



Chicago's Premier Movie Theater

a public program of the



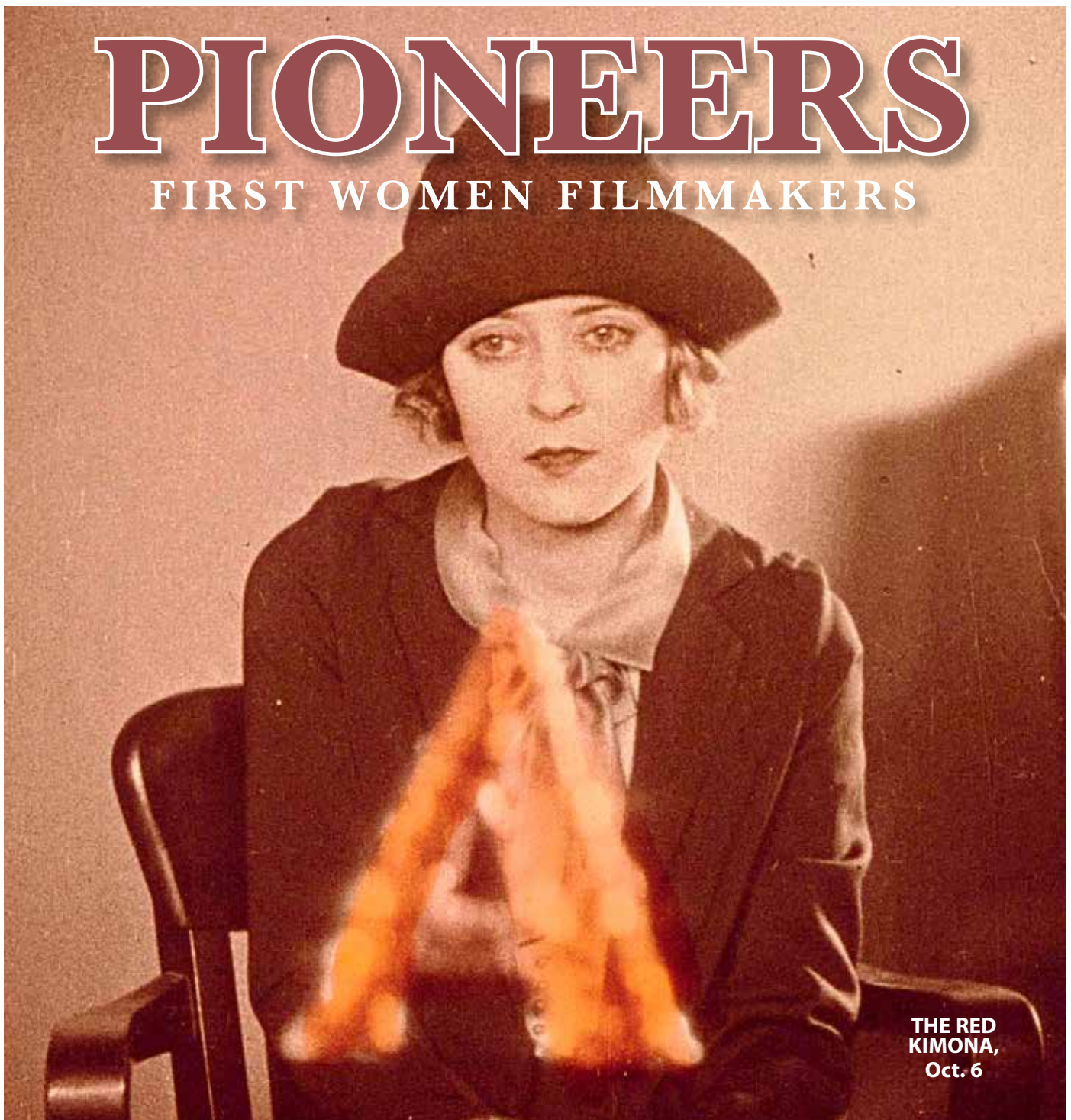
School of the Art Institute of Chicago

OCT 2018

GAZETTE ■ Vol. 46, No. 10

PIONEERS

FIRST WOMEN FILMMAKERS



THE RED
KIMONA,
Oct. 6

ALSO:
Black Harvest Encores, CATE, The Western



164 N. State Street

www.siskelfilmcenter.org

SCIENCE FAIR



2018, Cristina Constantini and Darren Foster, USA, 90 min.

Science whiz-kids get their due in this upbeat documentary focusing on a handful of teen contenders preparing for the Intel International Science and Engineering Fair. This veritable Olympics of science fairs is a killer-competitive event offering five million dollars in awards and future career-connections galore. The film's emphasis is on imagination and ingenuity: these are regular kids with an outsized passion to achieve despite the limited resources at their command. Winner of the Festival Favorite audience award at Sundance. Appropriate for all ages. DCP digital. (BS)

CHICAGO PREMIERE!

"A work of profound cinematic joy."

—Christopher Llewellyn Reed, *Hammer to Nail*

TWO-WEEK RUN!

October 5—11

Fri., 10/5 at 4 pm and 7:45 pm;
Sat., 10/6 at 4:45 pm;
Sun., 10/7 at 3 pm;
Mon., 10/8 at 6 pm;
Tue., 10/9 at 8 pm;
Wed., 10/10 at 6 pm;
Thu., 10/11 at 8:15 pm

October 12—18

Fri., 10/12 at 2 pm and 6 pm;
Sat., 10/13 at 4:45 pm;
Sun., 10/14 at 3 pm;
Mon., 10/15 at 6 pm;
Tue., 10/16 at 8 pm;
Wed., 10/17 at 6 pm;
Thu., 10/18 at 8:15 pm

CHICAGO PREMIERE!

THE BIG BAD FOX AND OTHER TALES

(LE GRANDE MÉCHANT RENARD ET AUTRE CONTES...)

2017, Patrick Imbert and Benjamin Renner, France/Belgium, 83 min.

