MURDER OF FRED HAMPTON

1971, dir. Howard Alk, USA, 88 min. In English / Format: **35mm**

As he lay asleep in bed on December 4, 1969, Fred Hampton, the leader of the Illinois Chapter of the Black Panther Party, was shot and killed by Chicago police. Filmmakers Mike Gray and Howard Alk, who were already at work on a documentary about the party and its programs, rushed to the scene, recording moments that would prove crucial in collapsing police testimony about the events that led up to his murder. **THE MURDER OF FRED HAMPTON** documents Hampton’s enormous magnetism as a communicator, the Panthers’ free breakfast programs for kids, their free medical services for Chicago’s Black communities, and the formation of a Black Power movement, unrelenting and disciplined. But the backbone of this documentary consists of the events surrounding Hampton’s death, the courtroom battles that followed, and the extraordinary life of the celebrated revolutionary Fred Hampton. Presented by Chicago Film Archives as part of *Out of the Vault at 20*, a series of screenings celebrating the 20th anniversary of the founding of CFA. (Chicago Film Archives) **Introduced by Leila Wills, director of the Historical Preservation Society of the Illinois Chapter of the Black Panther Party.**



SATURDAY, DECEMBER 14, 2:00PM

THE SEA HAWK

1940, dir. Michael Curtiz, USA, 127 min. In English / Format: Digital

The glorious saga of “the boldest buccaneer the world has ever known,” **THE SEA HAWK** stars Errol Flynn as the titular swashbuckler, reuniting him with director Michael Curtiz (**CAPTAIN BLOOD**, **FOUR’S A CROWD**) for a rip-roaring tale of British privateer Geoffrey Thorpe, who embarks on a mission to loot the Spanish ships poised to invade England. Presented in partnership with the Chicago Symphony Orchestra, as they perform *The Tempest & The Sea Hawk*, December 12–14 at Symphony Center. **Learn more and get your high-seas fix at cso.org.**

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**SATURDAY, NOVEMBER 23, 2:00PM
& SUNDAY, NOVEMBER 24, 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)

**SATURDAY, DECEMBER 21, 2:00PM
& SUNDAY, DECEMBER 22, 2:00PM**

HAMLET

2015, dir. Lyndsey Turner, UK, 206 min. In English / Format: Digital

Benedict Cumberbatch (**THE POWER OF THE DOG**, **THE IMITATION GAME**, **Sherlock**) plays the title role of Shakespeare’s great tragedy. As a country arms itself for war, a family tears itself apart. Forced to avenge his father’s death but paralyzed by the task ahead, Hamlet rages against the impossibility of his predicament, threatening both his sanity and the security of the state. (NTL)



ENCORE



OFF CENTER

OFF CENTER is a monthly experimental screening series, programmed by Michael Wawzenek, that presents a survey of moving-image art and artists operating outside the mainstream. siskelfilmcenter.org/offcenter



MONDAY, NOVEMBER 25, 6:00PM

OFF CENTER: THERE IS NOWHERE TO GO BUT HERE

1965–71, dirs. various, USA, 63 min. In English / Format: **16mm**

Featuring 16mm prints acquired by the Film Center in the early '70s through gifts and grants and now cared for by the SAIC John M. Flaxman Library, this program presents titles representative of the experimental film landscape leading up to the opening of the Film Center in 1972. There is nothing here but Now. There is nothing now but This. Featuring films by James Broughton, Owen Land, Robert Nelson, and Paul Sharits.



MONDAY, DECEMBER 30, 6:00PM

OFF CENTER: UZI'S PARTY AND NEW WORKS BY LARK LYRA LOU HILL

2015–24, USA, 90 min. In English / Format: **16mm**, S8 transferred to digital overhead, and slide projection

Chicago-based artist Lark Lyra Lou Hill returns to the Film Center to present new works in film and performance alongside their classic teen dramedy UZI'S PARTY. From a haunted sleepover party to a long distance love note to a human vibrator, Lark's hybrid works are visceral investigations of how to feel more, as more of us feel less. Grounded in spiritual practice and technical education, Lark is always seeking new ways to both entertain and unsettle through a mix of analog media, live narration, and special effects. *Artist Lark Lyra Lou Hill in attendance.*



