

SISKEL

■■■ FILM CENTER

GAZETTE

Vol. 53 Issue 6

IN THIS ISSUE

We celebrate the 31st Black Harvest Film Festival November 7–16!

Fresh titles arrive from Radu Jude, Sepideh Farsi, and Bi Gan.

We remember Hollywood's golden boy in our 10-film Robert Redford retrospective.

**SCHOOL OF
THE ART INSTITUTE
OF CHICAGO** 

BLACK HARVEST FILM FESTIVAL OFFICIAL SELECTION:
MONDELE (P. 9)



The practice of bearing witness is never passive. Without those who watch, listen, and remember, the story does not survive. Black storytelling has always been a ceremony—calling forth what must be seen, felt, and remembered. Presence itself becomes the act of keeping it alive.

To sit before the screen is to enter ritual: a collective breath, an act of remembrance. When we gather in the dark before the big screen, a covenant forms—film and filmmaker, film and the faithful—each breathing life into the other, keeping memory alive as they call themselves into being.

Black Harvest extends that lineage. It reminds us that to see is sacred, to listen is to learn, and to keep the light even after the screens go dark.

As curator, I hold this work as an offering, a gesture of devotion. To bring these films into conversation is to make room for

imagination—the possibility of new worlds. This, too, is our inheritance.

Congratulations on the 31st year of Black Harvest—see you at the movies!

In light,
jada-amina, Black Harvest Film Festival Curator



Film has always been a guiding arrow for genuine social change, whether it's a perplexing detour-ridden character arc that helps us see one another more clearly, or a snarky little one-liner with so much levity that it actually makes you shed a tear. In a time when our city, family members, neighbors, and the world are under threat of colonial incursion, creativity becomes the language of empathetic resistance. It's a way to carve out true good and collective hope from the ashes of voices long gone and dreams nearly lost.

Now, more than ever, we need voices and actions that uplift one another through storytelling. It's my honor to collaborate with the communities that make this possible, and I'm endlessly proud of our filmmakers, staff, and audiences who keep that very dream alive.

Nick Leffel, Black Harvest Film Festival Coordinator



Dear Friends:

As Mayor of the City of Chicago, I am honored to extend a warm welcome to all those gathered for the 31st Black Harvest Film Festival. Since its founding, the Gene Siskel Film Center at the School of the Art Institute of Chicago has hosted this distinguished festival as a celebration of the Black experience and a testament to the power of storytelling through film. Chicago is proud to serve as home to the longest-running film festival in the Midwest dedicated to honoring Black heritage and culture through cinema, and to uplifting the extraordinary talent of filmmakers from our city and beyond.

I am especially pleased to welcome filmmakers and guests visiting from outside Chicago. I trust that, between screenings, you will experience the city's remarkable cultural vitality — from the creative energy of the Loop Arts District to our world-class dining, entertainment, and artistic institutions. I hope your time here deepens your connection to Chicago and inspires future visits to explore even more of what our city has to offer.

In closing, I commend the dedicated staff of the Gene Siskel Film Center and the School of the Art Institute of Chicago, as well as the sponsors, members of the Black Harvest Community Council, and volunteers whose hard work and passion make this event possible year after year. I also extend my congratulations to this year's recipients of the Richard and Ellen Sandor Family Black Harvest Film Festival Prize and my gratitude to the many filmmakers who have chosen to share their artistry and vision with Chicago through this exceptional festival.

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

Sincerely,
Mayor Brandon Johnson



The Chicago Film Office is proud to stand alongside the Black Harvest Film Festival honoring the visionary filmmakers shaping the art of Black Cinema. This powerful collection of films offers a thought-provoking and beautifully curated program that reflects the richness and diversity of the diaspora. Black Harvest continues to offer a welcoming space for audiences of all backgrounds to experience the beauty, depth, and everyday realities of the Black experience through motion picture art.

For 31 years, the longstanding dedication of the Black Harvest Film Festival collective has illuminated the landscape of Black cinema in Chicago with dedication and purpose. We extend our thanks to Emily Long, executive director of the Siskel Film Center, along with the staff, filmmakers, and festival attendees, who remain steadfast champions of Black storytelling. May this festival inspire, uplift, and stir the spirit of all who gather to celebrate these remarkable voices. Congratulations to all the filmmakers and enjoy Black Harvest!

Natasha Parker Olguin, Deputy Commissioner, Department of Cultural Affairs and Special Events, Chicago Film Office



THE STORIES WE TELL BRING US CLOSER TOGETHER

Model portrayal

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BLACK HARVEST OPENING NIGHT

FRIDAY, NOVEMBER 7, 7:00PM

\$25 - Gene Siskel Film Center Members and SAIC students, staff, and faculty
\$35 - Students and Seniors
\$40 - General Audiences

Welcome to the 31st 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, followed by a lively reception.

HOUSE OF AAMA: THREADS OF LEGACY

2024, dir. Jamal Ademola, USA, 15 min.

BAILEY'S BLUES

2024, dir. Shiloh Turno Washington, USA, 11 min.

BABA

2024, dir. Fitzgerald Junior, USA, 13 min.

VIS-À-VIS

2024, dir. Mamadou Yattassaye, France, 15 min.

EVERYTHING IS EVERYTHING

2024, dir. Kin Marie, USA, 6 min.

HAINT

2024, dir. Jahmil Eady, USA, 15 min.



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 Siskel 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 Siskel 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

2025 marks the eighth year that The Richard and Ellen Sandor Family Black Harvest Film Festival Prize will be awarded to a short film, and the fifth 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.



31ST BLACK HARVEST FILM FESTIVAL JURY



Jheanelle Brown is a film curator, educator, and writer in Los Angeles, whose curatorial practice creates frameworks to explore the boundlessness of Black life in experimental and nonfiction film and video. She is on faculty at California Institute of the Arts, curates the Film at REDCAT program, and is a Los Angeles Filmforum programmer. At this moment, she is dreaming about cosmic marronage whilst trying to remember her terrestrial obligations.



David Fortune is an Atlanta-based writer and director whose debut feature, *COLOR BOOK*, premiered at the 2024 Tribeca Festival and went on to win jury and audience awards at Austin, Deauville, Denver, Chicago's Black Harvest Film Festival, and numerous others. The film earned him *Variety*'s "10 Directors to Watch" distinction and a 2025 NAACP Image Award nomination for Outstanding Breakthrough Creative. Fortune's earlier works include *US* (Netflix Content Creator Program) and *SHOEBOX* (Indeed-Hillman Grad's Rising Voices, acquired by Amazon Studios). A graduate of Morehouse College and Loyola Marymount University, he has held directing fellowships with Netflix, Paramount, and Village Roadshow, among others. His storytelling foregrounds humanity and depth within cinematic worlds.



Darol Olu Kae is an award-winning filmmaker based in Los Angeles. His films have screened internationally at Locarno, Sundance, South By Southwest (SXSW), Brooklyn Academy of Music (BAM), Film at Lincoln Center, New York City's The Museum of Modern Art (MoMA), and The Geffen Contemporary at MOCA. In 2022, he was named one of *Filmmaker Magazine*'s "25 New Faces of Independent Film." His work, spanning experimental and narrative forms, often meditates on memory, family, and Black life. Kae is a recipient of a Creative Capital grant and is currently developing his debut feature, *WITHOUT A SONG*.

BLACK HARVEST FEATURE FILM PROGRAM



**SATURDAY, NOVEMBER 8, 2:00PM
& MONDAY, NOVEMBER 10, 8:15PM**
SEEDS

2025, dir. Brittany Shyne, USA, 123 min.
In English / Format: Digital

A lyrical portrait of Black farmers in the American South, tracing land, lineage, and loss. Shyne captures quiet acts of care and resistance as families fight to preserve the soil and their story.



**SATURDAY, NOVEMBER 8, 2:30PM
& THURSDAY, NOVEMBER 13, 5:45PM**
PAW PAW & DAYJA

2025, dir. Gregory Alan Williams, USA, 60 min.
In English / Format: Digital USA

A family comedy where a Bigfoot-obsessed 10-year-old and her grandfather rediscover wonder through loss and laughter.



**SATURDAY, NOVEMBER 8, 5:30PM
& WEDNESDAY, NOVEMBER 12, 6:15PM**
WILL

1981, dir. Jessie Maple, USA, 73 min., In English /
Format: **4K digital restoration**

The first feature directed by a Black woman, Jessie Maple's 1981 WILL tells a Harlem story of redemption, marking Loretta Devine's unforgettable screen debut.



