

# SISKEL

■■■ FILM CENTER

GAZETTE

Vol. 53 Issue 5

## IN THIS ISSUE

Tyranny, oppression, and injustice are met with revolution and rebellion in our *Cinema of Resistance* series.

New films from Hong Sangsoo, Raoul Peck, and Kelly Reichardt arrive on screen this fall.

The Chicago International Film Festival returns to the Siskel Film Center to celebrate their 61st year.

**SCHOOL OF  
THE ART INSTITUTE  
OF CHICAGO** 

MALCOLM X, P. II



# ABOUT THE SISKEL FILM CENTER

164 NORTH STATE STREET CHICAGO, IL 60601  
SISKELFILMCENTER.ORG



The Gene Siskel Film Center strives to host inclusive, accessible events that enable all individuals to engage fully. For accessibility requests or inquiries, please contact [filmcenter@saic.edu](mailto:filmcenter@saic.edu) or call 312.846.2600.

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

## TICKETS

*Unless otherwise noted:*

**Members: \$6.50**

**General Admission: \$13.00**

**Students/Seniors: \$8.00\***

**SAIC Students/Staff: \$5.00\***

*\*Discount at box office only.*

*Valid ID required.*

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

Expect additional titles and programs to be added to our screens.

Tickets to one- and two-week long runs are available for purchase typically one week prior to opening day. Visit [siskelfilmcenter.org](http://siskelfilmcenter.org) for the most up-to-date information about what's playing, guest appearances, and confirmed showtimes.

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

## OUR TEAM

Caroline Garske, Digital Communications Manager; jada-amina, Black Harvest Film Festival 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; Jack Richardson, Theater Operations Manager; Michael Wawzenek, Assistant Director of Media Technology; Projectionists: Esteban Alarcón, Ursula Rigberg Wagner, Bowman Simon, Blair St George Wright.

Front of House Leads: Raphael Martinez, Chris Tamma, Nico Valdez, Austin Thomasson; SAIC Student Assistants: Manahel Al Mosleh, Omaymah Alkhateeb, Ana Dias, Eli Drake, Tony Harntaweesompone, Enye Kang, Yeju Kang, Emma McLain, Amin Pakparvar, Shravani Pawar, Magdalena Perez-Moore, Maaran Ramakrishnan, Mehraneh Salimianrizi, Sydney Wrigley, Eunice Yang, Mint Sadeghi, and Alyssa Seddon. September/October program curated by, and Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Gazette designed by Kaitlin Martin.

## ADVISORY COUNCIL

Marcel Muñoz (Chair), Kristin L. Anderson, Taylor Champion, Michelle Cucchiaro, Eliot Ephraim, David Hundley, Marlene Iglitzen, Ellen Kollar, Averill Leviton, Scott Manzler, Lori Montana, Krista Weir.

# TABLE OF CONTENTS

2-5	NEW RELEASES & RESTORATIONS
6-8	LECTURE SERIES: INTERIORITY ON SCREEN
10-11	CINEMA OF RESISTANCE
12-13	CONVERSATIONS AT THE EDGE
15	MYSTERY MOVIE MONDAY AND NATIONAL THEATRE LIVE
18-19	PARTNER PROGRAMS AND SPECIAL EVENTS
20-21	SEPTEMBER/OCTOBER CALENDAR

WANDA, P. 3



# NEW RELEASES & RESTORATIONS

Opening dates subject to change; additional titles may be added. [siskelfilmcenter.org](http://siskelfilmcenter.org)



## OPENS SEPTEMBER 5 LOVE, BROOKLYN

2025, dir. Rachael Holder, USA, 97 min. In English / Format: Digital

In Rachael Holder's confident and sexy debut feature, non-committal writer Roger (André Holland, *MOONLIGHT*) finds himself entering middle age and caught between two women: his ex Casey (Nicole Beharie), an art gallery owner determined to protect her business from gentrification; and his new love interest Nicole (DeWanda Wise), a masseuse dealing with the challenges of being a single mom. With humor, charm, and an electric chemistry between her leads, Holder captures the same dynamic energy of 1997's *LOVE JONES* to paint an intimate portrait of modern romance.



## OPENS SEPTEMBER 5 BY THE STREAM (SUYOOCHON)

2024, dir. Hong Sangsoo, South Korea, 111 min.  
In Korean with English subtitles / Format: Digital

In the wake of a scandal that led to the dismissal of the director of a play put on by her department, university lecturer Jeonim (Kim Minhee) quickly asks her erstwhile thespian uncle Chu Sion (Kwon Haehyo) to step in as a substitute director. Invigorated by the opportunity to relive his theater days, Chu Sion quickly becomes a

fixture on campus, even catching feelings for Jeonim's colleague Professor Jeong (Cho Yunhee). For his 32nd feature film, Hong Sangsoo (SAIC MFA 1989) delivers a witty and warm meditation on loneliness, creativity, and connection. **Siskel Film Center exclusive.**



## SATURDAY, SEPTEMBER 6, 1:00PM & SUNDAY, SEPTEMBER 7, 4:45PM YI YI (A ONE AND A TWO ...)

2000, Taiwan, Japan, 233 min. In English and Mandarin, Min Nan, Hokkien, Japanese, and French with English subtitles / Format: **4K digital restoration**

The internationally embraced *YI YI (A ONE AND A TWO ...)* follows a middle-class family in Taipei over the course of one year, beginning with a wedding and ending with a funeral. Whether chronicling middle-age father NJ's tentative flirtations with an old flame or attempts at capturing reality with his beloved camera, Yang deftly imbues every gorgeous frame with a compassionate clarity. An undisputed masterwork, *YI YI* celebrates its 25th anniversary with a dazzling 4K restoration. **Siskel Film Center exclusive.**



## OPENS SEPTEMBER 12 MOTEL DESTINO

2024, dir. Karim Aïnouz, Brazil, France, Germany, UK, 115 min.  
In Portuguese with English subtitles / Format: Digital

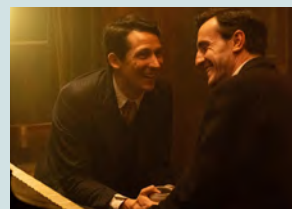
In Karim Aïnouz's (*FIREBRAND*, *INVISIBLE LIFE*) neon-hued, sun-soaked noir, the titular roadside sex hotel is run by hot-headed Elias and his restless younger wife Dayana. When the 21-year-old Heraldo arrives, on the run from his mobster boss after a botched job, the couple give him sanctuary, and before long his presence—and mutual desires—upset the established order. Deemed the Cannes Film Festival's "most sexually uninhibited and flagrantly horny film" by *The New Yorker*'s Justin Chang, *MOTEL DESTINO* is a sweaty, sexy, and stunning ride. **Siskel Film Center exclusive.**



## OPENS SEPTEMBER 12 THE FRIENDS

1994, dir. Shinji Sômai, Japan, 113 min.  
In Japanese with English subtitles / Format: **4K digital restoration**

During the sweltering days of summer vacation, three young friends discover the rundown house of an eccentric shut-in. When they learn the reason for his solitude and isolation, they decide to help him. Shinji Sômai's follow-up to his acclaimed *MOVING* (1993) is an absolutely masterful and moving coming-of-age story, and a testament to Sômai's uncanny ability to not only work with child actors, but to capture the awe and wonder of childhood itself. As profound as it is playful, *THE FRIENDS* will have you crying tears of joy and sorrow. **Siskel Film Center exclusive.**



## OPENS SEPTEMBER 19 THE HISTORY OF SOUND

2025, dir. Oliver Hermanus, UK, Sweden, USA, 117 min.  
In English / Format: Digital

At the height of World War I, Lionel (Paul Mescal, *AFTERSUN*) leaves his family farm in Kentucky to attend the Boston Conservatory, where he meets David (Josh O'Connor, *LA CHIMERA*), and their connection over their passion for music leads to a fleeting love affair. Separated by war, an unexpected reunion years later and the music they preserve together will shape the course of Lionel's life for decades to come. From director Oliver Hermanus (*LIVING*), *THE HISTORY OF SOUND* is a sweeping and tender romance and an ode to music's power to keep us connected across time.