Q&A

SATURDAY, DECEMBER 7, 5:30PM METROPOLITAN

1990, dir. Whit Stillman, USA, 98 min. In English / Format: Digital

Whit Stillman's (THE LAST DAYS OF DISCO, LOVE & FRIENDSHIP) witty and sophisticated satire METROPOLITAN chronicles of the rise and ultimate decline of a group of young Park Avenue socialites who gather nightly to discuss love, honor, and the impending demise of their class. An Academy Award nominee for Best Original Screenplay, winner of the Best First Feature prize at the Independent Spirit Awards, and hailed by critics as one of the best films of 1990, METROPOLITAN is a disarmingly funny social critique that continues to age gracefully, unlike, perhaps, its protagonists. *Dialogue: director Whit Stillman.*



FREE FOR STUDENTS

MONDAY, DECEMBER 9, 6:15PM INCIDENT

2023, dir. Bill Morrison, USA, 30 min. In English / Format: Digital

Through a montage of surveillance and police body-camera footage, a reconstruction of a deadly shooting by a Chicago police officer becomes an investigation into how a narrative begins to take shape in the aftermath. (New Yorker Films) Tickets free at the box office for Chicago students with ID. Content consideration: includes scenes of graphic violence. *Dialogue: director Bill Morrison and Jamie Kalven, founder of Invisible Institute.*



Q&A

THURSDAY, DECEMBER 12, 6:00PM

VIDEO DATA BANK PRESENTS: ROUNABOUT FEATURING LIGHT CONE

With ROUNABOUT, Video Data Bank (VDB) invites fellow moving-image archives and distributors to collaborate on a conversational program of short experimental works, by responding to a selection of works from VDB's collection with a selection from their own. This program's collaborator, Light Cone, is a nonprofit organization whose aim is the promotion and preservation of experimental cinema in France and around the world since its founding in 1982. Its primary mission is the distribution of the works in its catalog, which numbers nearly 7,000 titles, in their original format whenever possible, to cultural organizations such as nonprofits, cinemas, museums, universities, galleries, and festivals. Artists featured in this program include Janice Tanaka, Paolo Gioli, Semiconductor, Sarah Pucill, Stephanie Barber, and Christian Hossner. (VDB) *Dialogue: Mariya Nikiforova (Light Cone) and Emily Faith Martin (VDB)*



Q&A

SUNDAY, DECEMBER 15, 4:15PM & MONDAY, DECEMBER 16, 8:15PM THE SECRET WORLD

2023, dirs. Jeff Preiss, Josiah McElheny, USA, 90 min. In English / Format: Digital

Initially conceived as a portrait of directors Jeff Preiss and Josiah McElheny's mutual friend Christine Burgin, THE SECRET WORLD is a phantasmagoria of structural and intuitive methodologies. Throughout, Burgin is heard informally leading a guided tour of her unique personal library, while the images that appear on the screen are scrambled and reformed into a riotous mélange. All footage in the film has been transmuted through a process of "re-filming" with a hand-held, 16mm Bolex camera, ultimately unifying the incompatible formats of film: VHS video, and 35mm slides. Taking form as a shifting clockwork of 30 short chapters, THE SECRET WORLD responds to the library's matrix of visionary ideas. Looked at another way, it is a home movie, a record of the friendships between the filmmakers, and the film's central subject. Co-presented by Chicago art gallery Corbett vs. Dempsey. *Directors Jeff Preiss and Josiah McElheny in attendance Sunday, December 15.*



Q&A

TUESDAY, DECEMBER 17, 6:00PM THE PROPERTIES OF METALS (LE PROPRIETÀ DEI METALLI)

2023, dir. Antonio Bigini, Italy, 93 min. In English and Italian with English subtitles / Format: Digital

In Antonio Bigini's delicate feature debut co-starring David Pasquesi (Veep, ALL HAPPY FAMILIES), word has spread that Pietro, a young boy living in a small Italian village, has psychokinetic powers, and is able to move metal with his mind. The news of his ability prompts a professor (Pasquesi) to visit the boy and test his abilities, visits that explore not just Pietro's talents, but his place in his family, his community, and the world. A tender, coming-of-age portrait of belief, and hope, THE PROPERTIES OF METALS is an affecting drama celebrating its Chicago premiere at the Film Center. *Dialogue: actor David Pasquesi.*