**SUNDAY, NOVEMBER 9, 12:00PM
& TUESDAY, NOVEMBER 11, 8:30PM**
**THE RESTORE FELLOWSHIP
DOCUMENTARY**

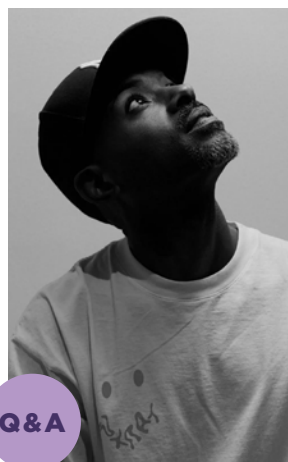
2025, dir. Ken Williams Jr, Benin, USA, 56 min.
In English / Format: Digital

Five Black Chicagoans, each carrying the impact of incarceration, journey to Benin through the Restore Fellowship to reclaim history and reimagine repair and liberation at the source. **Dialogue: Q&A with director Ken Williams Jr.**

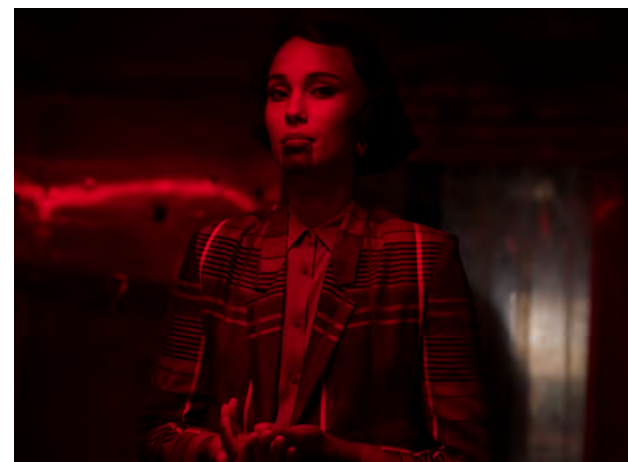


**SUNDAY, NOVEMBER 9, 2:30PM
& FRIDAY, NOVEMBER 14, 5:45PM**
MOVE YA BODY: THE BIRTH OF HOUSE
2025, dir. Elegance Bratton, USA, 92 min.
In English / Format: Digital

An electrifying chronicle of Chicago's house music and its far-reaching influence—celebrating the city's role in shaping a cultural revolution that reverberates across waters, carrying the ancestral memory that unites the African diaspora through sound, movement, and joy.



Q&A



SUNDAY, NOVEMBER 9, 5:30PM
BLKNWS: TERMS & CONDITIONS—VISIONARY AWARD PRESENTATION
2025, dir. Kahlil Joseph, USA, 113 min., In English / Format: Digital

Kahlil Joseph's long-anticipated feature expands his acclaimed BLKNWS project into a cinematic experience. Using archival fragments, music, and new media, the film reframes the news cycle through the lens of Black life, imagination, and possibility. **Dialogue: followed by an onstage conversation with director Kahlil Joseph and the Visionary Award presentation.**



Q&A

**THURSDAY, NOVEMBER 13, 8:15PM
& SATURDAY, NOVEMBER 15, 12:00PM**
THE INQUISITOR

2025, dir. Angela Lynn Tucker, USA, 90 min.
In English / Format: Digital

Barbara Jordan's extraordinary life of "firsts"—from Texas senator to Congressional powerhouse—comes alive in this portrait, narrated by Alfre Woodard. **Dialogue: Q&A with director Angela Lynn Tucker following the Saturday, November 15 screening.** Join us from 7:00–8:15 p.m. on Thursday, November 13 for the Big Picture Reception, hosted by the Black Harvest Community Council! Admission free with your ticket to THE INQUISITOR.



Elizabeth Catlett:

*“A Black Revolutionary Artist
and All That It Implies”*

Now Open

This exhibition is organized by the Brooklyn Museum and the National Gallery of Art, Washington, in collaboration with the Art Institute of Chicago.

terra Foundation for American Art
HENRY LUCE FOUNDATION

Elizabeth Catlett: “A Black Revolutionary Artist and All That It Implies” is made possible through support from the Terra Foundation for American Art and the Henry Luce Foundation.

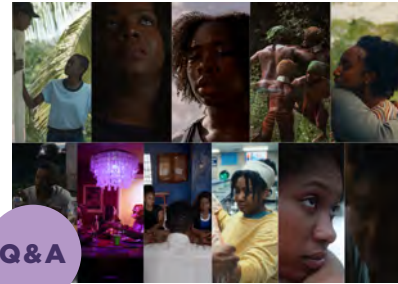
Major support for the Chicago presentation is provided by the Walter and Karla Goldschmidt Foundation, Elisabeth and William Landes, and Dr. Peggy A. Montes.

Members of the Luminary Trust provide annual leadership support for the museum's operations, including exhibition development, conservation and collection care, and educational programming.

Elizabeth Catlett: Sharecropper (detail), 1952, printed 1970. The Art Institute of Chicago, purchased with funds provided by Mr. and Mrs. Robert S. Hartman, 1992.182. © 2025 Mora-Catlett Family / Licensed by VAGA at Artists Rights Society (ARS), NY.

ART
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BLACK HARVEST SHORT FILM PROGRAM



Q&A

**SATURDAY, NOVEMBER 8, 11:30AM
& WEDNESDAY, NOVEMBER 12, 5:15PM**
EVERY SEED IS A STAR

2023–25, Jamaica, Sierra Leone, USA, 114 min.
In English, Krio, and Jamaican Patois with English subtitles / Format: Digital

From blood to chosen, this collection of shorts honors tenderness and ties across generations and geographies. **BLOOD AND MILK** (dir. Eve Crusto, 12 min.), **CYCLES** (dir. Chinwe Okorie, 8 min.), **FIGHTING GIANTS** (dir. Oluwaseun Babalola, 8 min.), **FOR GENESIS** (dir. Kin Marie, 12 min.), **HIGH WATER**

(dir. Tyquan Morton, 17 min.), **HIGHWAY 555** (dir. Destiny LaShae Morris, 8 min.), **NOT A WORD** (dir. Clive Anthony Thompson, 5 min.), **RHYTHMS OF BLACKNESS** (dir. Kiyai Dorsey, 4 min.), **THE KID** (dir. Manda Mutai, 15 min.), **WI CYAH STAY** (dir. Nordia Hunt, 13 min.), **EMERGENCY CONTACT** (dir. Tyler Young, 12 min.). *Dialogue: select filmmakers in attendance.*



Q&A

**SATURDAY, NOVEMBER 8, 5:00PM
& TUESDAY, NOVEMBER 11, 5:45PM**
PROMISED LANDS

2023–25, Barbados, France, Haiti, Mexico, Republic of Cabo Verde, USA, 100 min., In Creole, English, French, Haitian, Portuguese, Spanish with English subtitles / Format: Digital

Stories on migration, belonging, and the places we call home. **THE LAST HARVEST** (dir. Nuno Boaventura Miranda, 22 min.), **THE ROADS WE TRAVEL** (dir. Mary Cecilia Walker, 17 min.), **MONDELE** (dir. Daniel Kayamba, 16 min.), **BLUE**

HEART (dir. Samuel Suffren, 15 min.), **CHILDREN OF DIASPORA** (dir. Sabrina Onana, 9 min.), **ALTERITY: UNKNOWN HISTORIES** (dir. Alexis McGrigg, 21 min.). *Dialogue: select filmmakers in attendance.*



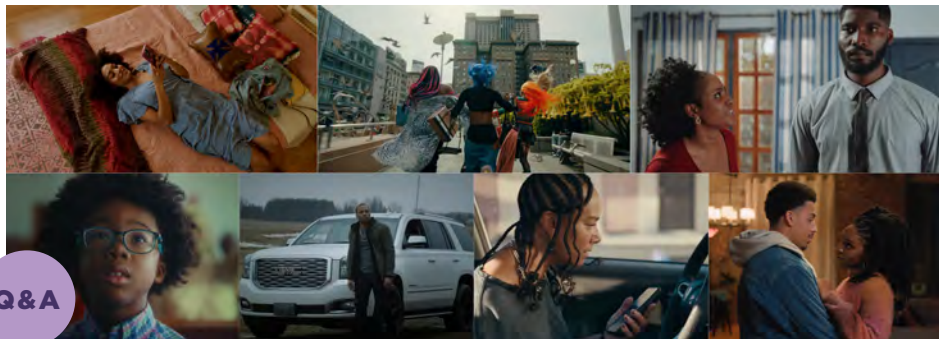
Q&A

**SATURDAY, NOVEMBER 8, 8:00PM
& MONDAY, NOVEMBER 10, 8:30PM**
BROTHER TO BROTHER

2023–25, South Africa, UK, USA, 101 min., In English, French and Wolof with English subtitles / Format: Digital

Ten portraits of Black men and boys tracing the art of becoming across generations and geographies. **WHERE ARE YOU FROM?** (dir. Devin Powell, 12 min.), **RUN LIKE WE** (dir. Rhys Aaron Lewis, 13 min.), **CHILDREN OF THE WAVES (ENFANTS DES COURANTS D'EAU)** (dir. Kezia Sakho, 8 min.),

DON'T HANG UP (dir. Diamond Batiste, 11 min.), **DAREDEVIL** (dir. Tommy Franklin, 10 min.), **HIGHWAY TO THE MOON** (dir. Letitia Wright, 25 min.), **COCKROACH** (dir. Justice Singleton, 22 min.). *Dialogue: select filmmakers in attendance.*



Q&A

SATURDAY, NOVEMBER 8, 8:15PM & FRIDAY, NOVEMBER 14, 8:15PM

NIGHT SHIFT

2023–25, Canada, Ghana, USA, 96 min., In English and Patois with English subtitles / Format: Digital

