

**GENE SISKEL
FILM
CENTER**

Chicago's Premier Movie Theater

a public program of the

SAIC

School of the Art Institute
of Chicago

NOV 2018

GAZETTE ■ Vol. 46, No. 11



Visconti

THE DAMNED,
Nov. 11, 14

**ALSO: November Spotlight:
Clift, Ashby, Bergman, Keaton**



164 N. State Street

www.siskelfilmcenter.org

MUSEO

(aka MUSEUM)

2018, Alonso Ruizpalacios, Mexico, 129 min.
With Gael García Bernal, Leonardo Ortizgris

TWO-WEEK RUN!

November 16—21

Fri., 11/16 at 2 pm and 8 pm;
Sat., 11/17 at 3 pm and 8 pm;
Sun., 11/18 at 5:15 pm;
Mon., 11/19 at 6 pm;
Tue., 11/20 at 7:45 pm;
Wed., 11/21 at 6 pm

November 23—29

Fri., 11/23 at 3:45 pm and 8 pm;
Sat., 11/24 at 3 pm and 7:45 pm;
Sun., 11/25 at 5:30 pm;
Mon., 11/26 at 7:45 pm;
Tue., 11/27 at 6 pm;
Wed., 11/28 at 7:45 pm;
Thu., 11/29 at 6 pm

CHICAGO PREMIERE!

"There is a touch of magic in MUSEO...the feeling that you might be in the presence of someone who could become the next great Mexican filmmaker."—A.O. Scott, *The New York Times*

Mexico's most notorious museum heist inspired this wacky yet poignant tale of two slackers, Juan (García Bernal) and Ben (Ortizgris), who brilliantly pull off a Christmas Eve robbery of the nation's most prized national treasures, then fumble the follow-up in epic style. Director Ruizpalacios deftly balances comedy and suspense with the goofy air of a laid-back road movie. In Spanish with English subtitles. 35mm and DCP digital; check our website for format information. (BS)

PANORAMA
LATINX

FIRST CHICAGO RUN! JOHN ANDERSON IN PERSON!

HORN FROM THE HEART:

THE PAUL BUTTERFIELD STORY

2017, John Anderson,
USA, 95 min.

"A must-see for music fans."
—Paul Parcellin, *Film Threat*

This blues-laced documentary pays tribute to the short, brilliant career of legendary blues singer/harmonica virtuoso Paul Butterfield, an artist who hailed from Chicago's South Side, and lived hard and fast at the frenetic pace of his innovative music. A protégé of blues great Muddy Waters, he honored the legacy of black blues traditions. Director Anderson traces Butterfield's career from his teen years to his early death, underlining the blazing success that brought blues back into the American mainstream. DCP digital. (BS)

Director John Anderson is scheduled to appear for audience discussion on Friday (8 pm), Saturday, and Sunday, with additional special guests TBA.

November 9—15

Fri., 11/9 at 3:45 pm and 8 pm;
Sat., 11/10 at 5 pm;
Sun., 11/11 at 2 pm;
Mon., 11/12 at 7:45 pm;
Tue., at 11/13 at 6 pm;
Wed., 11/14 at 6 pm;
Thu., at 11/15 at 8:15 pm

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, December 5, 6:00 pm INQUIRING NUNS

(See description on p. 7.)
Facilitated by co-director and Kartemquin Films co-founder Gordon Quinn.



INQUIRING NUNS, November 30-December 6

THURSDAY 1	FRIDAY 2	SATURDAY 3
6:00 Refiguring Binaries (CATE), p. 18★ 6:15 ANTONIO LOPEZ 1970: SEX FASHION & DISCO (Run) 8:15 THE BIG BAD FOX AND OTHER TALES (Run) 8:15 GARRY WINOGRAND: ALL THINGS ARE PHOTOGRAPHABLE (Run)	2:00 LOVE, GILDA (Run), p. 4 2:00 MAKING MONTGOMERY CLIFT (Run), p. 9 3:45 MONROVIA, INDIANA (Run), p. 4 4:00 I CONFESS (Clift), p. 9 6:00 MAKING MONTGOMERY CLIFT (Run), p. 9 7:00 MONROVIA, INDIANA (Run), p. 4 7:45 LOVE, GILDA (Run), p. 4	3:00 MAKING MONTGOMERY CLIFT (Run), p. 9 3:00 LOVE, GILDA (Run), p. 4 4:45 A PLACE IN THE SUN (Clift), p. 9 4:45 3:10 TO YUMA (Western), p. 16 7:15 MONROVIA, INDIANA (Run), p. 4 7:30 DEATH IN VENICE (Visconti), p. 14
See our website for descriptions of films playing Nov. 1		
DISCOUNT MATINEES FRIDAYS UNTIL 5:00 PM! \$8 GENERAL, \$5 MEMBERS/STUDENTS		