"Deliriously entertaining."
—Matthew Turner, *The List*

Two of the makers of Oscar-nominated ERNEST & CELESTINE team up for an endearingly goofy 2D animated romp hosted by a wily fox, who invites the audience for a three-part production of barnyard theater. A hoot for the



whole family, with enough satire and pop-culture references to engage the adults, and enough slapstick to keep everybody in stitches, this set of tales boasts an all-animal cast with winningly human fears and foibles. In

English, or in French with English subtitles, as indicated. DCP digital. (BS)

The Wed., Oct. 31, screening is a family-friendly Movie Club event (see p. 3).

TWO-WEEK RUN!

October 19—25

Fri., 10/19 at 4 pm (subtitled) and 6 pm;
Sat., 10/20 at 4:45 pm (subtitled);
Sun., 10/21 at 3:15 pm;
Mon., 10/22 at 6 pm (subtitled);
Tue., 10/23 at 7:45 pm;
Wed., 10/24 at 6 pm;
Thu., 10/25 at 8:15 pm (subtitled)

October 26—November 1

Fri., 10/26 at 2 pm and 6 pm (subtitled);
Sat., 10/27 at 3 pm (subtitled) and 6:30 pm;
Sun., 10/28 at 1:30 pm and 5 pm (subtitled)
Mon., 10/29 at 6 pm (subtitled);
Wed., 10/31 at 6 pm;
Thu., 11/1 at 8:15 pm (subtitled)

Gene Siskel Film Center MOVIE CLUB



Everyone's in the club! Just by attending the monthly Movie Club film and participating in the conversation, you're in!

Join us for the Gene Siskel Film Center Movie Club, which will include a post-screening conversation and a complimentary beverage.

Wednesday, October 31, 6:00 pm THE BIG BAD FOX

(See description on p. 2.)
Facilitator TBD.