An eclectic late-night ride for the nocturnal. **TO...OR NOT TO** (dir. Ramesh Jai Gulabrai, 8 min.), **THE OTHER STUFF** (dir. Bernard Gray, 14 min.), **SIMPLE SOMEWHERE ELSE** (dir. Amatus-Sami Karim, 16 min.), **RAINBOW GIRLS** (dir. Nana Duffuor, 16 min.), **FOOD FOR THE SOUL** (dir. Chisom Chieke, 18 min.), **OH HAPPY DAY!** (dir. Ivan Rome, 12 min.), **BLUE** (dir. Dayna Lynne North, 12 min.). **Dialogue: select filmmakers in attendance.**



Q&A

INHERITANCE (dir. Khaliyesa Barbara Minishi, 12 min.), **RAWHEAD AN' BLOODYBONE** (dir. Learenna A. Reynolds, 15 min.), **HAG.** (dir. Jay Najeeah, 22 min.). **Dialogue: select filmmakers in attendance.**



Q&A

NINETY EIGHT TO THREE HUNDRED AND FIFTY SIX (dir. A.J. McClenon, 5 min.), **VIS-À-VIS** (dir. Mamadou Yattassaye, 15 min.), **A PIECE OF YOUR TIME** (dir. Mareme Fall, 16 min.), **SOFT EMISSION** (dir. Kenechi Ekekezie, 6 min.), **SING A BLACK GIRL SONG** (dir. Danielle Dougé, 11 min.), **BABA** (dir. Fitzgerald Junior, 13 min.), **BORDERS** (dirs. Mads Fridolin Vejlbj, Kira Powell, 3 min.). **Dialogue: select filmmakers in attendance.**



Q&A

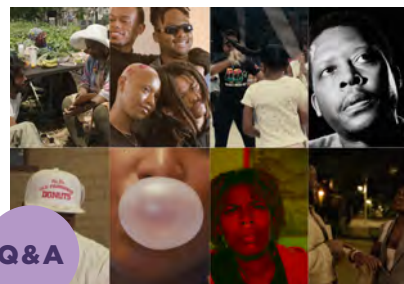
**SUNDAY, NOVEMBER 9, 6:00PM
& WEDNESDAY, NOVEMBER 12, 8:00PM**

SISTER TO SISTER

2023–25, UK, USA, 98 min., In English and Somali with English subtitles / Format: Digital

Six portraits of Black women and girls tracing the art of becoming across generations and geographies.

WAYS TO FLY (dir. Kirby Marshall-Collins, 15 min.), **YOU JUST WATCH & SEE** (dir. Moya Bailey, 13 min.), **SET PACE** (dir. Daisy Ifama, 13 min.), **MISSING RHYTHMS** (dir. Regina Hoyles, 15 min.), **HOUSE OF AAMA: THREADS OF LEGACY** (dir. Jamal Ademola, 15 min.), **REE'S DESTINY** (dir. Steven Mosley, 16 min.), **HOOYOO MACAAN (SWEET MOTHER)** (dir. Mawahib Ismail, 11 min.). **Dialogue: select filmmakers in attendance.**



Q&A

**MONDAY, NOVEMBER 10, 5:30PM
& SUNDAY, NOVEMBER 16, 2:30PM**

FROM THE BLOCK

2023–25, USA, 92 min., In English and French with English subtitles / Format: Digital

Stories from Chicago's very own take the center.

EVERYTHING IS EVERYTHING (dir. Kin Marie, 6 min.), **FROM SCRATCH** (dirs. Somer Van Benton, Kate Wunderlich, 11 min.), **NYA DOES NOTHING** (dirs. Erisa Apantaku, Jenny Casas, 12 min.), **TAKE 290** (dir. Sandrel Nicole Young, 16 min.), **STORE RUN** (dir. Dashawna Wright, 14 min.), **SUPERPOWER** (dir. Tre King, 8 min.), **BAILEY'S BLUES** (dir. Shiloh Tumo Washington, 11 min.), **WE CALL EACH OTHER** (dir. Sarah Oberholtzer, 14 mins.). **Dialogue: select filmmakers in attendance.**



Q&A

THURSDAY, NOVEMBER 13, 5:30PM & SATURDAY, NOVEMBER 15, 3:00PM

ALL ABOUT LOVE

2024–25, USA, UK, Nigeria, 96 min., In English, Fante, and Twi with English subtitles / Format: Digital

A meditation on Black love in its many languages. **BLACK BALLERINA YOU SHOULD BE A MODEL** (dir. Zaire Love, 14 min.) **STATELINE** (dir. Chuck Browne, 10 min.) **I HATE MY LOVE LIFE** (dir. Tiffany Jackman, 15 min.) **THE INCREDIBLE SENSATIONAL FIANCEE OF SEYÍ AJAYÍ** (dir. Abbese Akhamie, 16 min.) **REVERIE** (dir. Ashley Tyler, 4 min.) **SUNSET AND THE MOCKINGBIRD** (dir. Jyllian Gunther, 29 min.) **FEBRUARY LIGHT** (dir. Anniwaa Buachie, 4 min.) **HEARTBREAKS AND OCEAN WAVES** (dir. Eseoghene Obirimah, 4 min.). **Dialogue: select filmmakers in attendance.**

Join us from 7:00–8:15 p.m. on Thursday, November 13 for the Big Picture Reception, hosted by the Black Harvest Community Council! Admission free with your ticket to ALL ABOUT LOVE.

BLACK HARVEST SPECIAL EVENTS & PRESENTATIONS



SATURDAY, NOVEMBER 8, 11:00AM 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 10 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.*



MONDAY, NOVEMBER 10, 6:00PM MYSTERY MOVIE MONDAY: BLACK HARVEST EDITION

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: the 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 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! This month’s film is part of our Black Harvest Film Festival.



SATURDAY, NOVEMBER 15, 5:30PM DAUGHTERS OF DUSABLE

2025, dirs. Essence McDowell, David Weathersby
USA, 81 min., In English / Format: Digital

Two stories celebrating the cultural and organizing spirit of Black women who shaped Chicago’s legacy. **INVISIBLE GIANTS** (dir. Essence McDowell, 42 min.) uplifts Black women’s history, the Chicago voices confronting erasure and preserving untold stories across generations, and **SAPPHIRE & CRYSTALS** (dir. David Weathersby, 39 min.) celebrates a pioneering collective of Black women artists whose work continues to shape Chicago’s cultural landscape. *Dialogue: select filmmakers in attendance.*



Q&A



SATURDAY, NOVEMBER 15, 8:15PM TOGETHER: IN THE LIFE

2024–25, dirs. various, USA, 78 min., In English / Format: Digital

Three films chart the evolution of Black queer life, art, and community. **FOR THE SAKE OF THE SHEEP** (dir. Tolu Adeniji, 25 min.) reimagines faith and belonging through a poetic parable. **PLENUM** (dir. Charlene Carruthers, 26 min.) gathers Chicago’s Black queer voices in a meditation on care, memory, and resistance. **TALKING WALLS** (dir. William Marcellus Armstrong, 27 min.) listens to stories etched into the spaces that hold our histories. *Dialogue: select filmmakers in attendance.*

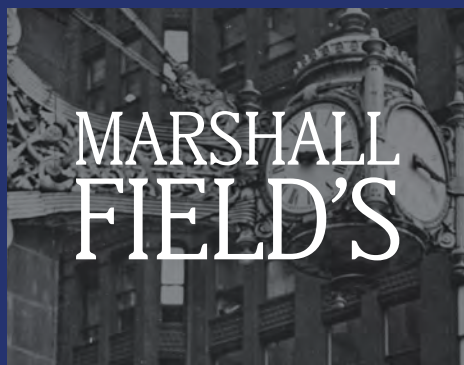


SUNDAY, NOVEMBER 16, 12:00PM BLKNWS SUNDAYS: TERMS & CONDITIONS—CONTINUES

2025, dir. Kahlil Joseph, USA, 113 min., In English / Format: Digital

Matinee screening as part of the continuing BLKNWS SUNDAYS. *Read more p. 21.*

CHICAGO STORIES NEW SEASON



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Photo credit: Blizzards: ST-17100613-0003, Chicago Sun-Times collection, Chicago History Museum; Tylenol: Ten Four Films, Bill Ward; Blagojevich: Liz Markel for WTTW; Foods: ZUMA Press Inc / Alamy; Field's: Chicago History Museum, MDN-0000024; Chicago Daily News, photographer.

BLACK HARVEST CLOSING NIGHT: BLACK GIRL—4K RESTORATION



SUNDAY, NOVEMBER 16, 6:00PM

1972, dir. Ossie Davis, USA, 97 min., In English

Format: **4K Digital Restoration**

From a screenplay by J.e Franklin, based on her popular play, and directed by acclaimed actor Ossie Davis, **BLACK GIRL** is a tender portrait that follows Billie (Peggy Pettitt), a young dancer coming of age between the weight of the world and her own dreams of becoming. This restoration brings one of Davis's most personal works vividly back to the screen. Also starring Leslie Uggams (**ROOTS**), Brock Peters (**PORGY AND BESS**), Claudia McNeil (**A RAISIN IN THE SUN**), and Davis's wife Ruby Dee. *Restored by the UCLA Film & Television Archive and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation.*

\$10 - Gene Siskel Film Center Members and SAIC

students, staff, and faculty

\$12 - Students and Seniors

\$20 - General Audiences

Tickets include one free beer, wine, or non-alcoholic beverage.