SUNDAY 4	MONDAY 5	TUESDAY 6	WEDNESDAY 7	8	9	10
2:45 MONROVIA, INDIANA (Run), p. 4 3:00 DEATH IN VENICE (Visconti), p. 14 5:30 I CONFESS (Clift), p. 9 5:30 LOVE, GILDA (Run), p. 4	6:00 LOVE, GILDA (Run), p. 4 6:15 MONROVIA, INDIANA (Run), p. 4 7:45 MAKING MONTGOMERY CLIFT (Run), p. 9	6:00 3:10 TO YUMA (Western), p. 16★ 6:00 LOVE, GILDA (Run), p. 4 7:45 A PLACE IN THE SUN (Clift), p. 9	6:00 DEATH IN VENICE (Visconti), p. 14 6:30 MONROVIA, INDIANA (Run), p. 4 8:30 LOVE, GILDA (Run), p. 4	6:00 Coco Fusco: Cuba Portraits (CATE), p. 18★ 6:30 MONROVIA, INDIANA (Run), p. 4 8:15 LOVE, GILDA (Run), p. 4	2:00 TEA WITH THE DAMES (Run), p. 5 2:00 HAL (Run), p. 10 3:45 HORN FROM THE HEART (Run), p. 2 4:00 THE LAST DETAIL (Ashby), p. 10 6:00 HAL (Run), p. 10 6:15 TEA WITH THE DAMES (Run), p. 5 7:45 TIME TO DIE (Western), p. 16 8:00 HORN FROM THE HEART (Run), p. 2★	3:00 TEA WITH THE DAMES (Run), p. 5 3:00 HAROLD AND MAUDE (Ashby), p. 10 5:00 HORN FROM THE HEART (Run), p. 2★ 5:00 HAL (Run), p. 10 7:30 TEA WITH THE DAMES (Run), p. 5 7:45 CORTADITO (Special), p. 20★
11	12	13	14	15	16	17
2:00 THE DAMNED (Visconti), p. 14 2:00 HORN FROM THE HEART (Run), p. 2★ 5:00 TEA WITH THE DAMES (Run), p. 5 5:00 HAL (Run), p. 10	6:00 TEA WITH THE DAMES (Run), p. 5 6:00 THE LAST DETAIL (Ashby), p. 10 7:45 HORN FROM THE HEART (Run), p. 2 8:00 HAL (Run), p. 10	6:00 TIME TO DIE (Western), p. 16★ 6:00 HORN FROM THE HEART (Run), p. 2 8:00 TEA WITH THE DAMES (Run), p. 5	6:00 HORN FROM THE HEART (Run), p. 2 6:30 THE DAMNED (Visconti), p. 14 8:00 TEA WITH THE DAMES (Run), p. 5	6:00 GHOSTTOWN (CATE), p. 18★ 6:15 TEA WITH THE DAMES (Run), p. 5 8:15 HORN FROM THE HEART (Run), p. 2 8:15 HAROLD AND MAUDE (Ashby), p. 10	2:00 MUSEO (Run), p. 2 2:15 SEARCHING FOR INGMAR BERGMAN (Run), p. 11 4:15 WILD STRAWBERRIES (Bergman), p. 11 4:30 LETTER FROM MASANJIA (Run), p. 5 6:00 SEARCHING FOR INGMAR BERGMAN (Run), p. 11 6:15 LETTER FROM MASANJIA (Run), p. 5 7:45 ZAMA (Western), p. 17 8:00 MUSEO (Run), p. 2	3:00 MUSEO (Run), p. 2 3:30 SEARCHING FOR INGMAR BERGMAN (Run), p. 11 5:30 FREE LUNCH SOCIETY (Special), p. 7★ 5:30 THE SEVENTH SEAL (Bergman), p. 11 7:45 LETTER FROM MASANJIA (Run), p. 5 8:00 MUSEO (Run), p. 2
18	19	20	21	22	23	24