Q & A

## OPENS SEPTEMBER 19 RIEFENSTAHL

2024, dir. Andres Veiel, Germany, 115 min. In English and German and French with English subtitles / Format: Digital

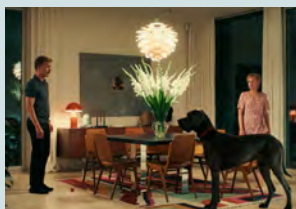
Filmmaker and Nazi propagandist Leni Riefenstahl spent decades after World War II denying her association with Nazi ideology and claiming ignorance of the Holocaust, while at the same time her films, especially *TRIUMPH OF THE WILL*, experienced a renaissance, gaining esteem and taught in film schools for their masterful technical skill. Using never-before-seen documents from Riefenstahl's estate, including private films, photos, recordings, and letters, *RIEFENSTAHL* argues that one cannot simply "separate the art from the artist," and—in an era where fascism and fake news are on the rise—explores the dangers that complicity and denial pose. *Wednesday, September 10, 6:00PM: Siskel Film Center members-only preview screening and dialogue with director Andres Veiel, moderated by Anna Parkinson, Associate Professor in the German Department and Jewish Studies Program at Northwestern University. Siskel Film Center exclusive.*



**OPENS SEPTEMBER 26**  
**DREAMS (DRØMMER)**

2025, dir. Dag Johan Haugerud, Norway, 110 min. In English, Norwegian, and French with English subtitles / Format: Digital

Precocious high school student Johanne falls in love with her female teacher who—to Johanne's pure joy—gives the 17-year-old warm attention. Brimming with emotion, Johanne pours her feelings into a short story about their relationship. When her mother and grandmother discover her writings, their shock evolves into admiration for her masterly writing, which prompts them to reminisce about their own first crushes and missed connections. Winner of the top prize at the Berlin Film Festival, DREAMS is an intelligent, beautifully sincere story of first love, heartbreak, and sexual awakening. **Siskel Film Center exclusive.**

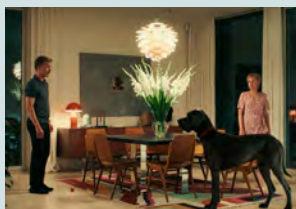


**OPENS OCTOBER 3**  
**HAPPYEND**

2024, dir. Neo Sora, Japan, USA, Singapore, UK, 113 min. In Japanese with English subtitles / Format: Digital

In his striking fiction debut, Neo Sora (RYUICHI SAKAMOTO: OPUS) envisions a Tokyo gripped by an ever-tightening web of surveillance. In resistance against a new behavioral monitoring system that tracks and penalizes student conduct in real time, the student body grows increasingly disillusioned with authority. Some

respond with subversive pranks, others with silent defiance, all questioning the purpose of protest in a world that treats them like prisoners. HAPPYEND is an urgent and timely reflection of resistance in an age of control. **Siskel Film Center exclusive.**



**OPENS OCTOBER 3**  
**PEACOCK (PFAU - BIN ICH ECHT?)**

2024, dir. Bernhard Wenger, Austria, Germany, 102 min. In English and German with English subtitles / Format: Digital

For a fee, the confident and charming Matthias, an employee of MyCompanion, is available to fill any role you need: the clever boyfriend for your upcoming social engagement, the impressive airplane pilot for Bring Your Parent to School Day. But when Matthias starts losing himself in his for-hire identities, his controlled

and polished personal life falls apart. Like Ruben Östlund's TRIANGLE OF SADNESS, Bernhard Wenger's PEACOCK is a hilarious and biting social satire, and a profound commentary about our desperate need for human connection. The film's jaw-dropping denouement will have you howling, cringing, and unable to look away. **Siskel Film Center exclusive.**



SEE 1984  
P. 10

**OPENS OCTOBER 10**  
**ORWELL: 2+2 = 5**

2025, dir. Raoul Peck, France, USA, 119 min. In English / Format: Digital

In 1949, George Orwell finished what would be his last and most renowned novel, 1984. Juxtaposing images and letters from Orwell's life—from his political awakening to his death at 46 from tuberculosis—against chilling archival and contemporary footage of political violence, social unrest, and global warfare, ORWELL: 2+2 = 5 underscores just how prophetic Orwell's literary warnings

really were. With his latest work, Raoul Peck (I AM NOT YOUR NEGRO) has crafted a radicalizing documentary, continuing Orwell's loud and clear warning about the rise and spread of totalitarianism. **Siskel Film Center exclusive.**



**OPENS OCTOBER 10**  
**LINDA LINDA LINDA**

2005, dir. Nobuhiro Yamashita, Japan, 114 min.

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

In this effervescent charmer, Kei, Kyoko, and Nozomi's plan to perform at their high school concert is spoiled when their lead vocalist quits their rock band. Desperate, they recruit the first person they see: Korean exchange student Son (Doona Baa, THE HOST, BROKER), whose understanding of Japanese is...minimal,

and the girls only have three days to get in harmony before the big show. Featuring songs from The Blue Hearts and Base Ball Bear, the euphorically delightful LINDA LINDA LINDA—declared one of the best Japanese films of the 21st century by *Indiewire*—returns to the big screen with a brand new 4K restoration. **Siskel Film Center exclusive.**



**OPENS OCTOBER 24**  
**THE MASTERMIND**

2025, dir. Kelly Reichardt, USA, 110 min. In English / Format: Digital

Massachusetts husband, father, and out of work carpenter JB Mooney (Josh O'Conner, LA CHIMERA) crafts a plan to steal several valuable paintings from a sparsely guarded local museum. A bumbling heist film and a slice-of-life domestic drama set against a backdrop of 1970s disillusionment, Kelly Reichardt's magnificent THE MASTERMIND, for which the director claims her first solo screenplay credit, is a subtly brilliant portrait of hope, consequences, and dashed dreams. One of the year's best films, THE MASTERMIND will seep into your bones.



What possibilities do films offer for representing the inner lives and interior states of characters/ human-subjects on screen? This series focuses on cinematic works that depict the subjectivities and mental states of their characters in unconventional, intimate, and poetic manners. Silence as an invitation to the world within, voice-over as interior words, point-of-view, point-of-feeling, and depiction of visions and dreams are among the cinematic elements and concepts that will be critically explored. Tuesday film screenings will be accompanied by lectures, where these films will be discussed not only from the standpoint of critical spectatorship but also from a filmmaker's point of view.