BLACK HARVEST SPECIAL THANKS + COMMUNITY COUNCIL

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ADDITIONAL SUPPORT

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SPECIAL THANKS

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Illinois Film Office
Shane's Sweet and Savoury Gourmet Snacks

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.

D'Tura Hale-Green (co-chair)
Cortlyn Kelly (co-chair)
Barbara (B.A.) Allen
Jada Buford
Harold Dennis
Lonnie Edwards

Marshall Gibson
Okema "Seven" Gunn
NK Gutiérrez
Jameelah Houston
Alima Iscandari
Kristy Johnson

Muteeat Lawal
Alessandra Pinkston
Bolaji Sosan
Whitney Wade
David Weathersby
Jai Williams

This program is partially supported by a grant from the Illinois Arts Council.

THANK YOU
THANK YOU
THANK YOU
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THANK YOU
THANK YOU
THANK YOU
**FOR GOING TO
THE MOVIES**

Go more with a membership.

Join or renew before 2026 and get a free month
and limited-edition magnet on us.

SISKEL
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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.

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

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

Tickets to one- and two-week long runs are available for purchase typically one week prior to opening day. Visit siskelfilmcenter.org for the most up-to-date information about what's playing, guest appearances, 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

Patrick Friel, Interim Associate Director of Programming; 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 Harntaweessompone, Enye Kang, Emma McLain, Amin Pakparvar, Shravani Pawar, Magdalena Perez-Moore, Maaran Ramakrishnan, Hallie Riggott, Mehraneh Salimianrizi, Syd Wrigley, Eunice Yang, Mint Sadeghi, and Alyssa Seddon. Black Harvest descriptions and synopses written by Jada-Amina. Gazette designed by Kaitlin Martin.

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THE WAY WE WERE, P. 27

NEW RELEASES & RESTORATIONS

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



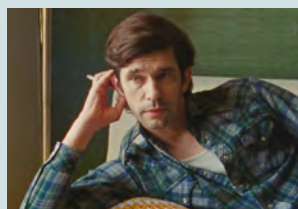
OPENS OCTOBER 29 DRACULA

2025, dir. Radu Jude, Romania, Austria, Luxembourg, Brazil, UK, Switzerland, 170 min., In English, Romanian, and German with English subtitles / Format: Digital

In DRACULA—which *RogerEbert.com* critic Robert Daniels declared “fucking nuts”—Romanian rule-breaker and provocateur Radu Jude (DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD, BAD LUCK BANGING OR LOONY PORN) follows a fledgling film

director who turns to A.I. to make a version of DRACULA that will win him fortune and fame. In the world according to Jude, having our blood sucked by the undead is akin to the cultural degradation and oppressive capitalism we experience on a daily basis. Life sucks, and then you’re undead. Like all of Jude’s work, DRACULA is gleefully dark, fiercely intelligent, and yes: fucking nuts. (Rebecca Fons).

Siskel Film Center exclusive.



OPENS NOVEMBER 14 PETER HUJAR'S DAY

2025, dir. Ira Sachs, USA, Germany, 76 min., In English / Format: Digital

On December 19, 1974, photographer Peter Hujar visited the apartment of his friend, journalist Linda Rosenkrantz, who was writing a book about how people spend their day. In this evocative two-hander, Ben Wishaw and Rebecca Hall magnificently recreate the free-wheeling conversation, as Hujar shares the ordinary routines and extraordinary interactions of his day, from the

sandwich he ate to his assignment photographing Allen Ginsberg. Ira Sachs (PASSAGES) imaginatively recreates a time, a place, and an intimate relationship between two people who are entirely comfortable with one another. (Rebecca Fons). **Siskel Film Center exclusive.**



WEDNESDAY, NOVEMBER 19, 6:00PM & THURSDAY, NOVEMBER 20, 6:00PM 25TH ANNIVERSARY RESTORATION: YI YI (A ONE AND A TWO...)

2000, dir. Edward Yang, Taiwan, Japan, 173 min., In English, Mandarin, Min Nan, Hokkien, Japanese, and French with English subtitles / Format: **4K digital restoration**

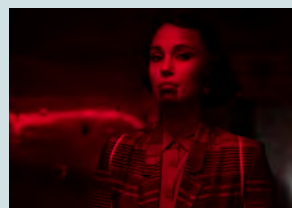
YI YI (A ONE AND A TWO...) follows a middle-class family in Taipei over the course of one year, beginning with a wedding and ending with a funeral. Whether chronicling middle-age father NJ’s tentative flirtations with an old flame or precocious young son Yang-Yang’s attempts at capturing reality with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



OPENS NOVEMBER 21 PUT YOUR SOUL ON YOUR HAND AND WALK

2025, dir. Sepideh Farsi, France, Occupied Palestinian Territory, Iran, 113 min., In English, French, and Arabic with English subtitles / Format: Digital

Captured through video calls between Iranian director Sepideh Farsi and 25-year-old Palestinian poet and photojournalist Fatma Hassona, PUT YOUR SOUL ON YOUR HAND AND WALK is an unfiltered document of daily life under siege in Gaza and an intimate portrait of resilience against a backdrop of oppression and violence. Over the course of a year, the unwaveringly optimistic Fatma relays the devastation and destruction of war, while taking great care to also share the dignity, grace, and optimism of the Palestinian people. A raw and urgent film, PUT YOUR HAND ON YOUR SOUL AND WALK also serves as a monument to a life: just hours after the film was announced as a selection of the 2025 Cannes Film Festival, Fatma and her family were killed by a targeted Israeli airstrike. (Rebecca Fons)



SUNDAYS, DECEMBER 7 - DECEMBER 28 BLKNWS: TERMS & CONDITIONS

2025, dir. Kahlil Joseph, USA, 113 min., In English / Format: Digital

We are pleased to participate in a unique distribution effort for visual artist Kahlil Joseph’s feature debut, screening this powerful film as part of BLKNWS SUNDAYS, a weekly presentation that invites the audience to a cinematic congregation. Adapted from Joseph’s acclaimed video art installation, BLKNWS: TERMS & CONDITIONS is a distinctive cinematic experience that mirrors

the sonic textures of a record album, weaving fiction and history in an immersive journey where the fictionalized figures of W. E. B Du Bois and Marcus Garvey join artists, musicians, Joseph’s family, and even Twitter chats in a vision for Black consciousness.



OPENS NOVEMBER 28 THE BUSINESS OF FANCYDANCING

2002, dir. Sherman Alexie, USA, 103 min.

In English / Format: 2K digital restoration

Writer/director Sherman Alexie’s powerful contemporary classic screens in a new digital restoration. Since their high school graduation, former Spokane Reservation best friends Seymour (Evan Adams, SMOKE SIGNALS) and Aristotle (Gene Tagaban) have taken different paths. Both ventured off to college in Seattle,

but while Seymour embraced the opportunities of the white world, Aristotle returned home embittered. Sixteen years later, they are brought together following the sudden death of an old childhood buddy. Seymour, now an openly gay poet and unofficial spokesman for Native Americans, is met with resentment on “the rez.” At the wake, tensions are heightened and Aristotle’s long festering bitterness is dangerously exposed. **Siskel Film Center exclusive.**

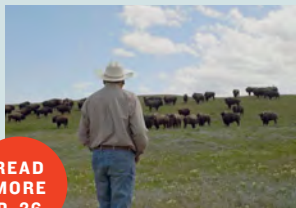


OPENS NOVEMBER 28
JU DOU

1990, dirs. Zhang Yimou and Yang Fengliang, China, Japan, 95 min.
In Mandarin with English subtitles / Format: Digital

The film that put director Zhang Yimou and star Gong Li on the international cinema map follows beautiful, young Ju Dou as she is married off to an egregiously cruel, and also impotent, owner of a dye mill in the Chinese countryside in the early 20th century.

When the boss's nephew arrives on the scene, they fall for each other with lustful abandon, and their impassioned affair soon leads to a son. After the clandestine couple convinces the despotic husband that he is the father, the boy is raised as his long-awaited heir. However, the myriad complications of infidelity lead to a visceral and psychological melee between the lovers and their ruler with explosively dramatic turns. With its stunning mise en scène and sumptuous use of color, JU DOU was nominated for Best Foreign Language Film at the Academy Awards and has earned a reputation as one of the greatest Chinese films ever made. **Siskel Film Center exclusive.**



OPENS DECEMBER 5
BRING THEM HOME

2024, dirs. Ivan Macdonald, Ivy Macdonald, Daniel Glick
USA, 78 min., In English / Format: Digital

Narrated by Lily Gladstone, BRING THEM HOME (Aiskótáhkapiyaaya) chronicles a decades-long initiative by members of the Blackfoot Confederacy to bring wild buffalo (Blackfeet: iinnii) back to the Blackfeet Reservation. A thriving wild buffalo population would not only reconnect Blackfeet with a

central part of their heritage, spirituality, and identity but would also provide economic opportunities and healing for the community. With a funding grant from the Redford Center, and its dual focus on Indigenous rights and environmentalism, BRING THEM HOME is a serendipitous complement to our Robert Redford series (p. 26-27). **Siskel Film Center exclusive.**



OPENS DECEMBER 5
100 NIGHTS OF HERO

2025, dir. Julia Jackman, UK, USA, 90 min.
In English / Format: Digital

Director Julia Jackman's queer, feminist fantasy-fable is an adaptation of Isabel Greenberg's 2016 graphic novel *The One Hundred Nights of Hero*, which in turn is inspired by the classic Middle Eastern folktale collection *One Thousand and One Nights*.