Q&A

WEDNESDAY, DECEMBER 18, 8:15PM & THURSDAY, DECEMBER 19, 6:15PM THE GRADUATES

2024, dir. Hannah Peterson, USA, 87 min. In English / Format: Digital

As the days count down to her high school graduation, Genevieve (Mina Sundwall) braces for the one-year anniversary of the school shooting that took her boyfriend's life. What should be a time of excitement and anticipation is marred with grief and loss. In her feature directorial debut, Hannah Peterson delivers a sharply introspective coming-of-age drama and a quiet but powerful observation on grief. Co-starring John Cho (COLUMBUS, SEARCHING), and executive produced by Chloé Zhao (NOMADLAND), THE GRADUATES is the first film to be distributed by the mighty nonprofit The Future of Film is Female. *Dialogue: director Hannah Peterson in conversation with Jennifer Reeder (KNIVES & SKIN, PERPETRATOR) on December 18.*

5 QUESTIONS WITH PAUL SCHRADER

DIRECTOR, *OH, CANADA*



What drew you to Russell Banks' *Foregone*, and how did you approach adapting his novel for the screen?

Russell Banks has been a good friend since *AFFLICTION*. After he told me he was sick, I read *Foregone*, the novel he'd written about dying, and I realized that's what I should be doing. He ended up dying in a similar manner to the death he had researched. He called it his Ivan Illyich, and it then became my Ivan Illyich.

OH, CANADA explores the themes of aging, memory, and time in such clever and tricky ways, particularly with your cast, who fluidly and unexpectedly represent Leonard and characters from his life through the decades. Why did you take this approach to tell the story of Leonard telling his story?

Foregone (which Russell originally wanted to call *Oh Canada*—the French title) was a semi-autobiographical mosaic reflecting Leonard Fife's memories and displacements. I assorted the mosaic under various screen and color formats, not to make his story more complex but to make it simpler to follow.

Earlier this year, you made the profound statement, "It's very easy to get a film made. It's very hard to make a living." The Film Center welcomes a strong audience of students studying film and endeavoring to thrive within the industry. What is one piece of advice you'd give these students?

If there is any way to find a modicum of happiness outside filmmaking, seize it.

What is a memorable moviegoing experience you've had?

March 1969, watching *PICKPOCKET* at the Los Feliz theater on Vermont Ave, Los Angeles. In those 75 minutes both *Transcendental Style in Film: Ozu, Bresson, Dreyer* and *TAXI DRIVER* took seed.

What film do you watch again and again?

THE CONFORMIST.

See *OH, CANADA* (p. 26) at the Film Center starting December 13!