DISCOUNT MATINEES FRIDAYS UNTIL 5:00 PM! \$8 GENERAL, \$5 MEMBERS/STUDENTS

MONDAY 1	TUESDAY 2	WEDNESDAY 3	THURSDAY 4	FRIDAY 5	SATURDAY 6	
6:00 THE RISE AND FALL OF A SMALL FILM COMPANY (Run) 8:00 AUTUMN SONATA (Bergman)	6:00 DAUGHTERS OF THE DUST (Western), p. 12★ 6:00 I AM NOT A WITCH (Run) 8:00 THE RISE AND FALL OF A SMALL FILM COMPANY (Run)	6:00 SARABAND (Bergman) Movie Club ★ 6:00 THE RISE AND FALL OF A SMALL FILM COMPANY (Run) 8:00 THE LAST MOVIE (Run) 8:15 I AM NOT A WITCH (Run)	6:00 Steffani Jemison (CATE) , p. 8★ 6:00 THE LAST MOVIE (Run) 8:15 THE RISE AND FALL OF A SMALL FILM COMPANY (Run) 8:15 I AM NOT A WITCH (Run)	2:00 EIGHTH GRADE (Run), p. 6 2:00 KUSAMA: INFINITY (Run), p. 4 3:45 WANDA (Special), p. 10 4:00 SCIENCE FAIR (Run), p. 2 6:00 EIGHTH GRADE (Run), p. 6 6:00 KUSAMA: INFINITY (Run), p. 4 7:45 SCIENCE FAIR (Run), p. 2 8:00 BANANA SEASON (Special), p. 7★	2:45 WANDA (Special), p. 10 3:00 LINDA (Women), p. 9★ 4:45 THE RED KIMONA (Women), p. 9 4:45 SCIENCE FAIR (Run), p. 2 6:30 KUSAMA: INFINITY (Run), p. 4 8:00 EIGHTH GRADE (Run), p. 6 8:15 BETTY: THEY SAY I'M DIFFERENT (Black), p. 14★	
See our website for descriptions of films playing October 1-4.						
SUNDAY 7	8	9	10	11	12	13
3:00 SCIENCE FAIR (Run), p. 2 3:00 KUSAMA: INFINITY (Run), p. 4 4:45 EIGHTH GRADE (Run), p. 6 5:00 BANANA SEASON (Special), p. 7★	6:00 SCIENCE FAIR (Run), p. 2 6:00 KUSAMA: INFINITY (Run), p. 4 7:45 EIGHTH GRADE (Run), p. 6 7:45 WANDA (Special), p. 10	6:00 APACHES (Western), p. 12★ 6:00 KUSAMA: INFINITY (Run), p. 4 8:00 SCIENCE FAIR (Run), p. 2	6:00 SCIENCE FAIR (Run), p. 2 6:00 EIGHTH GRADE (Run), p. 6 8:00 SOUFRA (Special), p. 7★ 8:00 KUSAMA: INFINITY (Run), p. 4	6:00 JOURNEY TO THE SUN (CATE) , p. 8★ 6:15 EIGHTH GRADE (Run), p. 6 8:15 SCIENCE FAIR (Run), p. 2 8:15 KUSAMA: INFINITY (Run), p. 4	2:00 SCIENCE FAIR (Run), p. 2 2:00 CHASING THE BLUES (Run), p. 11 3:45 THE DARK VALLEY (Western), p. 12 4:00 BLACK '47 (Run), p. 5 6:00 SCIENCE FAIR (Run), p. 2 6:00 KUSAMA: INFINITY (Run), p. 4 7:45 BLACK '47 (Run), p. 5 8:00 CHASING THE BLUES (Run), p. 11★	3:00 THE CURSE OF QUON GWON + shorts (Women), p. 9 3:00 KUSAMA: INFINITY (Run), p. 4 4:45 MOTHERHOOD: LIFE'S GREATEST MIRACLE + short (Women), p. 10 4:45 SCIENCE FAIR (Run), p. 2 6:30 CHASING THE BLUES (Run), p. 11 6:30 BLACK '47 (Run), p. 5 8:15 THE COLOR OF ART (Black), p. 14★ 8:30 KUSAMA: INFINITY (Run), p. 4
14	15	16	17	18	19	20
3:00 SCIENCE FAIR (Run), p. 2 3:00 BLACK '47 (Run), p. 5 5:00 CHASING THE BLUES (Run), p. 11★ 5:00 KUSAMA: INFINITY (Run), p. 4	6:00 SCIENCE FAIR (Run), p. 2 6:00 CHASING THE BLUES (Run), p. 11 7:45 KUSAMA: INFINITY (Run), p. 4 7:45 BLACK '47 (Run), p. 5	6:00 THE DARK VALLEY (Western), p. 12★ 6:00 BLACK '47 (Run), p. 5 8:00 SCIENCE FAIR (Run), p. 2	6:00 SCIENCE FAIR (Run), p. 2 6:00 KUSAMA: INFINITY (Run), p. 4 7:45 BLACK '47 (Run), p. 5 8:00 CHASING THE BLUES (Run), p. 11★	6:00 LES MESSAGERS (CATE) , p. 8★ 6:15 BLACK '47 (Run), p. 5 8:15 SCIENCE FAIR (Run), p. 2 8:15 KUSAMA: INFINITY (Run), p. 4	2:00 PEPPERMINT SODA (Run), p. 6 2:15 THE GUILTY (Run), p. 5 4:00 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 4:00 SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD (Run), p. 6 6:00 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 6:00 SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD (Run), p. 6 8:00 THE GUILTY (Run), p. 5 8:00 COWBOY BEBOP: THE MOVIE (Western), p. 13	3:00 HYPOCRITES + shorts (Women), p. 10 3:00 THE GUILTY (Run), p. 5 4:45 Shorts Program: Pioneer Comedies (Women), p. 10 4:45 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 6:30 THE GUILTY (Run), p. 5 6:30 PEPPERMINT SODA (Run), p. 6 8:15 ANIMATOR (Black), p. 14★ 8:30 SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD (Run), p. 6
21	22	23	24	25	26	27
3:00 PEPPERMINT SODA (Run), p. 6 3:15 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 5:00 SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD (Run), p. 6 5:00 THE GUILTY (Run), p. 5	6:00 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 6:00 PEPPERMINT SODA (Run), p. 6 7:45 SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD (Run), p. 6 8:00 THE GUILTY (Run), p. 5	6:00 COWBOY BEBOP: THE MOVIE (Western), p. 13★ 6:00 THE GUILTY (Run), p. 5 7:45 THE BIG BAD FOX AND OTHER TALES (Run), p. 2	6:00 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 6:00 THE GUILTY (Run), p. 5 7:45 PEPPERMINT SODA (Run), p. 6 7:45 SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD (Run), p. 6	6:00 Peter Burr: Pattern Language (CATE) , p. 8★ 6:15 SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD (Run), p. 6 8:15 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 8:15 THE GUILTY (Run), p. 5	2:00 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 2:00 ANTONIO LOPEZ 1970 (Run), p. 16 3:45 GARRY WINOGRAND (Run), p. 4 4:00 THE MAN WITH THE IRON FISTS (Western), p. 13 6:00 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 6:00 GARRY WINOGRAND (Run), p. 4 7:45 AMERICAN REVOLUTION 2 (Special), p. 13★ 7:45 ANTONIO LOPEZ 1970 (Run), p. 16	3:00 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 3:15 SALOMÉ (Women), p. 11 4:45 SOMETHING NEW + shorts (Women), p. 11★ 4:45 ANTONIO LOPEZ 1970 (Run), p. 16 6:30 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 8:00 GARRY WINOGRAND (Run), p. 4 8:15 CHI-TOWN (Black), p. 14
28	29	30	31	NOVEMBER 1		
1:00 KING LEAR (NT Live), p. 7 1:30 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 3:15 GARRY WINOGRAND (Run), p. 4 5:00 ANTONIO LOPEZ 1970 (Run), p. 16 5:00 THE BIG BAD FOX AND OTHER TALES (Run), p. 2	6:00 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 6:00 SALOMÉ (Women), p. 11 7:45 GARRY WINOGRAND (Run), p. 4 7:45 ANTONIO LOPEZ 1970 (Run), p. 16	6:00 THE MAN WITH THE IRON FISTS (Western), p. 13★ 6:00 ANTONIO LOPEZ 1970 (Run), p. 16 8:00 GARRY WINOGRAND (Run), p. 4	6:00 THE BIG BAD FOX AND OTHER TALES (Run), p. 2★ Movie Club 6:00 GARRY WINOGRAND (Run), p. 4 7:45 FRANKENSTEIN (NT Live), p. 7 7:45 ANTONIO LOPEZ 1970 (Run), p. 16	6:00 Refiguring Binaries (CATE) , p. 8★ 6:15 ANTONIO LOPEZ 1970 (Run), p. 16 8:15 THE BIG BAD FOX AND OTHER TALES (Run), p. 2 8:15 GARRY WINOGRAND (Run), p. 4		

OCT

★ indicates special guest appearance

164 North State Street

To check for updates or to sign up for our email list, visit www.siskelfilmcenter.org or call 312-846-2800

OCT 2018 **3**

CHICAGO PREMIERE!

KUSAMA: INFINITY

2018, Heather Lenz, USA, 77 min.

"One of the finest artists of her generation...if you love art, this is a must-see."—
Marc Glassman, *Point of View Magazine*

The life and work of Japanese artist Yayoi Kusama, renowned for her signature polka dots, infinity nets, and body-painting events, gets an in-depth exploration that charts her career from a troubled childhood in a conservative family that denied her evident talent, to the present, as the 89-year-old's work is accorded an international popularity that has been long in coming. A breathtaking wealth of Kusama's oeuvre is on display throughout, including film clips from naked happenings and anti-war demonstrations. DCP digital. (BS)



TWO-WEEK RUN!

October 5—11

Fri., 10/5 at 2 pm and 6 pm;
Sat., 10/6 at 6:30 pm;
Sun., 10/7 at 3 pm;
Mon., 10/8 at 6 pm;
Tue., 10/9 at 6 pm;
Wed., 10/10 at 8 pm;
Thu., 10/11 at 8:15 pm

October 12—18

Fri., 10/12 at 6 pm;
Sat., 10/13 at 3 pm and 8:30 pm;
Sun., 10/14 at 5 pm;
Mon., 10/15 at 7:45 pm;
Wed., 10/17 at 6 pm;
Thu., 10/18 at 8:15 pm

CHICAGO PREMIERE!