Jackman's film is set in a mythical fantasy world where patriarchy

is law and the people worship a Birdman god. Young bride Cherry (Maika Monroe, IT FOLLOWS) can't understand why her husband hasn't consummated their marriage, as the law stipulates a harsh penalty for wives who don't produce children. When dashing young houseguest Manfred (Nicholas Galitzine, BOTTOMS) arrives tensions grow as the newcomer attempts to seduce the childless newlywed, even as her maid Hero (Emma Corrin, NOSFERATU) runs interference with her Scheherazade storytelling. Also starring Amir El-Masry, Charli XCX, Richard E. Grant, and Felicity Jones. (Patrick Friel)

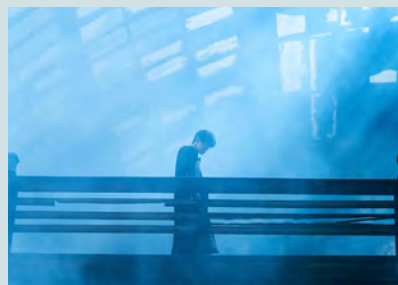


OPENS DECEMBER 12
LA GRAZIA

2025, dir. Paolo Sorrentino, Italy, 131 min.
In Italian with English subtitles / Format: Digital

Oscar winner Paolo Sorrentino (THE GREAT BEAUTY, IL DIVO) returns to the baroque world of Italian presidential politics, crafting an elegantly restrained portrait of a fictional ruler—Mariano De Santis, the president of the Italian Republic (played by frequent collaborator Toni Servillo)—reckoning with age, power, and

obligation. As his term draws to a close, amid uneventful days, two final duties arise: deciding on two delicate petitions for a presidential pardon. True moral dilemmas, which become tangled with his private life in ways that seem impossible to unravel. David Rooney writes in *The Hollywood Reporter* that LA GRAZIA displays “the customary creative arias, the witty humor and visual delights that have distinguished Sorrentino's best work.”



OPENS DECEMBER 19
RESURRECTION (KUANG YE SHI DAI)

2025, dir. Bi Gan, China, France, USA, 160 min.
In Chinese and Mandarin with English subtitles / Format: Digital

Presented in five chapters and set in a world where humans have lost the desire to dream, Bi Gan's (LONG DAY'S JOURNEY INTO NIGHT) mammoth and mysterious RESURRECTION, like a dream, is difficult to describe but marvelous to experience. Across his nested stories and through a series of genres and styles—silent,

romance, German Expressionism—Bi sends his mysterious protagonist (Jackson Yee), a rogue dreamer called a “Fantasma,” across decades and through fantastical unrealities. A survey of cinema, and a visual feast that includes one of Bi's trademark, dazzling single takes, RESURRECTION is an ambitious and thrilling vision from one of the boldest filmmakers of the 21st century. Once you see it, don't be surprised if RESURRECTION finds you in your dreams. (Rebecca Fens) **Siskel Film Center exclusive.**

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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 encores; encores do not include lecture. siskelfilmcenter.org/interiority



**TUESDAY, NOVEMBER 4, 6:00PM
CURE**

1997, dir. Kiyoshi Kurosawa, Japan, 117 min.
In Japanese with English subtitles / Format: Digital

Detective Takabe grows increasingly exasperated and alienated from reality as he investigates a series of gruesome murders, each with a different, clearly guilty perpetrator who has no memory of committing the crime. Kiyoshi Kurosawa's masterful psychological horror is not only a striking contribution to the genre, but also a

philosophical and existential exploration of the human psyche, memory, will, subjectivity, identity, and selfhood.



**TUESDAY, NOVEMBER 11, 6:00PM; MONDAY, NOVEMBER 17, 6:00PM;
& MONDAY, NOVEMBER 17, 8:15PM
MIRROR (ZERKALO)**

1975, dir. Andrei Tarkovsky, Soviet Union, 106 min.
In Russian and Spanish with English subtitles / Format: Digital

MIRROR is a cinematic poem, a profoundly personal piece in which Andrei Tarkovsky weaves together a poetic rendition of his own volatile familial history alongside the historical upheavals of 20th-century Russia. Dreams, visionary memories, archival footage, and

poetry as voice-over converge to form a deeply meditative and formally radical work that stands among the most transcendent achievements in the history of cinema.



**TUESDAY, NOVEMBER 18, 6:00PM
& SUNDAY, NOVEMBER 23, 12:00PM
LOSING GROUND**

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

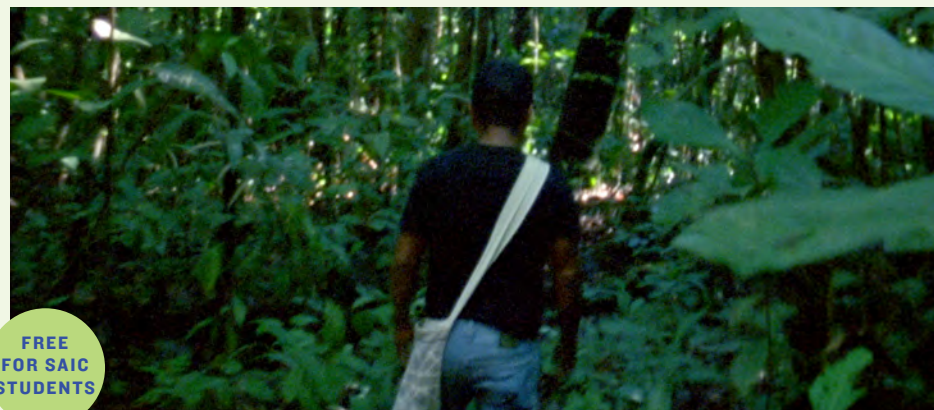
LOSING GROUND, one of the first feature-length films directed by a Black woman, offers an intimate, interior portrait of Sara Rogers, a brilliant philosophy professor married to a charismatic painter, Victor. The couple retreat from the city to upstate New York; Victor seeking inspiration and muses for his art, Sara immersed in writing

an academic essay on ecstasy. The retreat unfolds into an interior reflection on love and marriage and the entangled dynamics of race and gender.

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'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

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

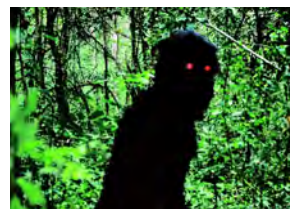


**FREE
FOR SAIC
STUDENTS**

**THURSDAY, NOVEMBER 6, 6:00PM
LAURA HUERTAS MILLÁN: PHARMAKON ECOLOGIES**

2018–24, Colombia, France, Belgium, 60 min., In Spanish and French with English, French, and Arabic subtitles / Format: Digital

Acclaimed for films as visually rich as they are thought-provoking, Colombian French artist and filmmaker Laura Huertas Millán returns to CATE to present a body of work centered on the coca plant. Drawing on the concept of the pharmakon—a substance that can both poison and cure—she blends documentary, collaborative ethnography, and speculative fiction to reframe colonial legacies, Andean knowledge systems, and ecological violence. **Followed by a conversation between Huertas Millán and the artist Claire Pentecost, cofounder of Watershed Art & Ecology.**



**TUESDAY, DECEMBER 9, 6:00PM & SUNDAY, DECEMBER 14, 12:00PM
UNCLE BOONMEE WHO CAN RECALL HIS
PAST LIVES (LOONG BOONMEE RALEUK
CHAT)**

2010, dir. Apichatpong Weerasethakul, Thailand, UK, France, Germany, Spain, Netherlands, 114 min., In Thai, French, and Lao with English subtitles / Format: Digital

Apichatpong Weerasethakul (SAIC MFA 1998, HON 2011) won Cannes Film Festival's Palme d'Or for this meditative, lyrical, and imaginative masterpiece that evokes the invisible worlds beyond and within. Awaiting death after the failure of his kidneys, Uncle Boonmee retreats into the countryside to recall and ponder his past lives, as well as the death ahead of him. He is accompanied by loved ones and visited by his deceased wife as a ghost and his lost son as a nonhuman creature. Weerasethakul creates a serene, mysterious, and contemplative tone for his poetic exploration of dreams, visions, impermanence, death, and reincarnation. **Dialogue: virtual discussion with director Apichatpong Weerasethakul.**

GOLDEN BOY *A Robert Redford Retrospective*

Robert Redford gained stardom during the final vestiges of Hollywood's golden age. He was, fittingly, a golden boy—with striking good looks, an ingratiating smile, and a twinkle in his eye—who was equally at ease in romantic comedies as he was in western dramas. He was never a showy actor; his performances didn't call attention to themselves. There was a quietness about him, a subtlety and reserve that seemed an inheritance from earlier generations of Hollywood actors, a classicism and respect for the craft of acting. This overview series explores the range of Redford's films and roles, from early star-making turns to late-career acting triumphs, and charts the changing face of American filmmaking over the last 60 years, which Redford had a strong hand in shaping. He worked hard and had talent but made it all look so easy—he was a natural. Synopses written by Patrick Friel. siskelfilmcenter.org/redford



TUESDAY, DECEMBER 2, 6:00PM & SATURDAY, DECEMBER 6, 2:15PM BAREFOOT IN THE PARK

1967, dir. Gene Saks, USA, 106 min., In English / Format: Digital

In Neil Simon's adaptation of his hit play, Robert Redford and Jane Fonda star as newlyweds whose opposite personalities start to take a toll on their marriage as they set up home in a five-story walkup. It's a breezy comic romance that helped launch Redford's career.