2:30 OSSESSIONE (Visconti), p. 15 3:15 LETTER FROM MASANJIA (Run), p. 5 5:00 SEARCHING FOR INGMAR BERGMAN (Run), p. 11 5:15 MUSEO (Run), p. 2	6:00 MUSEO (Run), p. 2 6:00 SEARCHING FOR INGMAR BERGMAN (Run), p. 11 8:00 WILD STRAWBERRIES (Bergman), p. 11 8:30 LETTER FROM MASANJIA (Run), p. 5	6:00 ZAMA (Western), p. 17★ 6:00 LETTER FROM MASANJIA (Run), p. 5 7:45 MUSEO (Run), p. 2	6:00 MUSEO (Run), p. 2 6:00 THE SEVENTH SEAL (Bergman), p. 11 8:00 SEARCHING FOR INGMAR BERGMAN (Run), p. 11 8:30 LETTER FROM MASANJIA (Run), p. 5	Thanksgiving — Closed	2:00 CIELO (Run), p. 6 2:45 SHERLOCK JR. + Short (Keaton), p. 13 3:45 MUSEO (Run), p. 2 4:15 THE GREAT BUSTER (Run), p. 12 6:15 STEAMBOAT BILL JR. (Keaton), p. 13 6:15 CIELO (Run), p. 6 7:45 THE GREAT BUSTER (Run), p. 12 8:00 MUSEO (Run), p. 2	3:00 THE GENERAL (Keaton), p. 13★ 3:00 MUSEO (Run), p. 2 4:45 THE GREAT BUSTER (Run), p. 12 5:30 MEEK'S CUTOFF (Western), p. 17 7:30 CIELO (Run), p. 6 7:45 MUSEO (Run), p. 2
25	26	27	28	29	30	DECEMBER 1
2:00 CIELO (Run), p. 6 2:30 LA TERRA TREMA (Visconti), p. 15 3:45 THE GREAT BUSTER (Run), p. 12 5:30 MUSEO (Run), p. 2 5:45 SHERLOCK JR. + Short (Keaton), p. 13	6:00 CIELO (Run), p. 6 6:15 STEAMBOAT BILL JR. (Keaton), p. 13 7:45 THE GREAT BUSTER (Run), p. 12 7:45 MUSEO (Run), p. 2	6:00 MEEK'S CUTOFF (Western), p. 17★ 6:00 MUSEO (Run), p. 2 8:30 CIELO (Run), p. 6	6:00 THE GENERAL (Keaton), p. 13 6:00 CIELO (Run), p. 6 7:45 THE GREAT BUSTER (Run), p. 12 7:45 MUSEO (Run), p. 2	6:00 MUSEO (Run), p. 2 6:00 THE GREAT BUSTER (Run), p. 12 8:00 THE GENERAL (Keaton), p. 13 8:30 CIELO (Run), p. 6	2:00 SHIRAZ: A ROMANCE OF INDIA (Special), p. 12 2:15 L'ATALANTE (Vigo), p. 8 4:00 LAS SANDINISTAS (Run), p. 6 4:00 ZERO FOR CONDUCT + Shorts (Vigo), p. 8 6:00 INQUIRING NUNS (Run), p. 7★ 6:00 L'ATALANTE (Vigo), p. 8 8:00 LAS SANDINISTAS (Run), p. 6 8:15 THE WAR AT HOME (Run), p. 17★	2:00 ALLELUJAH! (NT Live), p. 7 2:00 LAS SANDINISTAS! (Run), p. 6 4:00 L'ATALANTE (Vigo), p. 8 5:15 THE WAR AT HOME (Run), p. 17★ 5:45 ZERO FOR CONDUCT + Shorts (Vigo), p. 8 7:45 LAS SANDINISTAS! (Run), p. 6 8:00 INQUIRING NUNS (Run), p. 7★
2	3	4	5	6		
3:00 SHIRAZ: A ROMANCE OF INDIA (Special), p. 12 3:30 INQUIRING NUNS (Run), p. 7 5:00 WHITE NIGHTS (Visconti), p. 15 5:00 LAS SANDINISTAS! (Run), p. 6	6:00 THE WAR AT HOME (Run), p. 17 6:15 INQUIRING NUNS (Run), p. 7 7:45 L'ATALANTE (Vigo), p. 8 8:00 LAS SANDINISTAS! (Run), p. 6	6:00 WHITE NIGHTS (Visconti), p. 15 6:00 LAS SANDINISTAS! (Run), p. 6 8:00 INQUIRING NUNS (Run), p. 7 8:00 THE WAR AT HOME (Run), p. 17	6:00 INQUIRING NUNS (Run), p. 7★ Movie Club 6:00 L'ATALANTE (Vigo), p. 8 7:45 ZERO FOR CONDUCT + Shorts (Vigo), p. 8 8:15 LAS SANDINISTAS! (Run), p. 6	6:00 SHIRAZ: A ROMANCE OF INDIA (Special), p. 12 6:00 LAS SANDINISTAS! (Run), p. 6 8:00 INQUIRING NUNS (Run), p. 7 8:00 THE WAR AT HOME (Run), p. 17		