GARRY WINOGRAND: ALL THINGS ARE PHOTOGRAPHABLE

2018, Sasha Waters Freyer,
USA, 91 min.

Called "the central photographer of his generation," Winogrand was instrumental in leading photography from magazine professionalism to museum prestige, which he energized with the chaotic vigor of street photography. His compulsive, non-stop picture-taking eventually outran his capacity to process his photos, leaving behind at his death (in 1984, at age 56) thousands of undeveloped rolls of film. Director Freyer uses Winogrand's gravelly voice as the film's lead instrument, weaving around it a rich context provided by gallerists, photographers, critics, and ex-wives. DCP digital. (MR)



"Fascinating... One of the rare art-world bio-docs that delivers the sensation of seeing a story unfold dramatically onscreen."
—John DeFore,
Hollywood Reporter

October 26— November 1

Fri., 10/26 at 3:45
and 6 pm;
Sat., 10/27 at 8:00 pm;
Sun., 10/28 at 3:15 pm;
Mon., 10/29 at 7:45 pm;
Tue., 10/30 at 8:00 pm;
Wed., 10/31 at 6 pm;
Thu., 11/1 at 8:15 pm



CHICAGO PREMIERE!

2018, Lance Daly, Ireland/Luxembourg, 96 min.
With Hugo Weaving, James Frecheville, Stephen Rea

The year is 1847, and Ireland is decimated by the twin evils of the potato famine and English oppression. In a plot reminiscent of a classic Western, Feeney (Frecheville), a pariah for his service in the British army, returns home a wanted deserter, only to find his mother dead of starvation and his brother hanged. The film counterpoints a starkly accurate evocation of the historical moment with a rousing tale in which Hannah (Weaving), a renegade British soldier, is forced to hunt Feeney, whose guerrilla strikes leave the British landholders cowering. In English and Irish with English subtitles. DCP digital. (BS)

“Walks a tight line between authentic historical piece and riveting action-Western...intelligent and highly entertaining.”

—Sean Gallen, *The Upcoming*

October 12—18

Fri., 10/12 at 4 pm and 7:45 pm;

Sat., 10/13 at 6:30 pm;

Sun., 10/14 at 3 pm;

Mon., 10/15 at 7:45 pm;

Tue., 10/16 at 6 pm;

Wed., 10/17 at 7:45 pm;

Thu., 10/18 at 6:15 pm

BLACK '47



CHICAGO PREMIERE!

The Guilty

(DEN SKYLDIGE)

2018, Gustav Möller, Denmark, 89 min.
With Jakob Cedergren, Jessica Dinnage

“A deeply unsettling thrill ride.”
—Brian Thompson, *Film Threat*

A police officer (Cedergren) working the emergency line takes a desperate call from a woman imprisoned in the back of a speeding van driven by her estranged husband; a check on her home implicates the husband in a far more serious crime, with worse to come if he isn't stopped quickly. This taut Nordic noir has all the elements of a top-notch nail-biter...until the rug is pulled out, and we find ourselves dealing with factors much more complex and disturbing, as the real meaning of the film's title becomes chillingly clear. In Danish with English subtitles. DCP digital. (MR)

October 19—25

Fri., 10/19 at 2:15 pm and 8 pm;

Sat., 10/20 at 3 pm and 6:30 pm;

Sun., 10/21 at 5 pm;

Mon., 10/22 at 8 pm;

Tue., 10/23 at 6 pm;

Wed., 10/24 at 6 pm;

Thu., 10/25 at 8:15 pm

Eighth Grade

2018, Bo Burnham, USA, 93 min.
With Elsie Fisher, Josh Hamilton

"Funny, heartfelt, and utterly original."
—Dana Stevens, *Slate*

YouTube star Burnham's remarkably assured first film has quickly received recognition as one of the most credible film treatments of the maelstrom of mortification that is early adolescence. Entering her last week of eighth grade, awkward 13-year-old Kayla (Fisher in a beautifully authentic performance) navigates a minefield of looming embarrassments. DCP digital. (MR)

October 5—11
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Wed., 10/10 at 6 pm;
Thu., 10/11 at 6:15 pm



SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD

2017, Matt Tyrnauer, USA, 98 min.

Based on the tell-all memoir by Scotty Bowers, the hook-up expert to moviedom's elite during Hollywood's golden age, this revealing profile goes behind the book's provocative tales of surreptitious sex to shape a sympathetic and humanizing look at Bowers and his famous clients, including Cary Grant, the Duke and Duchess of Windsor, Spencer Tracy and Katherine Hepburn, and scores more. DCP digital. (BS)



"Astonishing."
—Jeannette Catsoulis,
The New York Times

October 19—25
Fri., 10/19 at 4 pm and 6 pm;
Sat., 10/20 at 8:30 pm;
Sun., 10/21 at 5 pm;
Mon., 10/22 at 7:45 pm;
Wed., 10/24 at 7:45 pm;
Thu., 10/25 at 6:15 pm

Peppermint SODA

"An expert, utterly charming movie."
—Janet Maslin, *The New York Times*

NEW RESTORATION!

(DIABOLO MENTHE)
1978, Diane Kurys, France, 102 min.
With Éléonore Klarwein, Odile Michel

An effervescent concoction with a surprising kick to it, Kurys's free-flowing first film covers the friends, family, vacations, sulks, sexual misconceptions, pop records, bad grades, adventures, and misadventures of a French-Jewish 13-year-old (Klarwein) and her politicized older sister (Michel) in the years 1963-64. In French with English subtitles. New 2K DCP digital restoration. (MR)

October 19—24
Fri., 10/19 at 2 pm; Sat., 10/20 at 6:30 pm;
Sun., 10/21 at 3 pm; Mon., 10/22 at 6 pm;
Wed., 10/24 at 7:45 pm

CHICAGO PREMIERE! SANGHOON LEE IN PERSON!