Presented in collaboration with the School of the Art Institute of Chicago's Art History, Theory, and Criticism department. Lecturer: Anahita Ghazvinizadeh, Assistant Professor of Film, Video, New Media, and Animation. Synopses by Ghazvinizadeh. Select titles offered with Sunday encores; Sunday encores do not include lecture. [siskelfilmcenter.org/interiority](http://siskelfilmcenter.org/interiority)



**TUESDAY, AUGUST 26, 6:00PM & SUNDAY, AUGUST 31, 12:00PM  
SHORTS PROGRAM I**

In *WHEN THE KID WAS A KID* (dir. Anahita Ghazvinizadeh, 17 min.), Taha takes part in a role-play game with other children, appearing as his single mother. He speaks little, yet inwardly begins to see both himself and his mother in a new light. In *14E ARRONDISSEMENT* (dir. Alexander Payne, 6 min.), Carole, a middle-aged mailwoman from Denver who speaks French with a thick American accent, recounts her solo trip to Paris, from its

most clichéd tourist highlights to a quietly profound inner experience. In *LOIN DU 16E* (dirs. Walter Salles, Daniela Thomas, 5 min.), a young immigrant mother leaves her own baby in daycare to care for the child of a wealthy family. We follow her closely through her daily journey, quietly inhabiting her point of view, in this simple slice of life bracketed by a lullaby. And in *BLUE* (dir. Apichatpong Weerasethakul, 12 min., pictured), a woman lies awake beneath a blue blanket as images, light, and flames flicker around her.



**TUESDAY, SEPTEMBER 2, 6:00PM & SUNDAY, SEPTEMBER 7, 12:00PM  
RATCATCHER**

1999, dir. Lynne Ramsay, UK, France, 94 min. In English / Format: Digital

Set in mid-1970s Glasgow during a national garbage strike, *RATCATCHER* revolves around 12-year-old James's inner guilt, fears, hopes, and dreams. Following a tragic accident, and against the backdrop of his decaying neighborhood and fractured family life, James drifts between the grim reality of poverty amid piled-up refuse, and moments of quiet escape, childlike joy, and imagination.



**TUESDAY, SEPTEMBER 9, 6:00PM & SUNDAY, SEPTEMBER 14, 12:00PM  
WANDA**

1970, dir. Barbara Loden, USA, 102 min. In English / Format: Digital

After giving up custody of her children and leaving her husband, Wanda drifts through Pennsylvania's coal country in quiet detachment. Hidden behind her passive and silent presence is a search for something unspoken, perhaps unknown even to herself. Barbara Loden's 1970 feature was a landmark in American independent cinema, one of the first films written, directed by, and

starring a woman, depicting a haunting portrait of female interiority and alienation.



**TUESDAY, SEPTEMBER 16, 6:00PM & SUNDAY, SEPTEMBER 21, 12:00PM  
THE HEADLESS WOMAN (LA MUJER SIN CABEZA)**

2008, dir. Lucrecia Martel, Argentina, France, Italy, Spain, 87 min. In Spanish with English subtitles / Format: Digital

After a mysterious accident on a dirt road, Verónica, a bourgeois Argentine woman, enters a silent inner spiral, grappling with guilt, complicity, withdrawal, oblivion, moral ambiguity, and isolation. Disappearance and erasure are not only part of her personal dilemma, but also echo the political backdrop of class division and the silencing and removal of dissidents, a lingering legacy of Argentina's Dirty War.



**TUESDAY, SEPTEMBER 23, 6:00PM  
A MAN ESCAPED (UN CONDAMNÉ À MORT S'EST ÉCHAPPÉ OU LE VENT SOUFFLE OÙ IL VEUT)**

1956, dir. Robert Bresson, France, 101 min.

In French and German with English subtitles / Format: Digital

Based on the memoir of André Devigny, a French Resistance fighter, *A MAN ESCAPED* tells a story perfectly summed up in its title: the meticulous escape plan of a man held by

Nazis. Accompanied by a first-person introspective voice-over, Bresson limits what we see to the intimate physical space of Fontaine, the prisoner. Each small movement, sound, texture, and tool is emphasized, drawing the viewer into the tactile experience of a ritualistic choreography of escape.



**TUESDAY, SEPTEMBER 30, 6:00PM & SUNDAY, OCTOBER 5, 12:00PM  
THE TREE OF LIFE**

2011, dir. Terrence Malick, USA, 139 min. In English / Format: Digital

Told through inner reflections, whispered prayers, and fragmented memories, *THE TREE OF LIFE* follows Jack O'Brian, a middle-aged man living a successful yet sterile life shadowed by longing. Drifting between the personal and the cosmic, Jack revisits his childhood in 1950s Texas, in a family striving for unity yet marked by contradiction, frictions, and loss, caught between the way of nature and the way of grace.



**TUESDAY, OCTOBER 7, 6:00PM & SUNDAY, OCTOBER 12, 12:00PM  
HOUSEKEEPING**

1987, dir. Bill Forsyth, USA, 116 min. In English / Format: Digital

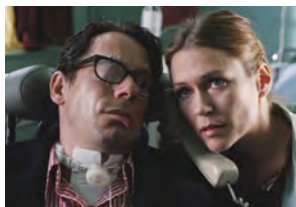
Adapted from the acclaimed 1980 novel by Marilynne Robinson, *HOUSEKEEPING* follows two orphaned sisters, Ruth and Lucille, who live in the fictional town of Fingerbone, Idaho, in the 1950s and are taken in by their eccentric Aunt Sylvie. Through Ruth's reflective voice-over, we follow the sisters parting ways: Lucille chooses conformity within their small-town community, while Ruth drifts into Sylvie's world of impermanence, solitude, and quiet rebellion.



**TUESDAY, OCTOBER 14, 6:00PM**  
**SHORTS PROGRAM 2**

An epistolary video, *MEASURES OF DISTANCE* (1988, dir. Mona Hatoum, UK, 16 min., in English and Arabic with English subtitles / Format: Digital) depicts the layered connection between a mother and daughter, each in her own form of exile, gaining a deeper understanding of the other's life and worldview despite the distance. The daughter reads her mother's letters over superimposed images of her mother's naked body and Arabic

script. The personal and political are inseparable, as the letters reflect on internalized patriarchy and the external violence of war shaping their lives as women. In *MY LIFE IS WIND* (2024, dir. Anahita Ghazvinizadeh, USA, Sweden, 33 min., in English and Arabic with English subtitles / Format: Digital, pictured) Myriam, a war refugee torn from her Middle Eastern home, is resettled in the American Midwest. Her initial weeks in this new, alien land are woven into an intimate letter to her grandmother, whom she was forced to leave behind.



**TUESDAY, OCTOBER 21, 6:00PM**  
**THE DIVING BELL AND THE BUTTERFLY**  
**(LE SCAPHANDRE ET LE PAPILLON)**

2007, dir. Julian Schnabel, France, USA, 112 min.  
 In French with English subtitles / Format: Digital

Based on the real story of French *Elle* editor-in-chief Jean-Dominique Bauby, *THE DIVING BELL AND THE BUTTERFLY* adapts his memoir of the same title, written not by hand but

through blinks of his left eye after a massive stroke left him with locked-in syndrome. Paralyzed except for his eyelid, Bauby's interior world unfolds through Janusz Kamiński's breathtaking cinematography. The film immerses us in the deepest emotions, reflections, and memories of a man awaiting death in stillness and silence.