NOV

★ 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

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FIRST CHICAGO RUN!

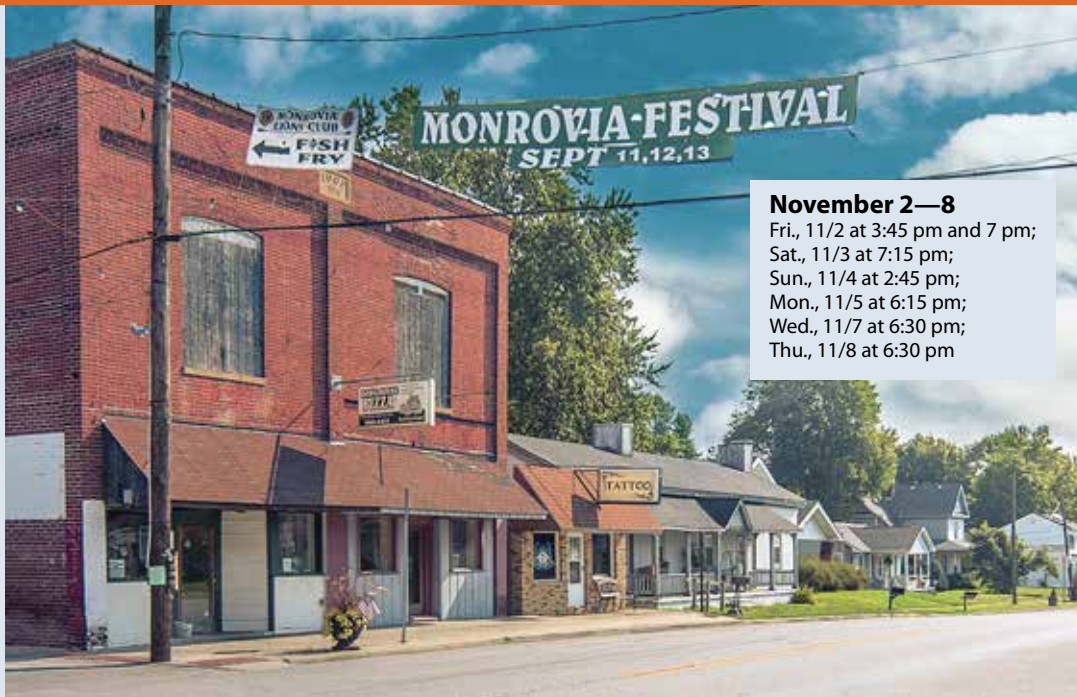
MONROVIA, INDIANA

2018, Frederick Wiseman, USA,
143 min.

"Classic Wiseman."
—Lee Marshall, *Screen Daily*

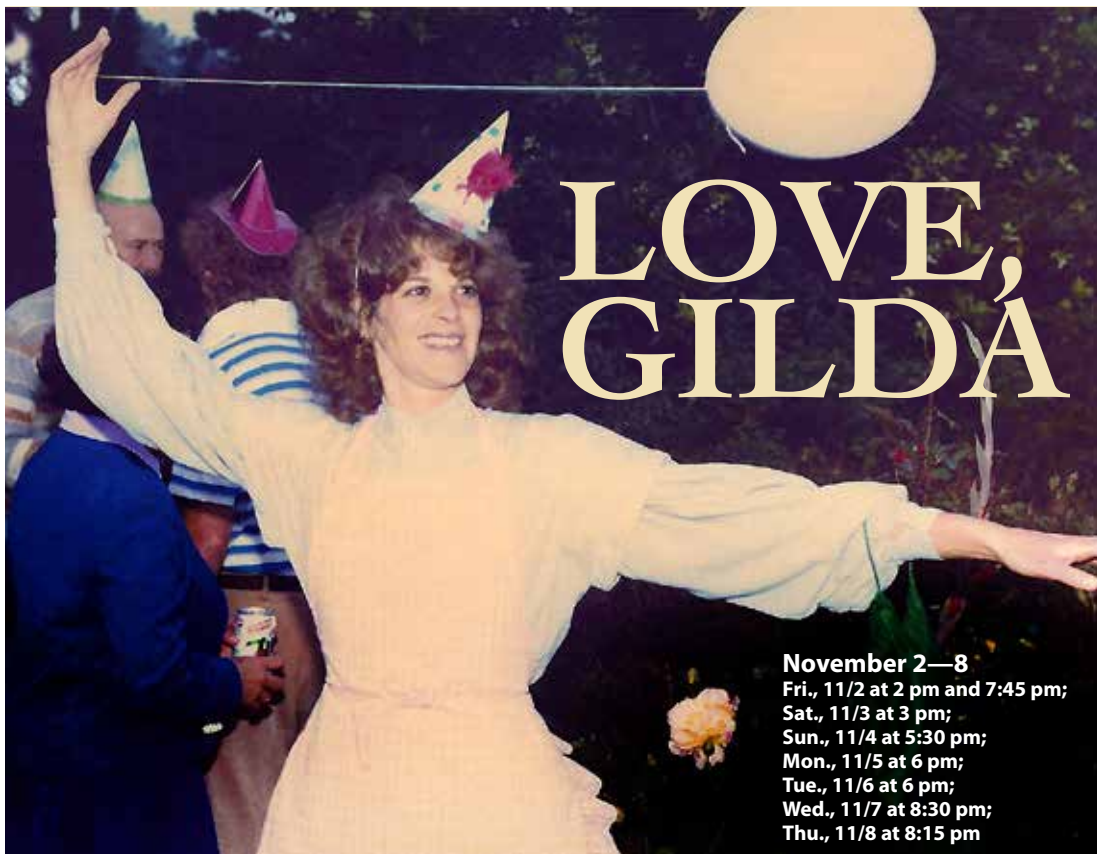
"An immersive wonder."
—Eric Kohn, *Indiewire*

Documentary master Wiseman (*EX LIBRIS*, *IN JACKSON HEIGHTS*) ventures deep into the American heartland for an all-encompassing look at a rural community where life revolves around the backbreaking work of farming cattle and soybeans; the homegrown pomp of weddings, funerals, and lodge meetings; and the simple pleasures of doing business with longtime neighbors. As the director intends, any political shading is in the eye of the viewer. DCP digital. (BS)



November 2—8

Fri., 11/2 at 3:45 pm and 7 pm;
Sat., 11/3 at 7:15 pm;
Sun., 11/4 at 2:45 pm;
Mon., 11/5 at 6:15 pm;
Wed., 11/7 at 6:30 pm;
Thu., 11/8 at 6:30 pm



2018, Lisa D'Apolito,
USA, 88 min.