Banana Season

2018, Sanghoon Lee, USA, 104 min.
With James Kyson, Pancho Moler

Friday, October 5, 8:00 pm
Sunday, October 7, 5:00 pm

This first feature by the producer/cinematographer of HOGTOWN and CHICAGO HEIGHTS is a warmly imaginative story of the friendship between Sun (Kyson), a cage fighter who loses every fight, and Pete (Moler), a height-challenged artist who dreams of flying. DCP digital. (BS)

Director Sanghoon Lee is scheduled to appear for audience discussion at both screenings.

NT LIVE



King Lear

2017, Jonathan Munby, UK, 220 min.
With Ian McKellen, Phil Daniels

Sunday, October 28, 1:00 pm

Considered by many to be the greatest tragedy ever written, KING LEAR sees two aging fathers—one a king, one his courtier—reject the children who truly love them. Their blindness unleashes a tornado of pitiless ambition and treachery in this contemporary retelling of Shakespeare's tender, moving, and shocking play. (Description courtesy of NT Live)

SPECIAL PRICES: \$14 GENERAL; \$8 MEMBERS/STUDENTS

CHICAGO PREMIERE! THOMAS A. MORGAN IN PERSON!



SOUFRA

2017, Thomas A. Morgan, USA/Lebanon, 73 min.

Wednesday, October 10, 8:00 pm

"A stirring tale of empowerment!"
—Andy Webster, *The New York Times*

This inspirational documentary focuses on the innovative entrepreneurship and mouth-watering cooking skills of Palestinian Mariam Shaar, who forms a women's collective to start the first-ever refugee-camp food truck. In Arabic with English subtitles. DCP digital. (BS)

Director Thomas A. Morgan is scheduled to appear for audience discussion.

NT LIVE ENCORE! HALLOWEEN SPECIAL!

FRANKENSTEIN

2012, Danny Boyle, UK, 140 min.
With Benedict Cumberbatch, Jonny Lee Miller

**Wednesday, October 31,
7:45 pm**

Directed by Academy Award®-winner Danny Boyle, this thrilling production features Jonny Lee Miller as Victor Frankenstein and Benedict Cumberbatch as his creation. Childlike in his innocence but grotesque in form, Frankenstein's bewildered Creature is cast out into a hostile universe by his horror-struck maker. DCP digital. (Description courtesy of NT Live)

Come in costume and get a free small popcorn at our concession stand!

**SPECIAL PRICES: \$14
GENERAL; \$8 MEMBERS/
STUDENTS**



conversations at the edge

experimental media series

Conversations at the Edge is a dynamic weekly series of screenings, artist talks, and performances by some of the most compelling media artists of yesterday and today.

CATE is organized by the Department of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago in collaboration with the Video Data Bank and the Gene Siskel Film Center.

Visit CATE's blog!
<http://blogs.saic.edu/cate/>

Steffani Jemison in person!

Steffani Jemison: Sensus Plenior

2008-18, Steffani Jemison, USA, ca. 60 min.

Thursday, October 4, 6:00 pm

Steffani Jemison's multimedia projects draw upon Black vernacular culture to produce new modes of expression and models for community. She presents a selection of audio works alongside her latest video, *SENSUS PLENIOR* (2017). Jemison explores similar themes in the ongoing music and performance series *RECITATIF*, which uses Solresol, a utopian 19th-century musical language, to reinterpret Black popular and political music. Multiple formats. (Amy Beste)

Curator David Getsy in person!

JOURNEY TO THE SUN

1978-83, Stephen Varble, USA, ca. 60 min.

Thursday, October 11, 6:00 pm

In 1978, Manhattan-based artist Stephen Varble retreated from public view to focus on this epic, unfinished video until his death in 1984. Ribald, complex, and unorthodox, the video is a surrealist fable of a messianic martyr staged largely on a set built from found objects and street trash. Art historian and SAIC faculty David Getsy presents excerpts from the four surviving hours of *JOURNEY TO THE SUN* and discusses Varble's transformative approach to gender. Digital file. (David Getsy)

Hélène Crouzillat and Laetitia Tura in person!

LES MESSAGERS

2014, Hélène Crouzillat and Laetitia Tura, France, 70 min.

Thursday, October 18, 6:00 pm

Throughout their individual careers, artists and filmmakers Crouzillat and Tura have examined the histories of borders and the individuals made



JOURNEY TO THE SUN, Oct. 11

most vulnerable by them. Their starkly poetic film *LES MESSAGERS* collects the testimonies of migrants traveling from Africa into Europe and memorializes those who did not survive the journey. In French, Arabic, English, Spanish, and Pulaar with English subtitles. DCP digital. (Ariel Clark-Semyck)

Peter Burr in person!

Peter Burr: Pattern Language

2012-18, Peter Burr, USA, ca. 60 min.

Thursday, October 25, 6:00 pm

Artist and animator Peter Burr creates videos, performances, and video games that conjure virtual spaces and illusive patterns. Burr presents a selection of single-channel computer animations related to his expansive projects, including *THE MESS* (2016) and *PATTERN LANGUAGE* (2017). He also presents other works

and discusses his latest project, *DIRTSCAPER*, a series of iterative animations. (Nicky Ni)

Curator Kelani Nichole in person!

Refiguring Binaries

2015-18, Various directors, Various nations, ca. 60 min.

Thursday, November 1, 6:00 pm

In recent years, the contours of a new contemporary art movement have begun to emerge: "Simulists," who simultaneously embrace and subvert technology. Curated by Kelani Nichole and featuring works by Morehshin Allahyari, Faith Holland, Eva Papamargariti, Lorna Mills, LaTurbo Avedon, Tabita Rezaire, Meriem Bennani, Lu Yang, and SAIC faculty member Claudia Hart, this program explores identity, the body, and the politics of technology. Multiple formats. (Kelani Nichole)

PIONEERS:

FIRST WOMEN FILMMAKERS

From October 6 through 29, the Gene Siskel Film Center presents *Pioneers: First Women Filmmakers*, a series of eight programs focused on the significant contributions made by female American film directors during the silent era. The films in the series, many of them presented in new digital restorations, have been made available through the efforts of Kino Lorber and the Library of Congress.
—Martin Rubin

SATURDAY DOUBLE-BILL DISCOUNT! Buy a ticket at our regular prices for the first *Pioneers* program on any Saturday in October, and get a ticket for the second *Pioneers* program that day at the discounted rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount rate applies to the second feature only. Discount available in person at the box office only.)