**TUESDAY, OCTOBER 28, 6:00PM & SUNDAY, NOVEMBER 2, 12:00PM**  
**GRAVITY**

2013, dir. Alfonso Cuarón, UK, US, 91 min. In English / Format: Digital

After a major accident that destroys their shuttle, Dr. Ryan Stone, a medical engineer on her first space mission, and Matt Kowalski, an experienced astronaut on his final journey, are left suspended in space. *GRAVITY* immerses us in the spatial and visceral experience of survival, and, alongside it, the interior battle for hope and the will to live.

**Member Exclusive: 7-film and 7-popcorn Lecture Series ticket package available for \$45!**

Coming in November and December in Interiority on Screen: *CURE*, *MIRROR*, *LOSING GROUND*, and *UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES*.

CHICAGO FILM SOCIETY presents

# Celluloid Now

**October 9 - 12, 2025**

with screenings hosted at the Gene Siskel Film Center 10/10 - 10/12

[chicagofilmsociety.org](http://chicagofilmsociety.org) | [celluloidnow.org](http://celluloidnow.org)

# RENT THE SISKEL

Conveniently located in the heart of the Loop, the Siskel Film Center has everything to elevate your next event.

PRIVATE SCREENINGS

CORPORATE EVENTS

PARTIES

RECEPTIONS

RETREATS

SCREEN-TEST YOUR FILM

**SISKEL**  
 FILM CENTER

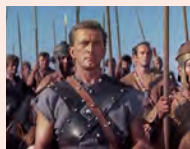
[siskelfilmcenter.org/rentals](http://siskelfilmcenter.org/rentals)





# Cinema of Resistance

Explicitly or implicitly, cinema has regularly been a canvas for stories of rebellion. Filmmakers use the screen to fight back against oppression, to share stories of revolution, and to simply—with vivid pictures and sound—say: no more. In Cinema of Resistance, we present eight films that expose the lowest moments of humanity, both real and imagined: war, corruption, cowardice, authoritarianism, and then raise high displays of bravery—from movements that changed the course of history to individuals that put themselves on the line for the greater good. Join the fight from your cinema seat. [siskelfilmcenter.org/resistance](http://siskelfilmcenter.org/resistance)

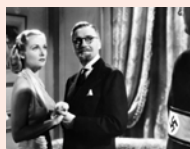


## MONDAY, SEPTEMBER 1, 1:00PM & SATURDAY, SEPTEMBER 27, 7:00PM SPARTACUS

1960, dir. Stanley Kubrick, USA, 197 min. In English Format: **4K digital restoration**

In ancient Rome, the slave Spartacus (Kirk Douglas, all chin and chiseled) is sold as a gladiator, to fight and die as entertainment for the rich and powerful. When Spartacus ignites a slave uprising, he threatens the very foundation of the Roman Empire. The protagonist's brave rebellion was paralleled off screen:

SPARTACUS screenwriter Dalton Trumbo had been blacklisted for refusing to disavow Communism under oath and name names to the House Un-American Activities Committee. When Douglas and Universal Pictures announced Trumbo as the film's screenwriter, the blacklist began to disintegrate, proving together, we are stronger. If you'd like to join in on the powerful "I am Spartacus" scene, we get it.



## THURSDAY, SEPTEMBER 4, 6:00PM & FRIDAY, SEPTEMBER 26, 6:00PM TO BE OR NOT TO BE

1942, dir. Ernst Lubitsch, USA, 99 min. In English and German and French with English subtitles / Format: Digital

In production and in plot, TO BE OR NOT TO BE is a riotously clever act of cinematic defiance. Made at the height of World War II, Ernst Lubitsch ignored the old adage "comedy is tragedy plus time" and made this zany satire about a troupe of hammy actors who pull a fast one on the Nazis. It sent a profound message: the enemy is frightening, but they are also foolish, vulnerable—and beatable. When it was released, audiences weren't sure if comedy during wartime was in poor taste, but Lubitsch's film became recognized as one of his best. TO BE OR NOT TO BE is a reminder that even the act of laughing at the movies can be a form of resistance.



## FRIDAY, SEPTEMBER 5, 8:15PM & MONDAY, SEPTEMBER 15, 8:30PM STAR WARS: EPISODE IV - A NEW HOPE

1977, dir. George Lucas, USA, 121 min. In English / Format: Digital

Tyranny got you down? Cue up John Williams' famous STAR WARS score and grab a lightsaber: there's an Empire to take down! A NEW HOPE didn't just launch a cinematic universe, it created a world of heroes, heroines, and Jedis (and righteous Wookiees, droids, and Ewoks) for generations

to admire. While the Rebel Alliance attempts to destroy the Empire's Death Star, farm boy Luke Skywalker teams up with Jedi Obi-Wan Kenobi, pilot Han Solo, Princess Leia, Chewbacca, R2-D3, and C-3PO to embrace the Force and his own Jedi power. If you've never gotten into the Star Wars universe, there is no time like the present. 1997 special edition.



## SATURDAY, SEPTEMBER 6, 12:30PM & MONDAY, SEPTEMBER 22, 6:00PM 1984

1984, dir. Michael Radford, UK, West Germany, Netherlands, 113 min.

In English / Format: **4K digital restoration**

In his novel 1984, George Orwell imagined a bleak, constantly surveilled totalitarian future. Little did he know, 75 years later we'd all have super computers in our pockets and there would be a 27-seasons-long reality show named *Big Brother*. In this right-on-time adaptation, Winston Smith (John Hurt) is a low-ranking government worker who begins to question the oppressive regime led by the omnipresent Big Brother. When Winston begins a forbidden love affair and the limits to his resistance are revealed, 1984 devastatingly questions if a man's soul can be free while his body remains enslaved.



## SATURDAY, SEPTEMBER 6, 7:00PM & SUNDAY, SEPTEMBER 14, 2:15PM MALCOLM X

1992, dir. Spike Lee, USA, Japan, 202 min. In English / Format: **4K digital restoration**

One of the most consequential and crucial voices of the Civil Rights Movement, Malcolm X's legacy is brought to vivid life in Spike Lee's sweeping biopic, anchored by an extraordinary, Academy Award-nominated performance by Denzel Washington. Lee draws on the activist and

revolutionary's autobiography to craft a complete portrait of the man—from his childhood marked by white-supremacist violence to his crusade for Black liberation and his leadership in the Nation of Islam. Co-starring Angela Bassett in a powerful performance as Malcolm X's wife, Betty Shabazz, MALCOLM X is the definitive account of a towering figure that demands to be seen on a screen as big as his legacy.



## SUNDAY, SEPTEMBER 7, 2:00PM & SATURDAY, SEPTEMBER 13, 7:15PM THE WIND THAT SHAKES THE BARLEY

2006, dir. Ken Loach Ireland, UK, Germany, Italy, Spain, France, Switzerland 127 min. In English and Irish, Gaelic, and Latin with English subtitles / Format: Digital

Perennial humanist Ken Loach's Palme d'Or winning THE WIND THAT SHAKES THE BARLEY finds brother pitted against brother during Ireland's Civil War. In 1920s Ireland, Damien (OPPENHEIMER's Cillian Murphy) and Teddy O'Donovan join the Irish Republican Army during the War of Independence to fight British forces. First united in their pursuit of freedom, they become divided when the struggle shifts from rebellion to conflict over the controversial peace treaty between the two countries. Against the backdrop of a deeply divided country, Loach intimately explores the heartbreaking personal cost of political revolution.