"Affectionate, well-crafted...a beautiful job of honoring Radner!"
—Richard Roeper, *Chicago Sun-Times*

She was the first cast member chosen for *Saturday Night Live*, and she remains the most beloved. Although there are tasty helpings of Radner's classic characters, this is not a "Best of Gilda" compilation. The primary focus is on the woman behind the caricatures, uncovered through scrapbooks, snapshots, home movies, personal notes, audio recordings, and, most revealingly, the candid diaries she kept from childhood on (read with feeling by SNL successors including Amy Poehler, Maya Rudolph, and Melissa McCarthy). DCP digital. (MR)

November 2—8

Fri., 11/2 at 2 pm and 7:45 pm;
Sat., 11/3 at 3 pm;
Sun., 11/4 at 5:30 pm;
Mon., 11/5 at 6 pm;
Tue., 11/6 at 6 pm;
Wed., 11/7 at 8:30 pm;
Thu., 11/8 at 8:15 pm

Tea with the Dames

November 9—15

Fri., 11/9 at 2 pm and 6:15 pm;

Sat., 11/10 at 3 pm and 7:30 pm;

Sun., 11/11 at 5 pm;

Mon., 11/12 at 6 pm;

Tue., 11/13 at 8 pm;

Wed., 11/14 at 8 pm;

Thu., 11/15 at 6:15 pm



(aka *NOTHING LIKE A DAME*)
2018, Roger Michell,
UK, 84 min.
With Eileen Atkins, Judi Dench,
Joan Plowright, Maggie Smith

"It's delicious—sweet, tart, surprisingly moving and funny as hell."

—Peter Travers, *Rolling Stone*

Tart tongues and acid wit rule in this sparkling documentary when longtime friends Judi Dench (*SKYFALL*), Maggie Smith (*Downton Abbey*), Eileen Atkins (*GOSFORD PARK*), and Joan Plowright (*ENCHANTED APRIL*) spend an afternoon at Plowright's country home. There they engage in teasing and laughter, rapid-fire banter, career reminiscences, and tales from the past, punctuated by tantalizing clips of their career highlights. DCP digital. (BS)

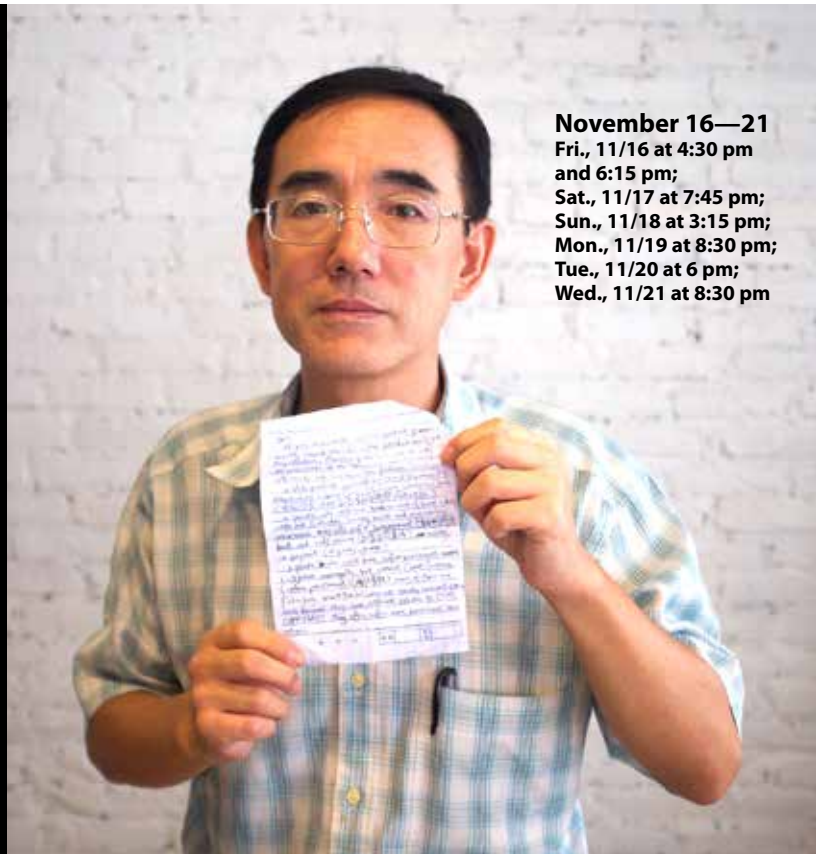
CHICAGO PREMIERE!

Letter from Masanjia

2018, Leon Lee, Canada, 76 min.

"A potent documentary...an important story made more intense by its tight focus."—Ken Jaworowski, *The New York Times*

In 2012, an Oregon woman opened a box containing a Halloween decoration and discovered a plea for help from Sun Yi, a political prisoner half a world away. The letter detailed the suffering of thousands held in China's notorious Masanjia labor camp, where prisoners were tortured, starved, and forced to manufacture cheap goods for the world market. Filmmaker Lee (*HUMAN HARVEST*) teams up with now ex-prisoner Sun to film a clandestine exposé that serves to blow the lid off the secrets of China's slave-labor system. DCP digital. (BS)



November 16—21

Fri., 11/16 at 4:30 pm and 6:15 pm;

Sat., 11/17 at 7:45 pm;

Sun., 11/18 at 3:15 pm;

Mon., 11/19 at 8:30 pm;

Tue., 11/20 at 6 pm;

Wed., 11/21 at 8:30 pm

CHICAGO PREMIERE!