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NOVEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
★denotes filmmaker(s) and/or special guests in attendance denotes 35mm or 16mm						
3	4	5	6	7	8	9
DAHOMY BLACK BOX DIARIES LA COCINA NOCTURNES	DAHOMY BLACK BOX DIARIES LA COCINA NOCTURNES	DAHOMY LA COCINA 6:00 MISSING (Lecture), p. 28	DAHOMY BLACK BOX DIARIES LA COCINA NOCTURNES	DAHOMY BLACK BOX DIARIES LA COCINA NOCTURNES	7:00 - BLACK HARVEST FESTIVAL OPENING NIGHT, p. 5	12:00 - COMMUNITY FILM WORKSHOP (BHFF), p. 16 12:30 - ERNEST COLE..., (BHFF), p. 9 2:00 - THE DEBUTANTES (BHFF), p. 9 ★ 3:00 - SHORTS: A LOVE SUPREME (BHFF), p. 13 ★ 4:00 - SHORTS FOR THEFAM (BHFF), p. 13 5:30 - THE BLACK SEA (BHFF), p. 9 ★ 6:30 - TERENCE NANCE (BHFF), p. 16 8:30 - THE WEEKEND (BHFF), p. 9 ★ 8:45 - SHORTS: DIRTY 30s (BHFF), p. 13
10	11	12	13	14	15	16
★ 1:00 - SHORTS: FOR COLORED GIRLS (BHFF), p. 14 ★ 12:30 - THE SPOOK WHO SAT BY THE DOOR (BHFF), p. 9 ★ 2:30 - SHORTS: NATIVE SONS (BHFF), p. 14 3:00 - COLOR BOOK (BHFF), p. 10 5:00 - RISING UP AT NIGHT (BHFF), p. 10 5:30 - AMAKKI (BHFF), p. 10	★ 5:45 - SHORTS: FROM THE BLOCK (BHFF), p. 14 ★ 6:00 - MYSTERY MOVIE MONDAY (BHFF), p. 17, 34 ★ 8:15 - ALBANY ROAD (BHFF), p. 10	★ 5:45 - SHORTS: PARENTAL GUIDANCE (BHFF), p. 14 ★ 6:00 - THE SECRET NATION (Lecture), p. 28 (BHFF), p. 10 ★ 8:15 - BLACK TABLE (BHFF), p. 10	★ 6:00 - SHORTS: GRIOTS, GHOSTS, AND GUARDIANS (BHFF), p. 15 6:15 - JIMMY (BHFF), p. 11 ★ 8:15 - A YELLOW CIRCUS (BHFF), p. 11 ★ 8:30 - SHORTS: BLACK AND BLUR (BHFF), p. 15	★ 5:45 - SHORTS: GRIOTS, GHOSTS, AND GUARDIANS (BHFF), p. 15 ★ 6:00 - THE DEBUTANTES (BHFF), p. 9 8:15 - IT WAS ALL A DREAM (BHFF), p. 11 ★ 8:30 - SHORTS: HOODOOS AND HEIRLOOMS (BHFF), p. 15	★ 5:45 - SHORTS: GRIOTS, GHOSTS, AND GUARDIANS (BHFF), p. 15 ★ 6:00 - SHORTS: DIRTY 30s (BHFF), p. 13 8:15 - THE WEEKEND (BHFF), p. 9 ★ 8:30 - SHORTS: FROM THE BLOCK (BHFF), p. 14	★ 2:00 - SHORTS: NATIVE SONS (BHFF), p. 14 3:00 - AMAKKI (BHFF), p. 10 ★ 4:30 - SHORTS: FOR COLORED GIRLS (BHFF), p. 14 5:30 - JIMMY (BHFF), p. 11 7:30 - COLOR BOOK (BHFF), p. 10 ★ 8:30 - PRESENTATION... (BHFF), p. 17