THURSDAY, DECEMBER 4, 6:00PM & SATURDAY, DECEMBER 6, 4:30PM TELL THEM WILLIE BOY IS HERE

1969, dir. Abraham Polonsky, USA, 98 min., In English / Format: 35mm

Black-listed director Abraham Polonsky's first film in more than 20 years is an undersung classic of western revisionism. Robert Blake plays Willie Boy, a young Paiute man on the run for murder; Robert Redford is Deputy Sheriff Cooper, the lawman out to capture him. In the hands of the committed Marxist Polonsky, the

film is a powerful allegory of the unjust treatment of Native Americans in the US, one that is also made human by the sensitive performances of Blake and Redford.



WEDNESDAY, DECEMBER 10, 8:15PM & SATURDAY, DECEMBER 13, 12:00PM THE STING

1973, dir. George Roy Hill, USA, 129 min.

In English / Format: 4K digital restoration

This multi-Academy Award-winner (including Best Picture and Best Director) reunites Robert Redford and Paul Newman four years after their hit BUTCH CASSIDY AND THE SUNDANCE KID. The pair play small time grifters out to

pull the Big Con. The nostalgic, Depression-era atmosphere and the use of Scott Joplin's ragtime music add liveliness to this comic caper, as do standout performances by the rest of the cast, which includes Robert Shaw, Charles Durning, Eileen Brennan, Harold Gould, and Sally Kirkland.



THURSDAY, DECEMBER 11, 8:00PM & SATURDAY, DECEMBER 13, 2:30PM THE WAY WE WERE

1973, dir. Sydney Pollack, USA, 118 min., In English / Format: Digital

A massive hit when it was released, its success propelled by the Oscar-winning title song, THE WAY WE WERE is the on-again, off-again romance between a fiery young leftist (Barbra Streisand) and a talented apolitical writer (Robert Redford). The onscreen chemistry between Redford and Streisand is palpable,

even as their characters weather the threat of the blacklist, infidelity, political disillusionment, and their own incompatibility. Decades later, it remains one of Hollywood's great love stories.



WEDNESDAY, DECEMBER 17, 6:00PM & MONDAY, DECEMBER 22, 6:00PM JEREMIAH JOHNSON

1972, dir. Sydney Pollack, USA, 108 min., In English / Format: Digital

In one of his most uncharacteristic roles, Robert Redford stars as Jeremiah Johnson, a Mexican War veteran who moves to the Rocky Mountains, working as a trapper. Beset by the harsh conditions, personal tragedies, and encounters with hostile Crows, Johnson's difficult life is balanced by fleeting happy family moments and the respectful relationships with other Native American tribes.



THURSDAY, DECEMBER 18, 5:30PM & SATURDAY, DECEMBER 20, 5:15PM ALL THE PRESIDENT'S MEN

1976, dir. Alan J. Pakula, USA, 138 min., In English / Format: Digital

Robert Redford and Dustin Hoffman star as *Washington Post* reporters Bob Woodward and Carl Bernstein, as they investigate the break-in of the Democratic National Committee headquarters in the Watergate building.

With the help of the shadowy informant Deep Throat (Hal Holbrook) and given latitude by the *Post*'s editor Ben Bradlee (Oscar-winner Jason Robards), the pair "follow the money" all the way to the White House.



SATURDAY, DECEMBER 20, 2:30PM & SUNDAY, DECEMBER 21, 5:00PM THE NATURAL

1984, dir. Barry Levinson, USA, 138 min., In English / Format: Digital

Based on Bernard Malamud's 1952 novel, THE NATURAL follows the rise and fall and rise of baseball player Roy Hobbs, a young phenom whose career is derailed after he is shot by an obsessive one-night-stand. Years later, when he has a second chance, personal and professional conflicts again threaten to end his success.

Levinson strives for a mythic tale, one that reframes Malamud's darker tone into populist optimism. The stellar cast includes Robert Duvall, Glenn Close, Kim Basinger, Wilford Brimley, and Barbara Hershey.



TUESDAY, DECEMBER 23, 6:00PM & SUNDAY, DECEMBER 28, 2:30PM SNEAKERS

1992, dir. Phil Alden Robinson, USA, 126 min., In English / Format: Digital

Robert Redford leads an all-star lineup in this high-tech caper film, as Martin Bishop, a security expert who is reluctantly recruited by the NSA to recover a black box device. Bishop and his misfit team soon find that things are not what they seem and that they're in far over their heads. Director Phil Alden Robinson

deftly blends hallmarks of classic espionage thrillers with character-based comedy. Also starring Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, and Sidney Poitier.



SATURDAY, DECEMBER 27, 12:00PM & WEDNESDAY, DECEMBER 31, 6:00PM QUIZ SHOW

1994, dir. Robert Redford, USA, 133 min., In English / Format: Digital

A Robert Redford series would not be complete without acknowledging his substantial directing career. While Redford won an Oscar for directing ORDINARY PEOPLE, it's this lively drama about the 1950s Twenty-One quiz show scandals that wins our vote. John Turturro and Ralph Fiennes star

as the two contestants caught up in game rigging, and then cast aside as the studio executives and sponsors seek to protect themselves. With its focus on scandal, corruption, mass media, and popular entertainment, QUIZ SHOW seems perpetually relevant.



SATURDAY, DECEMBER 27, 2:45PM & TUESDAY, DECEMBER 30, 6:00PM THE OLD MAN & THE GUN

2018, dir. David Lowery, USA, 93 min., In English / Format: Digital

Robert Redford's final starring screen role sees him as career criminal and escape artist Forrest Tucker in this historical biopic. Redford's easygoing charm and weathered face are well-suited for his performance as the aging gentleman thief—both of whom seem out of step with modern life. Sissy Spacek co-stars as

a farm widow who takes Tucker in, and Casey Affleck is the police detective pursuing him.

BE KIND, REWIND

Staff Selects Edition

◀ Review the best
and biggest films
of 2025

DEC. 1–JAN. 1

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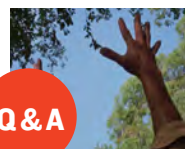
SPECIAL EVENTS & PARTNER PROGRAMS



SUNDAY, NOVEMBER 2, 2:00PM
THREE COMRADES

1938, dir. Frank Borzage, USA, 100 min., In English / Format: **35mm**

This tribute screening for Bill Horrigan, a beloved and much lauded film curator and writer who died in May, is presented on the occasion of what would have been his 74th birthday. Over a career that embraced the breadth of the medium, a film like **THREE COMRADES** returns us to Horrigan's early engagement with the melodrama, "where one found played out the individual's private drama...faced with conflicts generated by the family, by sexual relations, by romantic impulses." Based on Erich Maria Remarque's novel and adapted to the screen by F. Scott Fitzgerald, the titled comrades are World War I veterans who become devoted to the same woman. (*Bruce Jenkins*) 35mm screenings generously supported by Mimi and Scott Manzler.



WEDNESDAY, NOVEMBER 5, 5:30PM
FIRE OF WIND (FOGO DO VENTO)

2024, dir. Marta Mateus, Portugal, Switzerland, France, 74 min.
In Portuguese with English subtitles / Format: Digital

The feature debut of Portuguese filmmaker Marta Mateus is a forceful collision of documentary reality and myth. In the Alentejo region of southern Portugal, where Mateus is from, a peasant community of grape-pickers become agents in an open-air ritual of remembrance and rebellion. A fable-like film rich with language and monumental gesture, **FIRE OF WIND** announces a rare voice in contemporary cinema, an artist of deep political commitment steeped in the great filmmaking traditions of Portugal, all the while forging a singular new path forward. **Dialogue:** Post-screening discussion with director Marta Mateus and film critic Jonathan Rosenbaum.