CIELO

PANORAMA
LATINX

2017, Alison McAlpine, Chile/Canada, 78 min.

"A heady brew of science and poetry."
—Ben Kenigsberg, *The New York Times*

Director McAlpine reaches for the stars, literally, in this exquisitely poetic documentary shot in Chile's Atacama Desert, where the night sky, far from urban

light-pollution, offers an undiluted view of the stars and planets. She encounters astronomers, desert-living squatters and gleaners, and other characters drawn to this mythic place, but the night sky is the star of the show, with time lapse photography providing an astonishing, ever-evolving impression of the heavens in constant motion. In Spanish, English, and French with English subtitles. DCP digital. (BS)

November 23—29

Fri., 11/23 at 2 pm and 6:15 pm;
Sat., 11/24 at 7:30 pm;
Sun., 11/25 at 2 pm;
Mon., 11/26 at 6 pm;
Tue., 11/27 at 8:30 pm;
Wed., 11/28 at 6 pm;
Thu., 11/29 at 8:30 pm

CHICAGO PREMIERE!

LAS SANDINISTAS!

2018, Jenny Murray, Nicaragua/USA, 97 min.

Heroines of Nicaragua's 1979 Sandinista Revolution get their due in this documentary that underlines the leading role of women in the FSLN (Sandinista National Liberation Front). First-person accounts by key women, including former commander Dora María Téllez, reveal how thousands of sheltered country girls and home-bound wives became warriors who shattered gender barriers and matched or bested the men in combat against the troops of the totalitarian Somoza regime. In Spanish with English subtitles. DCP digital. (BS)

PANORAMA
LATINX

November 30—December 6

Fri., 11/30 at 4 pm and 8 pm;
Sat., 12/1 at 2 pm and 7:45 pm;
Sun., 12/2 at 5 pm;
Mon., 12/3 at 8 pm;
Tue., 12/4 at 6 pm;
Wed., 12/5 at 8:15 pm;
Thu., 12/6 at 6 pm



"Provocative... full-bore charisma and intelligence."

—Keith Uhlich, *Hollywood Reporter*

NT LIVE



Allelujah!

2018, Nicholas Hytner, UK, 170 min.
With Deborah Findlay, Samuel Barnett

Saturday, December 1, 2:00 pm

The Beth, an old-fashioned hospital, is threatened with closure. A documentary crew follows the daily struggle to find beds, and the triumphs of the old people's choir. Playwright Alan Bennett (*The History Boys*) undertakes his tenth collaboration with director Nicholas Hytner. (Description courtesy of NT Live)

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

CHICAGO PREMIERE! CHRISTIAN TOD IN PERSON!



Free Lunch Society

(KOMM KOMM GRUNDEIN KOMMEN)
2017, Christian Tod, Austria/Germany, 95 min.

Saturday, November 17, 5:30 pm

The radical concept of a universal basic income is examined through interviews with a wide spectrum of present-day wage-earners, and through arguments from past proponents including Milton Friedman, Richard Nixon, and Martin Luther King, Jr. In German and English with English subtitles. Presented in cooperation with Goethe-Institut Chicago. DCP digital. (BS)

Director Christian Tod is scheduled to be present for audience discussion.



NEW RESTORATION! GORDON QUINN IN PERSON!

Inquiring Nuns

November 30—December 6

Fri., 11/30 at 6 pm; Sat., 12/1 at 8 pm;
Sun., 12/2 at 3:30 pm; Mon., 12/3 at 6:15 pm;
Tue., 12/4 at 8 pm; Wed., 12/5 at 6 pm;
Thu., 12/6 at 8 pm

1968, Gordon Quinn and Gerald Temaner, USA, 66 min.

"Captivating...a great and truly under-appreciated document of its time."—Michael Glover Smith, *White City Cinema*

A landmark of Chicago filmmaking makes a stellar comeback in a new 16mm print courtesy of Kartemquin Films and the National Film Restoration Fund. In 1968, filmmakers Quinn and Temaner designated two naïve young nuns as their on-the-street interviewers in locations ranging from the Art Institute and the Museum of Science and Industry to sidewalks around the Loop. "Are you happy?" is the question. The answers are surprisingly positive, thoughtful, and thought provoking. Music by Philip Glass. 16mm. (BS)

Director Gordon Quinn is scheduled to appear for audience discussion on Fri., Sat., and Wed.

The Wed., Dec. 5, screening is a Movie Club event (see p. 3).

THE COMPLETE JEAN VIGO

Jean Vigo (1905-1934) is one of the most important filmmakers whose entire oeuvre can be viewed comfortably in one sitting. Dead of tuberculosis at age 29, he left behind four films of varying lengths, all of them remarkable, two of them groundbreaking masterpieces. We present new digital restorations of all four films, divided into two programs. —Martin Rubin



New 4K restoration!