LINDA

1929, Dorothy Davenport, USA, 73 min.
With Helen Foster, Warner Baxter,
Noah Beery

Live piano
accompaniment
by Dave Drazin!

Saturday, October 6, 3:00 pm

Men ain't good fer much in this lovely, sensitive melodrama (well-served by the excellent quality of the digital preservation) of a backwoods gamine (Foster) who is pressured by her abusive pa to marry a much older man (Beery). A shocking revelation sets Linda on a bumpy path that includes flight, female camaraderie, high society, social work, a handsome doctor (Baxter), and a jolting, fiery climax. DCP digital. (MR)



THE RED KIMONA

1925, Walter Lang and (uncredited) Dorothy Davenport, USA, 78 min.
With Priscilla Bonner, Carl Miller

Saturday, October 6, 4:45 pm

Combining sensationalism and social consciousness, THE RED KIMONA tells the fact-based story of Gabrielle Darley (Bonner). Seduced, pimped, and abandoned in New Orleans, she moves to Los Angeles, where a run-in with her seducer results in her being tried for murder. Her cause is taken up by a publicity-hungry society dame, but, when she is abandoned by her fickle sponsor, Gabrielle finds her tainted reputation blocking the road to reform. Pre-recorded music score by Libby Meyer. DCP digital. (MR)



THE CURSE OF QUON GWON

1916, Marion E. Wong, USA, 36 min.
With Violet Wong, Marion E. Wong

Saturday, October 13, 3:00 pm

This 80-min. program centered on racial and sexual identity is headlined by the earliest known Chinese American feature film, in which a young westernized bride encounters hostility from her husband's traditionalist family. Preceded by WHEN LITTLE LINDY SANG (1916, Lule Warrenton, 11 min.); ZORA NEALE HURSTON ETHNOGRAPHIC FILMS (1928, 12 min.); A FOOL AND HIS MONEY (1912, Alice Guy-Blaché, 11 min.); ALGIE, THE MINER (1912, Alice Guy-Blaché, 10 min.). All in DCP digital with prerecorded music scores. (MR)

Pioneers: First Women Filmmakers continues on next page.

PIONEERS

CONTINUED



MOTHERHOOD: LIFE'S GREATEST MIRACLE

1925, Lita Lawrence, USA, 59 min.
With George E. Patton, Adelaide M. Chase

Saturday, October 13, 4:45 pm

MOTHERHOOD parallels the stories of two pregnant women: working-class Mae, whose husband could be more attentive, and rich socialite Flo, who resents the little bundle's intrusion on her social life and fashion choices. The film's views on abortion would not be shared by many women of today, but director Lawrence shows a keen eye for observing the contrasting milieus of her dual heroines. Preceded by A DAUGHTER OF "THE LAW" (1921, Grace Cunard, 22 min.). Both in DCP digital with prerecorded music scores. (MR)



HYPOCRITES

1915, Lois Weber, USA, 53 min.
With Courtenay Foote, Myrtle Stedman

Saturday, October 20, 3:00 pm

Best known for its use of an unclothed woman to represent Truth, Lois Weber's boldly unconventional, multileveled allegory employs two time frames, an extended dream sequence, elaborate camera movements, and a final ironic twist to tell the parallel stories of a medieval monk and a modern-day minister who struggle against the hypocrisy of their times. Preceded by two Weber shorts: SUSPENSE (1913, 12 min.) and THE ROSARY (1913, 15 min.). All in DCP digital with prerecorded music scores. (MR)



CAUGHT IN A CABARET

Shorts Program: Pioneer Comedies

1913-23, Various directors, USA, 78 min.
With Charlie Chaplin, Mabel Normand, Fatty Arbuckle

Saturday, October 20, 4:45 pm

The program includes the made-in-North-Dakota THAT ICE TICKET (1923, Angela Murray Gibson, 10 min.); the gotta-get-married race MATRIMONY'S SPEED LIMIT (1913, Alice Guy-Blaché, 14 min.); the frantic farce MIXED PETS (1913, Alice Guy-Blaché, 14 min.); the cross-dressing comedy MABEL'S BLUNDER (1914, Mabel Normand, 17 min.); and CAUGHT IN A CABARET (1914, Mabel Normand, 24 min.), featuring evolving newcomer Charlie Chaplin. All in DCP digital with prerecorded music scores. (MR)



NEW RESTORATION!

WANDA

1970, Barbara Loden, USA, 102 min.
With Barbara Loden, Michael Higgins

Friday, October 5, 3:45 pm
Saturday, October 6, 2:45 pm
Monday, October 8, 7:45 pm

"A brilliantly atmospheric film with a superb performance by Loden."
—Don Druker, *Chicago Reader*

Loden's first and only film is a landmark of women's cinema and American independent cinema. She plays the title role of a Rust Belt wife who leaves her family, drifts from bed to bed, and hooks up with a surly small-time thief (Higgins). New 2K DCP digital restoration. (MR)



SALOMÉ

1922, Charles Bryant and (uncredited) Alla Nazimova, USA, 73 min.
With Alla Nazimova, Mitchell Lewis

Saturday, October 27, 3:15 pm
Monday, October 29, 6:00 pm

This visually stunning adaptation of Oscar Wilde's play has been called the first American art film, a landmark of queer cinema, and a pioneer attempt to evolve a "female movie modernism." Having murdered his brother, King Herod of Judea lusts after his niece Salomé, but the pouty vixen (lithe, androgynous Nazimova) sets her sights on the prophet Jokaanan, whose thunderous rejection leads to the legendary dance and severed-head smooch. Prerecorded orchestral score by Aleksandra Vrebalov. DCP digital. (MR)



SOMETHING NEW

1920, Nell Shipman and Bert Van Tuyle, USA, 57 min.
With Nell Shipman, Bert Van Tuyle

Live piano
accompaniment
by Dave Drazin!