FRIDAY, DECEMBER 5, 6:00PM, SUNDAY, DECEMBER 7, 2:30PM, & WEDNESDAY, DECEMBER 10, 6:00PM
STEVE SCHAPIRO: BEING EVERYWHERE

2025, dir. Maura Smith, USA, 72 min., In English / Format: Digital

Sensitively directed by his wife, local filmmaker Maura Smith, **STEVE SCHAPIRO: BEING EVERYWHERE** documents the career of acclaimed photographer Steve Schapiro through his vast trove of images and his firsthand accounts of their making. Over six decades, Schapiro bore witness to some of the most significant social and cultural moments in modern American history. Schapiro began his photojournalism career by documenting addiction in East Harlem and then traveling to Arkansas in 1961 to photograph migrant workers. He went on to work for *Life*, *Time*, *Rolling Stone*, *Vanity Fair*, *Sports Illustrated*, and *People*. He documented Robert F. Kennedy's last Christmas with his family and captured key images of the Civil Rights Movement.

Throughout his career, Schapiro photographed such notable people as Andy Warhol, Muhammed Ali, David Bowie, James Baldwin, Martin Luther King Jr., John Lewis, Rosa Parks, Ray Charles, and Barbra Streisand. In the 1970s, Schapiro began working as an on-set photographer and produced publicity and poster images for films such as *THE GODFATHER*, *TAXI DRIVER*, *MIDNIGHT COWBOY*, *CHINATOWN*, and *FERRIS BUELLER'S DAY OFF*. Shot shortly before his passing in 2022, **STEVE SCHAPIRO: BEING EVERYWHERE** is a loving tribute to a man who was the quintessential "fly on the wall."

Dialogue: Director Maura Smith in attendance.



MONDAY, NOVEMBER 24, 6:00PM
OFF CENTER: TENDERNESS

1966-1999, dir. various, USA, 60 min., In English / Format: 16mm

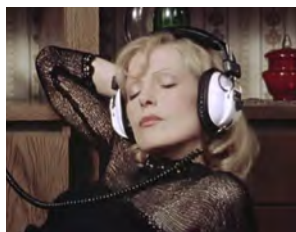
Not exactly pain. Not exactly pleasure. Not exactly passion. A deep understanding of each of the above. In memory of Gunvor Nelson (1931-2025). Featuring MY NAME IS OONA by Gunvor Nelson, GENTLY DOWN THE STREAM by Su Friedrich, LIFE/EXPECTANCY by Shellie Fleming, and ALL MY LIFE by Bruce Baillie. (Michael Wawzenek) All films presented on 16mm prints courtesy of the SAIC John M Flaxman Library.



MONDAY, DECEMBER 29, 6:00PM
OFF CENTER: KUCHAR XMAS

1988-2007, dir. George Kuchar, USA, 60 min.
 In English / Format: Digital

Come laugh through the holidays with George Kuchar and friends! This program includes a selection of festive video diaries by the prolific and charismatic filmmaker, chronicling his holiday adventures filled with lots of friends, food, and cats. All attendees of this screening are invited to participate in the taping of a new video diary documenting the evening. Featuring MECCA OF THE FRIGID, CAT HOUSE, and DINGLEBERRY JINGLES. (Michael Wawzenek) Sponsored by Video Data Bank.



TUESDAY, NOVEMBER 25, 6:00PM
CHICAGO FILM SOCIETY PRESENTS:
FEAR OF FEAR (ANGST VOR DER ANGST)

1975, dir. Rainer Werner Fassbinder, West Germany, 88 min.
 In German with English subtitles / Format: 35mm

Throughout the mid-1970s, Rainer Werner Fassbinder paid repeated homage to the then-maligned "women's pictures" of his hero, German émigré Douglas Sirk. Passions that roiled just beneath the surface in Sirk's films became open wounds in Fassbinder's acerbic treatments—sometimes operatically so, but

always retaining a layer of compelling inscrutability. In this lesser-known work from his florid middle period, originally made for television, the madman of Munich continued to explore the terror of domestic alienation. Margit Carstensen, a Fassbinder regular, portrays Margot, a put-upon, valium-popping housewife who drifts into a kind of nameless psychological torture during her second pregnancy. Life around her moves along like a horrifying dream, one whose meaning Margot is somehow not allowed to plumb. (CFS) Preceded by: HOUSE CLEANING BLUES (1937, Dave Fleischer, 6 min., 16mm).



TUESDAY, DECEMBER 16, 6:00PM
CHICAGO FILM SOCIETY PRESENTS:
THE UNHOLY THREE

1930, dir. Jack Conway, USA, 72 min., In English / Format: 35mm

MGM decided to play it safe for Lon Chaney's talking debut with a remake of one of the actor's biggest pre-sound hits, the Tod Browning-directed THE UNHOLY THREE (1925). Chaney was enlisted to reprise the role of malevolent ventriloquist and disguise artist Dr. Echo. While traveling with an itinerant sideshow, Dr. Echo recruits meathead strongman Hercules (Ivan Linow) and belligerent

little person Tweedledee (Harry Earles) in a criminal enterprise involving the trio posing as a family of pet shop proprietors. Echo leads the business in old-lady drag as "Grandma" O'Grady, while Hercules poses as his son-in-law and Tweedledee pretends to be "the baby." Things spin out of control for the Unholy Three after a botched robbery draws the attention of the authorities, spurring Echo to hole up in a remote cabin with his partners in crime, his girlfriend, and his pet gorilla. (CFS) Preceded by: LET'S ALL GO TO THE CIRCUS (Encyclopedia Britannica, 1949, 8 min., 16mm)

National Theatre Live

\$8 for Siskel Film Center Members; \$16 for general audience.

siskelfilmcenter.org/ntl



SATURDAY, NOVEMBER 29, 2:00PM & SUNDAY, NOVEMBER 30, 2:00PM
THE FIFTH STEP

2025, dir. Finn den Hertog, UK, 100 min., In English / Format: Digital

Olivier Award-winner Jack Lowden (SLOW HORSES, DUNKIRK) is joined by Emmy and BAFTA-winner Martin Freeman (THE HOBBIT, THE RESPONDER) in the critically acclaimed and subversively funny new play by David Ireland. After years in the 12-step program of Alcoholics Anonymous, James becomes a sponsor to newcomer Luka. The pair bond over black coffee, trade stories, and build a fragile friendship out of their shared experiences. But as Luka approaches step five—the moment of confession—dangerous truths emerge, threatening the trust on which both of their recoveries depend. Finn den Hertog directs the provocative and entertaining production filmed live from @sohoplace on London's West End. (NTL)



SATURDAY, DECEMBER 20, 11:30AM & SUNDAY, DECEMBER 21, 2:00PM
LIFE OF PI

2025, dir. Max Webster, UK, 150 min., In English / Format: Digital

Puppetry, magic and storytelling combine in a unique, Olivier Award-winning stage adaptation of the best-selling novel by Yann Martell. After a cargo ship sinks in the middle of the vast Pacific Ocean, a 16-year-old boy named Pi is stranded on a lifeboat with four other survivors: a hyena, a zebra, an orangutan, and a Royal Bengal tiger. Time is against them and nature is harsh, so who will survive? Filmed live in London's West End and featuring state-of-

the-art visuals, the epic journey of endurance and hope is brought to life in a breathtaking new way for cinema screens. (NTL)



MYSTERY MOVIE MONDAYS

MONDAY, DECEMBER 8, 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. No refunds and no spoiling the surprise!



Q & A

SATURDAY, DECEMBER 13, 5:15PM
EASTERN WESTERN

2025, dirs. Biliana Grozdanova, Marina Grozdanova, USA, Bosnia and Herzegovina, 108 min., In English, Bosnian, and Croatian, with English subtitles / Format: Digital

Directed by sisters, and former Chicagoans, Biliana and Marina Grozdanova, EASTERN WESTERN is the story of a son raised by two fathers, one from the European East and one from the American West, set on the cusp of the 20th century. Deep in the mountains of the American frontier, Igor, an immigrant and recent widower, struggles to raise his two-year-old son Ivo in the harshness of winter. When Duncan, an American cowboy and friendly acquaintance, decides to move his horse-breeding business and family to California, Igor and Ivo join the wagon train headed West. After a series of encounters with both friend and foe, Duncan is left with a decision that will affect the family's future forever. Featuring a non-professional cast, including Bosnian refugee Igor Galijasevic as Igor, and a host of Montana-based cowboys and horse-wranglers. **Dialogue: Directors Biliana Grozdanova and Marina Grozdanova and actor Igor Galijasevic in attendance.**