L'ATALANTE

1934, Jean Vigo, France, 89 min.
With Michel Simon, Dita Parlo, Jean Dasté

"One of the supreme achievements in the history of cinema."—Jonathan Rosenbaum, *Chicago Reader*

Ranked #12 on *Sight and Sound's* most recent Greatest Films poll, L'ATALANTE is an intoxicatingly inventive masterpiece that transforms a simple and engaging plot (a young woman's stormy initiation into married life on a river barge) into a kaleidoscope of overlapping subjectivities and offbeat characterizations. Chief among the last is Michel Simon's Père Jules, an uproarious, demented genie who forms the very heart of Vigo's magical, anarchic universe. In French with English subtitles. New 4K DCP digital restoration. (MR)

November 30—December 5

Fri., 11/30 at 2:15 pm and 6 pm;
Sat., 12/1 at 4 pm;
Mon., 12/3 at 7:45 pm;
Wed., 12/5 at 6 pm



New 4K restoration!

ZERO FOR CONDUCT

(ZÉRO DE CONDUITE)
1933, Jean Vigo, France, 49 min.

Friday, November 30, 4:00 pm
Saturday, December 1, 5:45 pm
Wednesday, December 5, 7:45 pm

"Beautiful...still has the power to shock and surprise."—Noel Megahey, *DVD Times*

Vigo's iconoclastic comedy is a series of semi-surreal skits and gags loosely centered on a clique of four juvenile troublemakers and culminating in a full-scale uprising. It has influenced numerous schoolboys-in-revolt films, including THE 400 BLOWS, IF..., and THE BUTCHER BOY. In French with English subtitles. Preceded by TARIS (1931, 10 min.), a whimsical documentary about a champion swimmer; and À PROPOS DE NICE (1930, 24 min.), a subversive travelogue. Silent films with prerecorded music score. New 4K digital restorations. (MR)

TWO-FILM DISCOUNT!

Buy a ticket at our regular prices for either L'ATALANTE or ZERO FOR CONDUCT, and get a ticket for any show of the other film at this discount rate with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount price applies to the second film only. Discount available in person at the box office only.)

NOVEMBER SPOTLIGHT

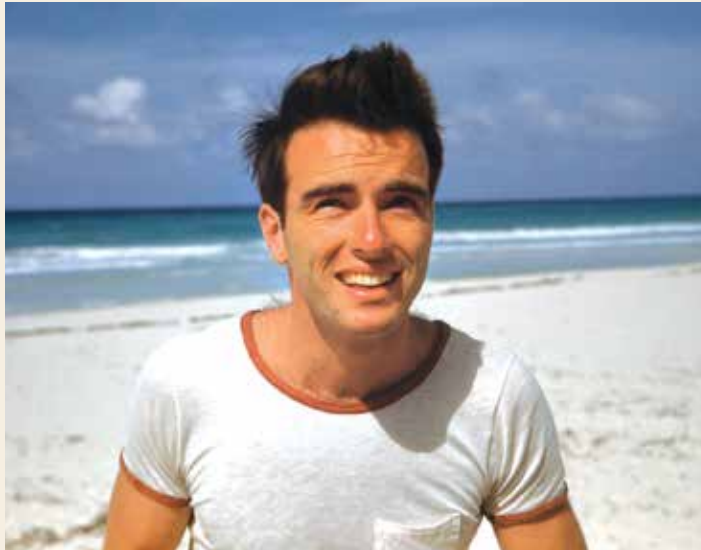
In each of the first four weeks of November, we spotlight four great film figures—Montgomery Clift, Hal Ashby, Ingmar Bergman, and Buster Keaton—with acclaimed recent documentaries and selected examples of their best work.

CHICAGO PREMIERE!

Making Montgomery Clift

2018, Robert Clift and Hillary Deming, USA, 88 min.

Actor Montgomery Clift revolutionized the portrayal of masculinity onscreen, but his achievements have been diminished by dubious portrayals of him as a tormented, self-destructive homosexual whose career never recovered after a 1956 auto accident. Using an amazing trove of family archives, Robert Clift, the actor's youngest nephew, sets out to correct the record in this engrossing, myth-busting documentary. DCP digital. (MR)



MONTGOMERY CLIFT DISCOUNT!

Buy a ticket at our regular prices for MAKING MONTGOMERY CLIFT and get a ticket for any show of either or both I CONFESS and A PLACE IN THE SUN at this discount rate per film with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount price applies to the second and third films only. Discount available in person at the box office only.)