Saturday, October 27, 4:45 pm

Canadian-born Shipman specialized in outdoor dramas with plenty of scenery, wildlife, and action. Here she is kidnapped by Mexican bandits (stereotype alert) but is aided by a handsome engineer, her own efforts, and the real "hero" of the film, a Maxwell motor car. This "Women in Action" program begins with an episode from the serial THE HAZARDS OF HELEN (1915, Helen Holmes, 11 min.) and THE LITTLE RANGERS (1912, Alice Guy-Blaché, 12 min.). All in DCP digital. (MR)

FIRST CHICAGO RUN! FILMMAKERS IN PERSON!

CHASING THE BLUES

2017, Scott Smith, USA, 77 min.
With Grant Rosenmeyer, Jon Lovitz, Ronald L. Conner

"An extremely compelling and darkly comic ride."—Rick Kogan, *Chicago Tribune*

This Chicago-made caper pays tribute to the city's blues legacy through a spirited tale of a cursed record, based on a short story by Chicago writer Kevin Guilfoile. Record collector Alan (Rosenmeyer) is obsessed with tracking down a fabled demo that was recorded in 1938 by a guilt-haunted murderer. A smarmy Southern lawyer (former SNL star Lovitz), a dotty widow, and an arch-rival record-store owner (Conner) are among the conmen, musicians, killers, and goofballs who race through a saga that extends from the 1930s to the present, and plays like an urban legend. DCP digital. (BS)

Director Scott Smith, executive producer John Fromstein, and co-producer Aria Razza are scheduled to be present for audience discussion on Friday (8 pm), Sunday, and Wednesday.

October 12—17

Fri., 10/12 at 2 pm and 8 pm;
Sat., 10/13 at 6:30 pm;
Sun., 10/14 at 5 pm;
Mon., 10/15 at 6 pm;
Wed., 10/17 at 8 pm



THE WESTERN

HOW IT WAS NEVER ONE

Lecturer: Jon Cates

From Aug. 31 through Dec. 11, we offer *The Western: How It Was Never One*, with weekly Tuesday lectures by Jon Cates, Associate Professor of Film, Video, New Media and Animation at the School of the Art Institute of Chicago. The series is presented in cooperation with the SAIC Department of Art History, Theory, and Criticism. Additional screenings of the films on Friday or Saturday do not include Prof. Cates's lecture. Admission to all *The Western* programs is \$5 for Film Center members; usual prices for non-members.

—Martin Rubin

While the Western genre is quintessentially American, filmmakers across the world inspire, interpret, and respond to this form of storytelling. Set in symbolic landscapes with iconic characters drawn from both imagined pasts and lived histories, this series focuses on how the Western cinematic genre explicitly expresses politics and ideologies. From First Nations perspectives to African diasporic feminist narrative, these films present critical readings of an ever-elusive frontier which defined and continues to define national identities.

—Jon Cates



DAUGHTERS OF THE DUST

1991, Julie Dash, USA, 112 min.
With Alva Rogers, Bahni Turpin

Saturday, September 29, 3:00 pm
Tuesday, October 2, 6:00 pm

A work of breathtaking beauty, this landmark production was the first film by an African American woman to receive theatrical distribution in the U.S. On a summer day in 1902, a large African American family descended from slaves gathers for one last picnic in their Sea Island home on the eve of their move North. The traditions of the clan's West African heritage are manifest in its women, as the family confronts the challenges of a new century. In English and Gullah dialect with English subtitles. DCP digital. (BS)



APACHES

(APACHEN)
1973, Gottfried Kolditz, East Germany, 94 min.
With Gojko Mitic, Milan Bili

Tuesday, October 9, 6:00pm

APACHES is one of the best of the *Indianerfilme* cycle that thrived in East Germany during the 1960s-1970s, portraying Indians as the heroes and greedy American capitalists as the villains. When American mining interests lure a peaceful Apache tribe into a massacre by bounty hunters, the survivors, led by Ulzana (Mitic), employ guerrilla tactics to combat the numerically superior enemy. In German with English subtitles. DCP digital. (MR)



THE DARK VALLEY

(DAS FINSTERE TAL)
2014, Andreas Prochaska, Austria/Germany, 114 min.
With Sam Riley, Tobias Moretti

Friday, October 12, 3:45 pm
Tuesday, October 16, 6:00 pm

A remote valley high in the Austrian Alps provides a stunning background for this period revenge Western with a European twist. Director Prochaska, a longtime editor for Michael Haneke, has a sure handle on the dark tale based on Thomas Willmann's 2010 bestseller. A taciturn photographer (Riley) from far-off America rides into a forsaken hamlet with a dirty secret that will challenge the brutal rule of a self-styled godfather and his six thuggish sons. In German with English subtitles. DCP digital. (BS)



COWBOY BEBOP: THE MOVIE

(*COWBOY BEBOP: TENGOKU NO TOBIRA*)
2001, Shinichirō Watanabe, Japan, 115 min.

Friday, October 19, 8:00 pm
Tuesday, October 23, 6:00 pm

A theatrical follow-up to the cult 1998 TV series, this stylish anime epic integrates elements of sci-fi, film noir, and Western. The year is 2071, the setting is a Martian megalopolis that looks a lot like New York City, the "cowboys" are a team of four bounty hunters, and the Bebop is their spaceship. Scrounging along on smalltime jobs, the foursome scent a bigtime payoff when a huge reward is offered for the mysterious terrorist who has unleashed a deadly virus in the city. In Japanese with English subtitles. 35mm. (MR)



THE MAN WITH THE IRON FISTS

2012, RZA, USA/Hong Kong, 95 min.
With RZA, Russell Crowe, Lucy Liu

Friday, October 26, 4:00 pm
Tuesday, October 30, 6:00 pm

Hip hop meets *wuxia* meets Western in this exuberant genre mash-up that marked the directorial debut of Wu Tang Clan leader RZA. In 19th-century China, the imminent arrival of a gold shipment draws an assortment of colorful opportunists to the wide-open town of Jungle Village. Caught in the middle is Blacksmith (RZA), whose specialty is creating elaborate weapons for the various combatants and whose neutrality is compromised by a debt of honor. In English and Mandarin with English subtitles. 35mm. (MR)

Upcoming in The Western

November 2 and 6
3:10 TO YUMA

1957, Delmer Daves, USA, 92 min.