## FRIDAY, SEPTEMBER 12, 6:00PM & SUNDAY, SEPTEMBER 28, 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**

As you watch THE BATTLE OF ALGIERS, remind yourself: this isn't a documentary. So visceral, so real and immediate is Gillo Pontecorvo's film, it is hard to believe the director didn't capture the real thing. Set in

the 1950s, the film chronicles the rise of Algeria's National Liberation Front and their struggle for independence from French colonial rule. A powerful exploration of resistance, repression, and the true cost of colonialism, of THE BATTLE OF ALGIERS, *Village Voice* critic Michael Atkinson wrote, "If any movie squeezes you into the shoes of grassroots combatants fighting a monstrous colonialist power for the right to their own neighborhoods, this is it." 35mm presentations generously supported by Mimi and Scott Manzler.



## THURSDAY, SEPTEMBER 18, 8:45PM & WEDNESDAY, SEPTEMBER 24, 8:30PM BORN IN FLAMES

1983, dir. Lizzie Borden, USA, 79 min. In English / Format: Digital

Ten years after New York's so-called "social-democratic war of liberation," feminist-run radio stations and women-led protest groups are asking questions about who is really in power. When the Black activist Adelaide Norris dies while in police custody, a diverse collective of women unite

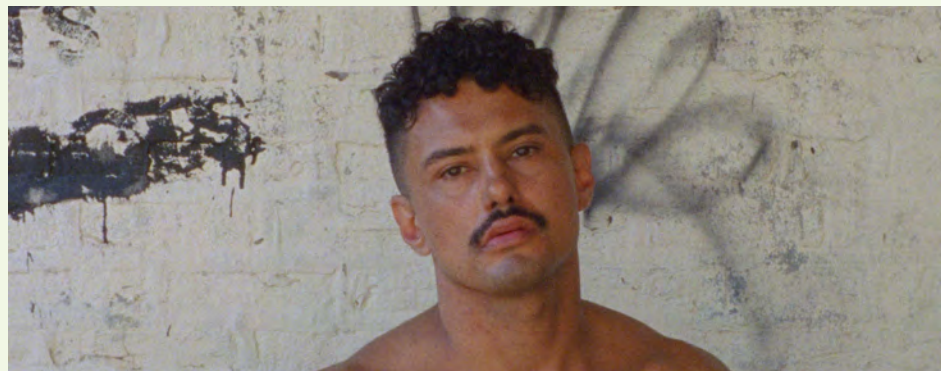
to dismantle the patriarchy, blow up the system, and emancipate the people. As funny as it is infuriating, Lizzie Borden's scrappy, wholly independent BORN IN FLAMES is an eternally relevant cinematic primal scream. Required viewing for anyone who considers themselves an activist or an ally in the fight for collective liberation, BORN IN FLAMES is an electric and potent provocation.

SEE  
ORWELL  
P. 5

# CONVERSATIONS AT THE EDGE

Conversations at the Edge (CATE) is our award-winning series for innovative media art. From eye-opening screenings to unforgettable performances and talks, CATE is made possible through the Siskel Film Center's ongoing collaboration with SAIC's Department of Film, Video, New Media, and Animation and the Video Data Bank. Organized by Amy Beste, director of public programs at SAIC. [siskelfilmcenter.org/conversations-edge](https://siskelfilmcenter.org/conversations-edge)

CATE events are presented with real-time captions (CART). For additional accessibility requests, please write [cate@saic.edu](mailto:cate@saic.edu).



THURSDAY, SEPTEMBER 11, 6:00PM

## FRÉDÉRIC MOFFET: YOU'RE TOO LOVELY TO LAST

2016–25, Canada, China, USA, 62 min. In English, French, and Mandarin with English subtitles / Format: Digital

For over three decades, artist and filmmaker Frédéric Moffet has cultivated a practice rooted in the idea that queerness can generate new forms of intimate and social relations. In this program, titled after a song lyric by Billie Holiday, he presents three recent films alongside works by kindred artists Jamie Ross, Zuqiang Peng, and Amina Ross, conjuring themes of beauty, impermanence, desire, and loss. *Followed by a conversation between Moffet and the artist, writer, and curator John Neff. Presented in partnership with SAIC Galleries' Faculty Sabbatical Triennial.*



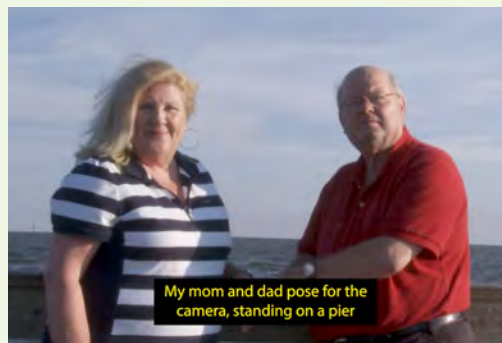
children in the remote north. Comedic adventures collide with darker accounts of policing and land theft, creating a profound portrait of family, place, and the long shadow of Canada's First Nations policies. *Followed by a conversation with the artists.*

THURSDAY, SEPTEMBER 25, 6:00PM

## SETH SCRIVER AND PETER SCRIVER: ENDLESS COOKIE

2024, Canada, 97 min. In English and Cree with English subtitles / Format: Digital

Winner of the Contrechamp Grand Prix at the Annecy International Animation Film Festival, Seth and Peter Scriver's freewheeling animated documentary follows Peter—an artist and storyteller from the Shamattawa First Nation—through a series of shaggy dog tales about growing up with his white half-brother Seth in 1980s Toronto and raising his own



and audio description, Lord extends this ethic to the audience, framing access as an act of care and mutual support. *Followed by a conversation with the artist. Presented in partnership with Video Data Bank.*

THURSDAY, OCTOBER 2, 6:00PM

## JORDAN LORD: SHARED RESOURCES

2021, USA, 98 min. In English with open captions and audio description / Format: Digital

Jordan Lord presents their acclaimed first feature, a radical rethinking of debt, disability, and the ties that bind. Created with the artist's parents, SHARED RESOURCES traces the family's bankruptcy and personal hardships while reflecting on indebtedness and interdependence of all kinds—social, familial, and artistic. With open captions



THURSDAY, OCTOBER 9, 6:00PM

## SHARON HAYES: RICERCHE: FOUR

2024, USA, 80 min. In English / Format: Digital

Artist Sharon Hayes presents RICERCHE: FOUR, a powerful and deeply moving two-channel video composed from interviews with groups of LGBTQ+ elders across the United States. Weaving together participants' insights on sex, identity, joy, and survival gained across lifetimes, the work is an insistent reminder of the galvanizing force of shared testimony and intergenerational connection. *Followed by a conversation with the artist.*



THURSDAY, OCTOBER 16, 6:00PM

## JAKE ELLIOTT, TAMAS KEMENCZY, AND BEN BABBITT: KENTUCKY ROUTE ZERO

2013–25, USA, 90 min. In English / Format: Digital and live performance

Widely regarded as one of the most important video games of the last decade, KENTUCKY ROUTE ZERO is a haunting odyssey of debt, loss, and survival along a secret highway beneath Kentucky. For this special evening, creators Jake Elliott, Tamas Kemenczy, and Ben Babbitt present live performance, unique

playthroughs, and rarely seen materials from the game's extended universe, offering new insights into its narrative spaces, audiovisual design, and Chicago roots. *Followed by a conversation with the artists. Presented in partnership with the University of Chicago's Year of Games initiative.*



# The 61<sup>st</sup> Chicago International Film Festival



October 15–26, 2025

The Festival returns to the Gene Siskel  
Film Center October 17–26, 2025.