<p>★ 2:00 - SHORTS: FOR COLORED GIRLS (BHFF), p. 14</p> <p>★ 2:30 - THE SPOOK WHO SAT BY THE DOOR (BHFF), p. 9</p> <p>★ 2:30 - SHORTS: NATIVE SONS (BHFF), p. 14</p> <p>3:00 - RISING UP AT NIGHT (BHFF), p. 10</p> <p>5:00 - RISING UP AT NIGHT (BHFF), p. 10</p> <p>5:30 - AMAKKI (BHFF), p. 10</p>	<p>10</p> <p>★ 2:00 - SHORTS: FOR COLORED GIRLS (BHFF), p. 14</p> <p>★ 2:30 - THE SPOOK WHO SAT BY THE DOOR (BHFF), p. 9</p> <p>★ 2:30 - SHORTS: NATIVE SONS (BHFF), p. 14</p> <p>3:00 - RISING UP AT NIGHT (BHFF), p. 10</p> <p>5:00 - RISING UP AT NIGHT (BHFF), p. 10</p> <p>5:30 - AMAKKI (BHFF), p. 10</p>	<p>11</p> <p>★ 2:00 - SHORTS: FROM THE BLOCK (BHFF), p. 14</p> <p>★ 2:30 - THE SPOOK WHO SAT BY THE DOOR (BHFF), p. 9</p> <p>★ 2:30 - SHORTS: NATIVE SONS (BHFF), p. 14</p> <p>3:00 - RISING UP AT NIGHT (BHFF), p. 10</p> <p>5:00 - RISING UP AT NIGHT (BHFF), p. 10</p> <p>5:30 - AMAKKI (BHFF), p. 10</p>	<p>12</p> <p>★ 2:00 - SHORTS: PARENTAL GUIDANCE (BHFF), p. 14</p> <p>★ 2:30 - THE SECRET NATION (Lecture), p. 28</p> <p>★ 2:30 - BLACK TABLE (BHFF), p. 10</p> <p>3:00 - ALBANY ROAD (BHFF), p. 10</p> <p>3:00 - COLOR BOOK (BHFF), p. 10</p> <p>5:00 - AMAKKI (BHFF), p. 10</p>	<p>13</p> <p>★ 2:00 - SHORTS: GRIOTS, GHOSTS, AND GUARDIANS (BHFF), p. 15</p> <p>★ 2:30 - JIMMY (BHFF), p. 11</p> <p>★ 2:30 - A YELLOW CIRCUS (BHFF), p. 11</p> <p>★ 2:30 - SHORTS: BLACK AND BLUR (BHFF), p. 15</p> <p>3:00 - SHORTS: BLACK AND BLUR (BHFF), p. 15</p> <p>5:00 - AMAKKI (BHFF), p. 10</p>	<p>14</p> <p>★ 2:00 - DISCO AFRIKA (BHFF), p. 11</p> <p>★ 2:30 - THE DEBUTANTES (BHFF), p. 9</p> <p>★ 2:30 - IT WAS ALL A DREAM (BHFF), p. 11</p> <p>★ 2:30 - SHORTS: HOODOOS AND HEIRLOOMS (BHFF), p. 15</p> <p>3:00 - SHORTS: HOODOOS AND HEIRLOOMS (BHFF), p. 15</p> <p>5:00 - AMAKKI (BHFF), p. 10</p>	<p>15</p> <p>★ 2:00 - SHORTS: GRIOTS, GHOSTS, AND GUARDIANS (BHFF), p. 15</p> <p>★ 2:30 - JIMMY (BHFF), p. 11</p> <p>★ 2:30 - A YELLOW CIRCUS (BHFF), p. 11</p> <p>★ 2:30 - SHORTS: BLACK AND BLUR (BHFF), p. 15</p> <p>3:00 - SHORTS: BLACK AND BLUR (BHFF), p. 15</p> <p>5:00 - AMAKKI (BHFF), p. 10</p>	<p>16</p> <p>★ 2:00 - SHORTS: NATIVE SONS (BHFF), p. 14</p> <p>★ 2:30 - AMAKKI (BHFF), p. 10</p> <p>★ 2:30 - SHORTS: FOR COLORED GIRLS (BHFF), p. 14</p> <p>★ 2:30 - JIMMY (BHFF), p. 11</p> <p>★ 2:30 - COLOR BOOK (BHFF), p. 10</p> <p>★ 2:30 - PRESENTATION... (BHFF), p. 17</p>
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<p>★ 2:00 - IN LIVING MEMORY... (BHFF), p. 17</p> <p>★ 2:15 - RISING UP AT NIGHT (BHFF), p. 10</p> <p>★ 2:15 - SHORTS: PARENTAL GUIDANCE (BHFF), p. 14</p> <p>★ 2:30 - BLACK TABLE (BHFF), p. 10</p> <p>★ 2:30 - NICKEL BOYS (BHFF), p. 10</p>	<p>17</p> <p>★ 2:00 - IN LIVING MEMORY... (BHFF), p. 17</p> <p>★ 2:15 - RISING UP AT NIGHT (BHFF), p. 10</p> <p>★ 2:15 - SHORTS: PARENTAL GUIDANCE (BHFF), p. 14</p> <p>★ 2:30 - BLACK TABLE (BHFF), p. 10</p> <p>★ 2:30 - NICKEL BOYS (BHFF), p. 10</p>	<p>18</p> <p>★ 2:00 - ERNEST COLE... (BHFF), p. 9</p> <p>★ 2:15 - IT WAS ALL A DREAM (BHFF), p. 11</p> <p>★ 2:15 - SHORTS: A LOVE SUPREME (BHFF), p. 13</p> <p>★ 2:30 - THE BLACK SEA (BHFF), p. 9</p>	<p>19</p> <p>★ 2:00 - DEAD RIGS (Lecture), p. 29</p> <p>★ 2:15 - SONIC CONNECTIONS (BHFF), p. 17</p> <p>★ 2:30 - SHORTS: BLACK AND BLUR (BHFF), p. 15</p>	<p>20</p> <p>★ 2:00 - DISCO AFRIKA (BHFF), p. 11</p> <p>★ 2:30 - SHORTS: FOR THE FAM (BHFF), p. 13</p> <p>★ 2:30 - SHORTS: HOODOOS AND HEIRLOOMS (BHFF), p. 15</p>	<p>21</p> <p>★ 2:00 - BLACK HARVEST FILM FESTIVAL CLOSING NIGHT, p. 19</p>	<p>22</p> <p>★ 2:00 - ALL WE IMAGINE AS LIGHT SOUNDTRACK TO A COUP D'ETAT OPENS</p> <p>★ 2:00 - PRIMA FACIE (NTL), p. 34</p>	<p>23</p> <p>★ 2:00 - ALL WE IMAGINE AS LIGHT SOUNDTRACK TO A COUP D'ETAT OPENS</p> <p>★ 2:00 - PRIMA FACIE (NTL), p. 34</p>