NOVEMBER AND DECEMBER CALENDAR

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|--|---|---|---|---|--|---|
| ★ denotes filmmaker(s) and/or special guests in attendance | | | | | | NOVEMBER 1 |
| denotes 35mm or 16mm | | | | | | DRACULA THE MASTERMIND |
| 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| DRACULA THE MASTERMIND 12:00 GRAVITY, p. 24 2:00 THREE COMRADES, p. 29 | DRACULA THE MASTERMIND | DRACULA THE MASTERMIND 6:00 CURE, (Lecture), p. 24 | DRACULA THE MASTERMIND ★5:30 FIRE OF WIND, p. 29 | DRACULA THE MASTERMIND ★6:00 LAURA HUERTAS MILLÁN, (CATE), p. 25 | ★7:00 BHFF OPENING NIGHT, (BHFF), p. 3 | ★11:00 COMMUNITY FILM WORKSHOP, (BHFF), p. 12 ★11:30 SHORTS: EVERY SEED IS A STAR, (BHFF), p. 9 2:00 SEEDS, (BHFF), p. 6 2:30 PAW PAW & DAYJA, (BHFF), p. 6 ★5:00 SHORTS: PROMISED LANDS, (BHFF), p. 9 5:30 WILL, (BHFF), p. 6 ★8:00 SHORTS: BROTHER TO BROTHER, (BHFF), p. 9 ★8:15 SHORTS: NIGHT SHIFT, (BHFF), p. 10 |
| 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| ★12:00 THE RESTORE FELLOWSHIP DOCUMENTARY, (BHFF), p. 6 ★12:15 SHORTS: HAUNTOLOGIES, (BHFF), p. 10 2:30 MOVE YA BODY, (BHFF), p. 7 ★3:00 SHORTS: BLACK AND BLUR, (BHFF), p. 10 ★5:30 BLKNWS, (BHFF), p. 7 ★6:00 SHORTS: SISTER TO SISTER, (BHFF), p. 11 | ★5:30 SHORTS: FROM THE BLOCK, (BHFF), p. 11 6:00 MYSTERY MOVIE MONDAY, (BHFF), p. 12 8:15 SEEDS, (BHFF), p. 6 ★8:30 SHORTS: BROTHER TO BROTHER, (BHFF), p. 9 | ★5:45 SHORTS: PROMISED LANDS, (BHFF), p. 9 6:00 MIRROR, (Lecture), p. 24 ★8:30 THE RESTORE FELLOWSHIP DOCUMENTARY, (BHFF), p. 6 | ★5:15 SHORTS: EVERY SEED IS A STAR, (BHFF), p. 9 6:15 WILL, (BHFF), p. 6 ★8:00 SHORTS: SISTER TO SISTER, (BHFF), p. 11 ★8:15 SHORTS: HAUNTOLOGIES, (BHFF), p. 10 | ★5:30 SHORTS: ALL ABOUT LOVE, (BHFF), p. 11 5:45 PAW PAW & DAYJA, (BHFF), p. 6 ★8:00 SHORTS: BLACK AND BLUR, (BHFF), p. 10 8:15 THE INQUISITOR, (BHFF), p. 7 | PETER HUJAR'S DAY OPENS 5:45 MOVE YA BODY, (BHFF), p. 7 ★8:15 SHORTS: NIGHT SHIFT, (BHFF), p. 10 | PETER HUJAR'S DAY ★12:00 THE INQUISITOR, (BHFF), p. 7 ★3:00 SHORTS: ALL ABOUT LOVE, (BHFF), p. 11 ★5:30 DAUGHTERS OF DUSABLE, (BHFF), p. 12 ★8:15 TOGETHER: IN THE LIFE, (BHFF), p. 13 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| PETER HUJAR'S DAY 12:00 BLKNWS, (BHFF), p. 13 ★2:30 SHORTS: FROM THE BLOCK, (BHFF), p. 11 6:00 BHFF CLOSING NIGHT: BLACK GIRL, (BHFF), p. 15 | PETER HUJAR'S DAY 6:00 MIRROR, p. 24 8:15 MIRROR, p. 24 | PETER HUJAR'S DAY 6:00 LOSING GROUND, (Lecture), p. 24 | PETER HUJAR'S DAY 6:00 YI YI (A ONE AND A TWO...), p. 20 | PETER HUJAR'S DAY 6:00 YI YI (A ONE AND A TWO...), p. 20 | PUT YOUR SOUL ON YOUR HAND AND WALK OPENS PETER HUJAR'S DAY | PETER HUJAR'S DAY PUT YOUR SOUL ON YOUR HAND AND WALK |
| 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| PETER HUJAR'S DAY PUT YOUR SOUL ON... 12:00 LOSING GROUND, p. 24 | PETER HUJAR'S DAY PUT YOUR SOUL ON... 6:00 OFF CENTER: TENDERNESS, p. 30 | PETER HUJAR'S DAY PUT YOUR SOUL ON... 6:00 FEAR OF FEAR, (CFS), p. 30 | PETER HUJAR'S DAY PUT YOUR SOUL ON... | PETER HUJAR'S DAY PUT YOUR SOUL ON... | THE BUSINESS OF FANCYDANCING OPENS JU DOU OPENS PUT YOUR SOUL ON... | ...FANCYDANCING JU DOU PUT YOUR SOUL ON... 2:00 THE FIFTH STEP, (NTL), p. 31 |
| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
| 30 | DECEMBER 1 | 2 | 3 | 4 | 5 | 6 |
| ...FANCYDANCING JU DOU PUT YOUR SOUL ON... 2:00 THE FIFTH STEP, (NTL), p. 31 | JU DOU PUT YOUR SOUL ON... BE KIND, REWIND | ...FANCYDANCING PUT YOUR SOUL ON... BE KIND, REWIND 6:00 BAREFOOT IN THE PARK, (Redford), p. 26 | JU DOU PUT YOUR SOUL ON... BE KIND, REWIND | ...FANCYDANCING PUT YOUR SOUL ON... BE KIND, REWIND 6:00 TELL THEM WILLIE BOY IS HERE, (Redford), p. 26 | BRING THEM HOME OPENS 100 NIGHTS OF HERO OPENS ★6:00 STEVE SCHAPIRO: BEING EVERYWHERE, p. 29 | BRING THEM HOME 100 NIGHTS OF HERO 2:15 BAREFOOT IN THE PARK, (Redford), p. 26 4:30 TELL THEM WILLIE BOY IS HERE, (Redford), p. 26 |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| BRING THEM HOME 100 NIGHTS OF HERO 12:00 BLKNWS, p. 21 ★2:30 STEVE SCHAPIRO, p. 29 | BRING THEM HOME 100 NIGHTS OF HERO 6:00 MYSTERY MOVIE MONDAY, p. 31 | 100 NIGHTS OF HERO 6:00 UNCLE BOONMEE, (Lecture), p. 25 | 100 NIGHTS OF HERO ★6:00 STEVE SCHAPIRO, p. 29 8:15 THE STING, (Redford), p. 26 | BRING THEM HOME 100 NIGHTS OF HERO 8:00 THE WAY WE WERE, (Redford), p. 26 | LA GRAZIA OPENS 100 NIGHTS OF HERO BE KIND, REWIND | LA GRAZIA 100 NIGHTS OF HERO BE KIND, REWIND 12:00 THE STING, (Redford), p. 26 2:30 THE WAY WE WERE, (Redford), p. 26 ★5:15 EASTERN WESTERN, p. 31 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| LA GRAZIA 100 NIGHTS OF HERO 12:00 UNCLE BOONMEE, p. 25 2:30 BLKNWS, p. 21 | LA GRAZIA 100 NIGHTS OF HERO BE KIND, REWIND | LA GRAZIA 100 NIGHTS OF HERO BE KIND, REWIND 6:00 THE UNHOLY THREE, (CFS), p. 30 | LA GRAZIA 100 NIGHTS OF HERO BE KIND, REWIND 6:00 JEREMIAH JOHNSON , (Redford), p. 27 | LA GRAZIA 100 NIGHTS OF HERO BE KIND, REWIND 5:30 ALL THE PRESIDENT'S MEN, (Redford), p. 27 | RESURRECTION OPENS BE KIND, REWIND | RESURRECTION BE KIND, REWIND 11:30 LIFE OF PI , (NTL) p. 31 2:30 THE NATURAL, (Redford), p. 27 5:15 ALL THE PRESIDENT'S MEN, (Redford), p. 27 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| RESURRECTION 11:30 BLKNWS, p. 13 2:00 LIFE OF PI , (NTL) p. 31 5:00 THE NATURAL, (Redford), p. 27 | RESURRECTION BE KIND, REWIND 6:00 JEREMIAH JOHNSON , (Redford), p. 27 | RESURRECTION BE KIND, REWIND 6:00 SNEAKERS, (Redford), p. 27 | RESURRECTION BE KIND, REWIND | RESURRECTION BE KIND, REWIND | RESURRECTION BE KIND, REWIND | RESURRECTION BE KIND, REWIND 12:00 QUIZ SHOW (Redford), p. 27 2:45 THE OLD MAN & THE GUN (Redford), p. 27 |
| 28 | 29 | 30 | 31 | | | |
| RESURRECTION BE KIND, REWIND 12:00 BLKNWS, p. 13 2:30 SNEAKERS, (Redford), p. 27 | RESURRECTION BE KIND, REWIND 6:00 OFF CENTER: KUCAR XMAS, p. 30 | RESURRECTION BE KIND, REWIND 6:00 THE OLD MAN & THE GUN, (Redford), p. 27 | RESURRECTION BE KIND, REWIND 6:00 QUIZ SHOW, (Redford), p. 27 | | | |



TALES OF THE FOUR SEASONS screens as part of our January *Settle In* series

SAVE THE DATE

Our longform *Settle In* series returns for a fourth installment

Our spring *Lecture Series* surveys the cinema of Africa

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