Full schedule available September 18.

Want early access and discounts on tickets? Become a  
Cinema/Chicago member today: [chicagofilmfestival.com/membership](http://chicagofilmfestival.com/membership)

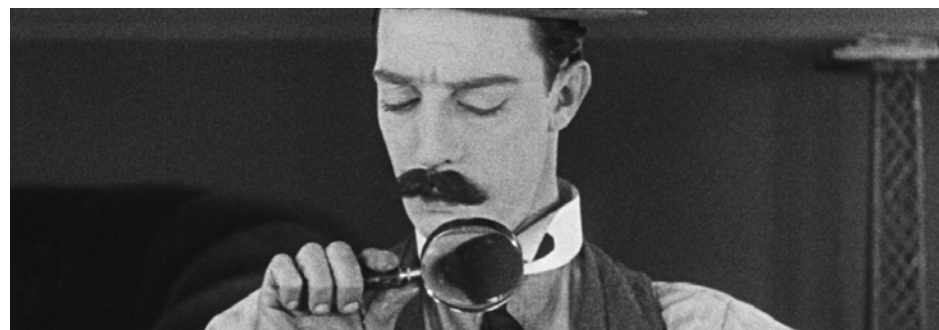
Full details:

[chicagofilmfestival.com/festival](http://chicagofilmfestival.com/festival)

📍 @chicagofilmfestival ✂ @chifilmfest 📷 @chifilmfest



## MYSTERY MOVIE MONDAYS



**MONDAY, SEPTEMBER 8, 6:00PM & MONDAY, OCTOBER 13, 6:00PM**

Peer into the unknown, embrace the ambiguity, and show up to the Siskel Film Center for a screening that is entirely, absolutely, and completely “to be announced”—quite literally until 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 outside the theater. One right guesser will win a prize pack for your next visit to the Siskel Film Center. No refunds and no spoiling the surprise!

**National  
Theatre  
Live**

\$8 for Siskel Film Center Members; \$16 for general audience.  
[siskelfilmcenter.org/ntl](http://siskelfilmcenter.org/ntl)

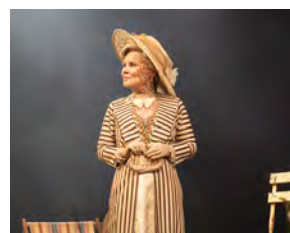


**SATURDAY, SEPTEMBER 27, 2:00PM & SUNDAY, SEPTEMBER 28, 2:00PM**  
**INTER ALIA**

2025, dir. Justin Martin, UK, 120 min. In English / Format: Digital

Oscar-nominated Rosamund Pike (*GONE GIRL*, *SALTBURN*) stars as Jessica Parks, a smart Crown Court Judge at the top of her career. Behind the robe, she is a karaoke fiend, a loving wife, and a supportive parent. When an event threatens to throw her life completely off balance, can she hold her family upright? Writer Suzie Miller and director Justin Martin reunite following their National Theatre Live global phenomenon *PRIMA FACIE*

with this searing examination of modern motherhood and masculinity. (NTL)



**SATURDAY, OCTOBER 25, 2:00PM & SUNDAY, OCTOBER 26, 2:00PM**  
**MRS. WARREN'S PROFESSION**

2025, dir. Dominic Cooke, UK, 120 min. In English / Format: Digital

Five-time Olivier Award-winner Imelda Staunton (*The Crown*) joins forces with her real-life daughter Bessie Carter (*Bridgerton*) for the very first time, playing mother and daughter in Bernard Shaw's incendiary moral classic. Vivie Warren is a woman ahead of her time. Her mother, however, is a product of that old patriarchal order. Exploiting it has earned Mrs. Warren a fortune—but at what cost? Filmed live from the West End, this new production reunites

Staunton with director Dominic Cooke (*FOLLIES*, *GOOD*), exploring the clash between morality and independence, traditions, and progress. (NTL)





BLACKHARVESTFEST.ORG

# CELEBRATE THE BLACK EXPERIENCE

Passes On Sale | **October 1**  
Lineup & Tickets On Sale | **October 17**

# NOV 7-16

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

## SEE MORE MOVIES WITH A MEMBERSHIP

SAVINGS ON ALL TICKETS • EXCLUSIVE INVITES  
EARLY ACCESS PRESALES • AND MUCH MORE

Save on all tickets with a Gene Siskel Film Center membership. Complete the below form and submit it at our box office, or mail with check payment.

### Select Your Membership Level:

☐ Individual \$60 ☐ Dual\* \$100

*\*If selecting dual, please fill out information for both members.*

Member Name: \_\_\_\_\_

Member Title: ☐ Mr. ☐ Ms. ☐ Mrs. ☐ Mx. ☐ Dr. ☐ Other \_\_\_\_\_

Member Mailing Address: \_\_\_\_\_

Member City/State/Zip: \_\_\_\_\_

Member Email: \_\_\_\_\_

Member Phone: \_\_\_\_\_

Would you like a physical member card? ☐ Yes ☐ No

Dual Member Name: \_\_\_\_\_

Dual Member Title: ☐ Mr. ☐ Ms. ☐ Mrs. ☐ Mx. ☐ Dr. ☐ Other \_\_\_\_\_

Dual Member Mailing Address: \_\_\_\_\_

Dual Member City/State/Zip: \_\_\_\_\_

Dual Member Email: \_\_\_\_\_

Dual Member Phone: \_\_\_\_\_

Would you like a physical member card? ☐ Yes ☐ No



**If mailing form, please make your check payable to the Gene Siskel Film Center and mail to 164 North State Street, Chicago, IL 60601.**

*Please note that any membership discounts can only be redeemed in person at the Film Center box office with valid identification.*



# SPECIAL EVENTS & PARTNER PROGRAMS



As the longest-running underground film festival in the world, CUFF continues to be one of the most innovative and accessible platforms for those interested in making, experiencing, and discussing underground art. Curated by CUFF. Film synopses provided by CPFF unless otherwise noted.

Learn more and get tickets at [cuff.org](http://cuff.org)

WEDNESDAY, SEPTEMBER 17, 8:00PM

## CHICAGO UNDERGROUND FILM FESTIVAL OPENING NIGHT: ROOM TEMPERATURE

2025, dirs. Dennis Cooper & Zac Farley, USA, 92 min.