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DECEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>1</p> <p>YOUTH (HARD TIMES)</p> <p>YOUTH (HOMECOMING)</p> <p>ERNEST COLE...</p> <p>12:00 - MEET ME IN ST. LOUIS (Heartland), p. 30</p> <p>3:00 - ORDINARY PEOPLE (Heartland), p. 30</p>	<p>2</p> <p>YOUTH (HARD TIMES)</p> <p>YOUTH (HOMECOMING)</p> <p>6:00 - AMERICAN HONEY (Heartland), p. 30</p>	<p>3</p> <p>YOUTH (HARD TIMES)</p> <p>YOUTH (HOMECOMING)</p> <p>3:30 - PHANTOM THREAD (Interruptus), p. 32</p> <p>6:30 - THE MURDER OF FRED HAMPTON, p. 35</p>	<p>4</p> <p>YOUTH (HARD TIMES)</p> <p>YOUTH (HOMECOMING)</p> <p>3:30 - PHANTOM THREAD (Interruptus), p. 32</p> <p>6:30 - THE MUSIC MAN (Heartland), p. 30</p>	<p>5</p> <p>YOUTH (HARD TIMES)</p> <p>YOUTH (HOMECOMING)</p> <p>3:30 - PHANTOM THREAD (Interruptus), p. 32</p> <p>6:15 - FARGO (Heartland), p. 31</p> <p>8:30 - COOLEY HIGH (Heartland), p. 31</p>	<p>6</p> <p>★ A TRAVELER'S NEEDS OPENS</p> <p>THE BLACK SEA</p> <p>12:00 - THE MUSIC MAN (Heartland), p. 30</p> <p>3:00 - THE STRAIGHT STORY (Heartland), p. 31</p> <p>★ 5:30 - METROPOLITAN, p. 36</p> <p>8:15 - IN COLD BLOOD (Heartland), p. 32</p>	<p>7</p> <p>★ A TRAVELER'S NEEDS</p> <p>THE BLACK SEA</p> <p>12:00 - THE MUSIC MAN (Heartland), p. 30</p> <p>3:00 - THE STRAIGHT STORY (Heartland), p. 31</p> <p>★ 5:30 - METROPOLITAN, p. 36</p> <p>8:15 - IN COLD BLOOD (Heartland), p. 32</p>
<p>8</p> <p>★ A TRAVELER'S NEEDS</p> <p>THE BLACK SEA</p> <p>12:00 - NEBRASKA (Heartland), p. 32</p> <p>2:30 - AMERICAN HONEY (Heartland), p. 30</p> <p>5:45 - ORDINARY PEOPLE (Heartland), p. 30</p>	<p>9</p> <p>★ A TRAVELER'S NEEDS</p> <p>THE BLACK SEA</p> <p>12:00 - MYSTERY MOVIE MONDAY, p. 34</p> <p>★ 6:15 - INCIDENT, p. 36</p>	<p>10</p> <p>★ A TRAVELER'S NEEDS</p> <p>THE BLACK SEA</p> <p>6:00 - REVOLUTIONS OF OUR TIMES (Lecture), p. 29</p>	<p>11</p> <p>★ A TRAVELER'S NEEDS</p> <p>THE BLACK SEA</p> <p>6:00 - MEET ME IN ST. LOUIS (Heartland), p. 30</p> <p>8:30 - NEBRASKA (Heartland), p. 32</p>	<p>12</p> <p>★ A TRAVELER'S NEEDS</p> <p>THE BLACK SEA</p> <p>6:00 - ROUNDABOUT, p. 37</p> <p>8:30 - THE STRAIGHT STORY (Heartland), p. 31</p>	<p>13</p> <p>★ OH, CANADA OPENS</p> <p>BREAKFAST OF CHAMPIONS OPENS</p> <p>8:15 - FARGO (Heartland), p. 31</p>	<p>14</p> <p>★ OH, CANADA</p> <p>BREAKFAST OF CHAMPIONS</p> <p>2:00 - THE SEA HAWK, p. 35</p> <p>4:45 - AMERICAN MOVIE (Heartland), p. 31</p> <p>7:15 - IN COLD BLOOD (Heartland), p. 32</p>
<p>15</p> <p>★ OH, CANADA</p> <p>BREAKFAST OF CHAMPIONS</p> <p>2:00 - COOLEY HIGH (Heartland), p. 31</p> <p>★ 4:15 - THE SECRET WORLD, p. 37</p>	<p>16</p> <p>★ OH, CANADA</p> <p>BREAKFAST OF CHAMPIONS</p> <p>2:00 - THE SECRET WORLD, p. 37</p>	<p>17</p> <p>★ OH, CANADA</p> <p>BREAKFAST OF CHAMPIONS</p> <p>2:00 - THE PROPERTIES OF METALS, p. 37</p>	<p>18</p> <p>★ OH, CANADA</p> <p>BREAKFAST OF CHAMPIONS</p> <p>2:00 - THE PROPERTIES OF METALS, p. 37</p>	<p>19</p> <p>★ OH, CANADA</p> <p>BREAKFAST OF CHAMPIONS</p> <p>2:00 - THE GRADUATES, p. 37</p>	<p>20</p> <p>★ THE GIRL WITH THE NEEDLE OPENS</p> <p>BE KIND, REWIND, p. 33</p>	<p>21</p> <p>★ THE GIRL WITH THE NEEDLE</p> <p>BE KIND, REWIND, p. 33</p> <p>2:00 - HAMLET (NTL), p. 34</p>