November 9 and 13
TIME TO DIE

1966, Arturo Ripstein, Mexico,
90 min.

November 16 and 20
ZAMA

2017, Lucrecia Martel, Argentina,
115 min.

November 23 and 27
MEEK'S CUTOFF

2010, Kelly Reichardt, USA, 104
min.

December 7 and 11
GREASER'S PALACE

1972, Robert Downey Sr., USA,
91 min.



AMERICAN REVOLUTION 2

1969, The Film Group, USA, 77 min.

Friday, October 26, 7:45 pm

Presented in a new 35mm preservation print from Chicago Film Archives, this compelling, timely documentary examines the alliance formed between the Black Power movement and impoverished Uptown whites in the wake of the 1968 Democratic National Convention. A seven-minute audio prelude by Adam Sonderberg precedes the film. (Michelle Puetz)

Michelle Puetz, Curator of Collections and Public Programs at Chicago Film Archives, will introduce the screening.

BLACK HARVEST

ENCORES

We present four of the most popular films from August's 24th Annual Black Harvest Film Festival, presented every Saturday in October at 8:15 pm.



BETTY: THEY SAY I'M DIFFERENT

2017, Phil Cox, USA, 56 min.

Saturday, October 6, 8:15 pm

At a time when the elegant polish of the Supremes was the role model, Betty Davis, in such songs as "Nasty Gal" and "He Was a Big Freak," unleashed a raw funk sound drenched with brazen sexuality. A trailblazer for such sexualized performers as Madonna, Prince, and Rick James, Betty was too different for her time. Banned, boycotted, and marginalized, she disappeared into a 35-year seclusion, until filmmaker Cox sought her out and persuaded her to open up for this imaginative portrait of a revolutionary artist. DCP digital. (MR)

**Associate Producer
Danielle Maggio and DJ/
music historian Duane
Powell in person!**



THE COLOR OF ART

2018, David Weathersby, USA, 60 min.

Saturday, October 13, 8:15 pm

This lively and informative documentary explores the present-day renaissance of black art in Chicago, centered on neighborhoods such as Bronzeville and organizations such as the South Side Community Arts Center. Diverse and talented artists such as RJ Eldridge, Shyvette Williams, and Jesse Howard are profiled, but, rather than focusing on isolated creators, the film examines the ecosystem of artists, gallery owners, curators, and collectors that sustains the movement. ProRes digital. (MR)

**Director David
Weathersby in person!**



ANIMATOR

2018, Logan Hall, USA, 99 min.
With Levenix Riddle, MacKenzie Chinn

Saturday, October 20, 8:15 pm

A Faustian premise gets a contemporary twist in present-day Chicago when a young artist discovers that he has the ability to change the past and direct the future. Neal (Riddle), a struggling illustrator, is taken under the wing of a mysterious animation professor who leads him to harness his talent to the mystical power of West African griots. Success, acclaim, and money arrive with the stroke of a pen, but Neal's new love Tina (Chinn) soon feels the sting of her man's dark side. DCP digital. (BS)

**Producer/screenwriter
Roberta Jones in person!**



CHI-TOWN

2018, Nick Budabin, USA, 82 min.

Saturday, October 27, 8:15 pm

A documentary about a South Side basketball hopeful is bound to draw comparisons to HOOP DREAMS, but this compelling portrait of former Marshall High star Keifer Sykes carves out its own identity. The film begins with the charismatic Sykes heading for the University of Wisconsin-Green Bay. The most significant difference between HOOP DREAMS and CHI-TOWN is that the latter takes place in the age of THE INTERRUPTERS, with gun violence a constant threat hanging over Sykes, his friends, and his former teammates. DCP digital. (MR)

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PANORAMA LATINX

PANORAMA LATINX is an initiative at the Gene Siskel Film Center supported by a three-year grant from the Reva and David Logan Foundation. The goal of the initiative is to support audience development and to engage the Latino community in film programming through advocacy, programming, partnerships, and showcasing emerging local filmmakers. Latin America is experiencing a film renaissance right now. The Film Center is proud to be the year-round home for international screenings, including the important new work being made by Latino filmmakers. The Film Center strives to be welcoming and responsive to all communities.

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Ticket prices:
\$11 General Admission;
\$7 Students;
\$6 Members.
Unless otherwise noted.

CHICAGO PREMIERE!

ANTONIO LOPEZ 1970: SEX FASHION & DISCO

2017, James Crump, USA, 95 min.

"A full-throttle visual treat...intimate, deeply moving, and often hilarious."—Adam Hobbins, *The Knockturnal*

It took a young Puerto Rican-born unknown from Harlem to bust open the stuffy world of post- WWII high fashion, as seen in this vibrant profile of artist, photographer, and videographer Antonio Lopez and his collaborator/partner Juan Ramos. First known for his sinuous, boldly sexy fashion illustrations, high-spirited pansexual Lopez quickly propelled himself to the heart of a new international fashion scene, becoming both arbiter of taste and charismatic object of desire for both men in women in a hedonistic pre-AIDS era. DCP digital. (BS)



October 26—November 1

Fri., 10/26 at 2 pm and 7:45 pm;
Sat., 10/27 at 4:45 pm;
Sun., 10/28 at 5 pm;
Mon., 10/29 at 7:45 pm;
Tue., 10/30 at 6 pm;
Wed., 10/31 at 7:45 pm;
Thu., 11/1 at 6:15 pm

**PANORAMA
LATINX**