In English / Format: Digital

CUFF 2025 opens with the Midwest premiere of ROOM TEMPERATURE, the third and most hauntingly realized collaboration between cult author Dennis Cooper (THE SLUTS, THE GEORGE MILES CYCLE) and filmmaker Zac Farley. Set against the barren sprawl of the California desert, the film follows a family's annual tradition of transforming their home into a DIY haunted house—an increasingly unhinged ritual now hijacked by the father's obsessive vision. Hilarious, uncomfortable, and deeply strange, this is haunted-house cinema as poetic autopsy—a slow, disquieting meditation on control, longing, and the fantasies we force onto others. (CUFF)

**Dialogue: Directors Dennis Cooper and Zac Farley in attendance.**

SATURDAY, SEPTEMBER 20, 7:00PM

## SISKEL FILM CENTER & THE CHICAGO UNDERGROUND FILM FESTIVAL CO-PRESENT: HENRY FONDA FOR PRESIDENT

2024, dir. Alexander Horwath, Austria, Germany, 184 min.

In English and German with English subtitles / Format: Digital

With their expansive and remarkable essay film, director Alexander Horwath, editor Michael Palm, and artistic collaborator Regina Schlagnitweit journey across the United States and through the life and career of Henry Fonda, to convincingly posit that the actor, with his canonical performances of Abe Lincoln, Tom Joad, Wyatt Earp, and Juror #8, embodied the soul of America itself. Through vast amounts of archival material from film, television, and radio, HENRY FONDA FOR PRESIDENT tells the story of a man and his country, intertwining film clips and interviews with present-day footage of American landmarks significant to Fonda's life. What develops is at once a complex memorial to a revered actor and a notoriously private man, and an idealized version of what might have been, should art have imitated life. Presented with support from the Austrian Foreign Ministry.

**Dialogue: Alexander Horwath and Regina Schlagnitweit in attendance.**

SUNDAY, SEPTEMBER 21, 8:00PM

## CHICAGO UNDERGROUND FILM FESTIVAL CLOSING NIGHT: \$POSITIONS

2025, dir. Brandon Daley, USA, 97 min. In English / Format: Digital

CUFF 2025 closes with the Chicago homecoming of \$POSITIONS, a ferociously funny, full-throttle debut from local filmmaker Brandon Daley. Premiering earlier this year at SXSW, this hyper-anxious comedy-thriller follows Mike Alvarado, a blue-collar Midwesterner who thinks he's found salvation for his struggling family in the crypto market. Instead, he plunges them—and himself—into a volatile spiral of gambling addiction, screen addiction, and emotional ruin. Shot in rural Illinois and rooted in Daley's own experiences trading crypto during lockdown, \$POSITIONS is both a wild ride and a sincere portrait of economic precarity, misguided hope, and familial love. Satirical, stressful, and darkly hilarious, it's the rare indie comedy that doesn't hedge its bets—just hard laughs and harder truths. (CUFF)

**Dialogue: Director Brandon Daley in attendance.**



Q & A

TUESDAY, SEPTEMBER 16, 5:45PM

## HEIGHTENED SCRUTINY

2025, dir. Sam Feder, USA, 85 min. In English / Format: Digital

In the timely HEIGHTENED SCRUTINY, Chase Strangio—fearless civil rights lawyer and the first out trans person to argue before the Supreme Court—fights a high-stakes legal battle to overturn Tennessee's ban on gender-affirming care for transgender youth, confronting not only the legal system but also a media landscape that distorts public perception and threatens the struggle for trans rights. With insights from journalists like Jelani Cobb, Lydia Polgreen, and Gina Chua, this urgent and illuminating documentary explores how dangerous disinformation drives hate, endangers lives, and threatens democracy itself.

**Dialogue: Director Sam Feder in attendance.**



THURSDAY, SEPTEMBER 18, 6:00PM

## CHICAGO FILM SOCIETY PRESENTS: COOKIE'S FORTUNE

1999, dir. Robert Altman, USA, 118 min. In English / Format: 35mm

Holly Springs, Mississippi is home to the catfish enchilada and a boisterous extended family that revolves around widowed matriarch "Cookie" Orcutt (Patricia Neal). Everyone knows everyone else and amicably marinates in everyone's business—until Cookie is found dead from a gunshot wound. Robert Altman's career does not lack for sprawling ensemble pieces, and this one features stellar turns from Charles S. Dutton, Liv Tyler, Julianne Moore, and Glenn Close, among others. Yet COOKIE'S FORTUNE might be the first Altman picture that's downright friendly, a spring breeze that swirls through Holly Springs and goes down like a glass of Wild Turkey. (Chicago Film Society)



Q & A

## SATURDAY, OCTOBER 4, 12:30PM & MONDAY, OCTOBER 6, 6:00PM THE LIGHT OF TRUTH: RICHARD HUNT'S MONUMENT TO IDA B. WELLS

2024, dir. Rana Segal, USA, 56 min. In English / Format: Digital

This inspiring documentary weaves together the lives of the late Chicago sculptor Richard Hunt with that of civil rights crusader Ida B. Wells. We follow Wells' life from being born into slavery in Mississippi to becoming a teacher, journalist, and anti-lynching activist; from her journey to Chicago and her protest at the Chicago World's Fair, her work as a suffragist, and how she inspired the Black Lives Matter movement. In parallel, the film tracks Hunt's career, the philosophy of his work, and why he was chosen to create Light of Truth, a monument for the Bronzeville community at the former site of the Ida B. Wells Homes. Wells' and Hunt's stories poetically intersect: two lives dedicated to using their voices and their work to confront the injustices of racism. **Dialogue: Director Rana Segal in attendance.**



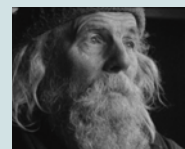
Q & A

MONDAY, SEPTEMBER 29, 6:00PM

## OFF CENTER: ANALOG DREAMING

1987–2021, dir. Jon Behrens, USA, 74 min. Format: 16mm to digital

This program celebrates the vast legacy of one of the Northwest's most prolific filmmakers and composers, Jon Behrens (1964–2022), showcasing his unique experiments with image, sound, and celluloid. Made using myriad formats, styles, and approaches, his films are both simple and complex, lyrical and psychedelic, meditative and visually challenging. Come see hand-painted film, abstracted cityscapes, optically printed NASA footage, and three unreleased films. Curated by Kornelia Boczkowska. **Dialogue: virtual Q&A with Interbay Cinema Society Executive Director Caryn Cline and Kornelia Boczkowska.**



MONDAY, OCTOBER 27, 6:00PM

## OFF CENTER: BOGANCLOCH

2024, dir. Ben Rivers, UK, Germany, Iceland, 89 min

In Scots with English subtitles / Format: Digital

Bogancloch is where Jake Williams lives, nestled in a vast highland forest of Scotland. BOGANCLOCH portrays his life throughout the seasons, with other people occasionally crossing into his otherwise solitary life. At the heart, a song, an argument between life and death, each stating their case to rule over the world. The film is without exposition; it aims at something less recognisable, a different existence of reality observed in discrete moments. A sequel to TWO YEARS AT SEA (2011), it charts a subtly changing life in a radically changing world.