<p>22</p> <p>★ THE GIRL WITH THE NEEDLE</p> <p>BE KIND, REWIND, p. 33</p> <p>2:00 - HAMLET (NTL), p. 34</p>	<p>23</p> <p>★ THE GIRL WITH THE NEEDLE</p> <p>BE KIND, REWIND, p. 33</p>	<p>24</p> <p>★ THE GIRL WITH THE NEEDLE</p> <p>BE KIND, REWIND, p. 33</p>	<p>25</p> <p>★ THE GIRL WITH THE NEEDLE</p> <p>BE KIND, REWIND, p. 33</p>	<p>26</p> <p>★ THE GIRL WITH THE NEEDLE</p> <p>BE KIND, REWIND, p. 33</p>	<p>27</p> <p>★ BE KIND, REWIND, p. 33</p>	<p>28</p> <p>★ BE KIND, REWIND, p. 33</p>
<p>29</p> <p>★ BE KIND, REWIND, p. 33</p> <p>6:00 - OFF CENTER: UZIFS PARTY... p. 36</p>	<p>30</p> <p>★ BE KIND, REWIND, p. 33</p> <p>6:00 - OFF CENTER: UZIFS PARTY... p. 36</p>	<p>31</p> <p>★ BE KIND, REWIND, p. 33</p>	<p>32</p> <p>★ BE KIND, REWIND, p. 33</p>	<p>33</p> <p>★ BE KIND, REWIND, p. 33</p>	<p>34</p> <p>★ BE KIND, REWIND, p. 33</p>	<p>35</p> <p>★ BE KIND, REWIND, p. 33</p>

TICKETS

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SAVE THE DATE

JANUARY: PEDRO ALMODÓVAR'S STUNNING THE ROOM NEXT DOOR USHERS IN THE NEW YEAR; OUR LONGFORM CINEMA SERIES SETTLE IN RETURNS FOR A THIRD INSTALLMENT; WE KICK OFF TWO MONTHS OF FREDERICK WISEMAN RESTORATIONS

FEBRUARY: THE CHICAGO ARCHITECTURE & DESIGN FILM FESTIVAL FINDS A NEW HOME AT THE FILM CENTER; AND WE CELEBRATE TENDERNESS IN BLACK CINEMA HISTORY

MARCH: OUR CHICAGO EUROPEAN UNION FILM FESTIVAL SPOTLIGHTS CLASSIC AND CONTEMPORARY VISIONS FROM POLAND

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