SEPTEMBER AND OCTOBER CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	SEPTEMBER 1	2	3	4	5	6
	HIGHEST 2 LOWEST SUSPENDED TIME 1:00 SPARTACUS, (Resistance), p. 10	HIGHEST 2 LOWEST 6:00 RATCATCHER, (Lecture), p. 6	HIGHEST 2 LOWEST SUSPENDED TIME	HIGHEST 2 LOWEST SUSPENDED TIME 6:00 TO BE OR NOT TO BE, (Resistance), p. 10	LOVE, BROOKLYN OPENS BY THE STREAM OPENS 8:15 STAR WARS: A NEW HOPE, (Resistance), p. 10	LOVE, BROOKLYN BY THE STREAM 12:30 1984, (Resistance), p. 10 1:00 YI YI 7:00 MALCOLM X, (Resistance), p. 11
7	8	9	10	11	12	13
LOVE, BROOKLYN BY THE STREAM 12:00 RATCATCHER, p. 6 2:00 THE WIND THAT SHAKES THE BARLEY, (Resistance), p. 11 4:45 YI YI	LOVE, BROOKLYN BY THE STREAM 6:00 MYSTERY MOVIE MONDAY, p. 15	LOVE, BROOKLYN 6:00 WANDA, (Lecture), p. 6	LOVE, BROOKLYN ★6:00 RIEFENSTAHL, (Member Sneak), p. 13	LOVE, BROOKLYN BY THE STREAM ★6:00 FRÉDÉRIC MOFFET, (CATE), p. 12	MOTEL DESTINO OPENS THE FRIENDS OPENS 6:00 THE BATTLE OF ALGIERS, (Resistance), p. 11	MOTEL DESTINO THE FRIENDS 7:15 THE WIND THAT SHAKES THE BARLEY, (Resistance), p. 11
14	15	16	17	18	19	20
MOTEL DESTINO THE FRIENDS 12:00 WANDA, p. 6 2:15 MALCOLM X, (Resistance), p. 11	MOTEL DESTINO THE FRIENDS 8:30 STAR WARS: A NEW HOPE, (Resistance), p. 10	THE FRIENDS ★5:45 HEIGHTENED SCRUTINY, p. 18 6:00 THE HEADLESS WOMAN, (Lecture), p. 7	MOTEL DESTINO THE FRIENDS ★8:00 ROOM TEMPERATURE, (CUFF), p. 18	MOTEL DESTINO THE FRIENDS 6:00 COOKIE'S FORTUNE, (CFS), p. 19 8:45 BORN IN FLAMES, (Resistance), p. 11	THE HISTORY OF SOUND OPENS RIEFENSTAHL OPENS	THE HISTORY OF SOUND RIEFENSTAHL ★7:00 HENRY FONDA FOR PRESIDENT, (CUFF), p. 18
21	22	23	24	25	26	27
THE HISTORY OF SOUND RIEFENSTAHL 12:00 THE HEADLESS WOMAN, p. 7 ★8:00 \$POSITIONS, (CUFF), p. 18	THE HISTORY OF SOUND RIEFENSTAHL 6:00 1984, (Resistance), p. 10	THE HISTORY OF SOUND 6:00 A MAN ESCAPED, (Lecture) p. 7	THE HISTORY OF SOUND RIEFENSTAHL 8:30 BORN IN FLAMES, (Resistance), p. 11	THE HISTORY OF SOUND RIEFENSTAHL ★6:00 ENDLESS COOKIE, (CATE), p. 12	DREAMS OPENS THE HISTORY OF SOUND 6:00 TO BE OR NOT TO BE, (Resistance), p. 10	DREAMS THE HISTORY OF SOUND 2:00 INTER ALIA, (NTL), p. 15 7:00 SPARTACUS, (Resistance), p. 10
28	29	30	OCTOBER 1	2	3	4
DREAMS THE HISTORY OF SOUND 2:00 INTER ALIA, (NTL), p. 15 6:00 THE BATTLE OF ALGIERS, (Resistance), p. 11	DREAMS THE HISTORY OF SOUND ★6:00 ANALOG DREAMING, (Off Center), p. 19	THE HISTORY OF SOUND 6:00 THE TREE OF LIFE, (Lecture), p. 7	DREAMS THE HISTORY OF SOUND	DREAMS THE HISTORY OF SOUND ★6:00 JORDAN LORD, (CATE), p. 13	HAPPYEND OPENS PEACOCK OPENS	HAPPYEND PEACOCK ★12:30 THE LIGHT OF TRUTH, p. 19

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
5	6	7	8	9	10	11
HAPPYEND PEACOCK 12:00 THE TREE OF LIFE, p. 7	HAPPYEND PEACOCK ★6:00 THE LIGHT OF TRUTH, p. 19	HAPPYEND PEACOCK 6:00 HOUSEKEEPING, (Lecture), p. 7	HAPPYEND PEACOCK	HAPPYEND PEACOCK ★6:00 SHARON HAYES, (CATE) p. 13	ORWELL: 2+2 = 5 OPENS LINDA LINDA LINDA OPENS	ORWELL: 2+2 = 5 LINDA LINDA LINDA
12	13	14	15	16	17	18
ORWELL: 2+2 = 5 LINDA LINDA LINDA 12:00 HOUSEKEEPING, p. 7	ORWELL: 2+2 = 5 LINDA LINDA LINDA 6:00 MYSTERY MOVIE MONDAY, p. 15	ORWELL: 2+2 = 5 12:00 SHORTS PROGRAM 2, (Lecture) p. 8	ORWELL: 2+2 = 5 LINDA LINDA LINDA	ORWELL: 2+2 = 5 LINDA LINDA LINDA ★6:00 KENTUCKY ROUTE ZERO, (CATE) p. 13	61ST CHICAGO INTERNATIONAL FILM FESTIVAL	61ST CHICAGO INTERNATIONAL FILM FESTIVAL
19	20	21	22	23	24	25
61ST CHICAGO INTERNATIONAL FILM FESTIVAL	61ST CHICAGO INTERNATIONAL FILM FESTIVAL	61ST CHICAGO INTERNATIONAL FILM FESTIVAL 6:00 THE DIVING BELL AND THE BUTTERFLY, (Lecture), p. 8	61ST CHICAGO INTERNATIONAL FILM FESTIVAL	61ST CHICAGO INTERNATIONAL FILM FESTIVAL	THE MASTERMIND OPENS 61ST CHICAGO INTERNATIONAL FILM FESTIVAL	THE MASTERMIND 61ST CHICAGO INTERNATIONAL FILM FESTIVAL 2:00 MRS. WARREN'S PROFESSION, (NTL) p. 15
26	27	28	29	30	31	
THE MASTERMIND 61ST CHICAGO INTERNATIONAL FILM FESTIVAL 2:00 MRS. WARREN'S PROFESSION, (NTL) p. 15	THE MASTERMIND 6:00 BOGANCLOCH, (Off Center) p. 19	THE MASTERMIND 6:00 GRAVITY, (Lecture) p. 8	THE MASTERMIND	THE MASTERMIND	TBA	

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

denotes 35mm or 16mm





*Jessie Maple's groundbreaking 1981 film WILL, an official presentation of the  
31st Black Harvest Film Festival.*

## SAVE THE DATE

**We Celebrate our 31st Black Harvest Film Festival  
November 7-16.**

**Ira Sach's PETER HUJAR'S DAY opens exclusively at the  
Film Center November 14.**

### STAY CONNECTED



facebook.com/siskelfilmcenter



@filmcenter



@filmcenter



siskelfilmcenter.org

**SISKEL**  
■■■ FILM CENTER

164 N. STATE STREET  
CHICAGO, IL 60601

NON-PROFIT ORG.  
U.S. POSTAGE PAID  
CHICAGO, IL  
PERMIT NO. 2930  
Return service requested

<<Primary Addressee>>

<<Address>>

<<City>>, <<State>> <<ZIP>>