November 2—5

Fri., 11/2 at 2 pm and 6 pm;
Sat., 11/3 at 3 pm;
Mon., 11/5 at 7:45 pm



I Confess

1953, Alfred Hitchcock, USA, 95 min.
With Montgomery Clift, Anne Baxter

**Friday, November 2,
4:00 pm
Sunday, November 4,
5:30 pm**

In one of Hitchcock's most fascinating and offbeat films, a murderer confesses to a Quebec City priest (Clift), who, under the seal of the confessional, cannot reveal this information when he himself is accused of the crime. 35mm. (MR)



A Place in the Sun

1951, George Stevens, USA, 122 min.
With Montgomery Clift, Elizabeth Taylor, Shelley Winters

**Saturday, November 3,
4:45 pm
Tuesday, November 6,
7:45 pm**

In this adaptation of Dreiser's *An American Tragedy*, Clift plays a poor but ambitious young man who wants to ditch his pregnant girlfriend (Winters) in favor of a dark-haired, white-clad incarnation of the American Dream (Taylor). DCP digital. (MR)

**NOVEMBER
SPOTLIGHT**

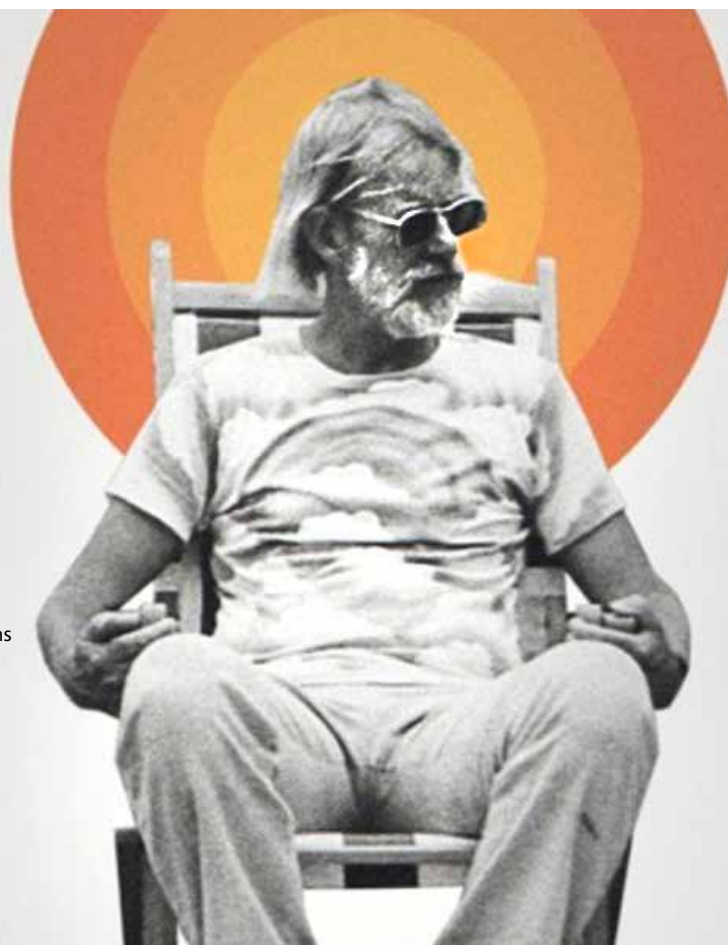
CHICAGO PREMIERE!

HAL

2018, Amy Scott, USA, 91 min.

"An intense portrait of the work and life and life of work of a gone-too-soon filmmaker whose concerns with humanity and justice resonate to this day."—Ray Pride, *Newcity*

With an amazing run of seven classic films in nine years, Hal Ashby stood alongside Altman, Coppola, and Scorsese as one of the mavericks who reinvigorated American cinema in the 1970s. Friends, collaborators, recent admirers, and excerpts from Ashby's correspondence (read by Ben Foster) illuminate his passionate personality and his visionary films, including *HAROLD AND MAUDE*, *THE LAST DETAIL*, *SHAMPOO*, and *BEING THERE*. DCP digital. (MR)



HAL DISCOUNT!
Buy a ticket at our regular prices for HAL and get a ticket for any show of either or both *THE LAST DETAIL* and *HAROLD AND MAUDE* at this discount rate per film with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount price applies to the second and third films only. Discount available in person at the box office only.)

November 9—12

Fri., 11/9 at 2 pm
and 6 pm;
Sat., 11/10 at 5 pm;
Sun., 11/11 at 5 pm;
Mon., 11/12 at 8 pm



The Last Detail

1973, Hal Ashby, USA, 104 min.
With Jack Nicholson, Otis Young, Randy Quaid

Friday, November 9, 4:00 pm
Monday, November 12, 6:00 pm

In Ashby's magnum opus, perfectly pitched between raucous humor and underlying melancholy, two veteran sailors (Nicholson, Young) are assigned to a seemingly simple detail: transporting a hapless shlub (Quaid) to a naval prison. 4K DCP digital restoration. (MR)



Harold and Maude

1971, Hal Ashby, USA, 91 min.
With Bud Cort, Ruth Gordon

Saturday, November 10, 3:00 pm
Thursday, November 15, 8:15 pm

Mixing black comedy with transgressive February-December romance, Ashby's cult classic centers on the chemistry between a filthy-rich young geek (Cort) who stages mock-suicides and a convention-confounding 79-year-old life-force (Gordon). DCP digital. (MR)

**NOVEMBER
SPOTLIGHT**

CHICAGO PREMIERE!

Searching for Ingmar Bergman

(INGMAR BERGMAN—VERMÄCHNIS
EINES JAHRHUNDERTGENIES)
2018, Margarethe von Trotta and Felix
Moeller, Germany, 100 min.

“What a treat it is to watch one master of world cinema honor another...It’s like taking an intimate master class on auteur cinema.”—Pat Mullen, *POV Magazine*

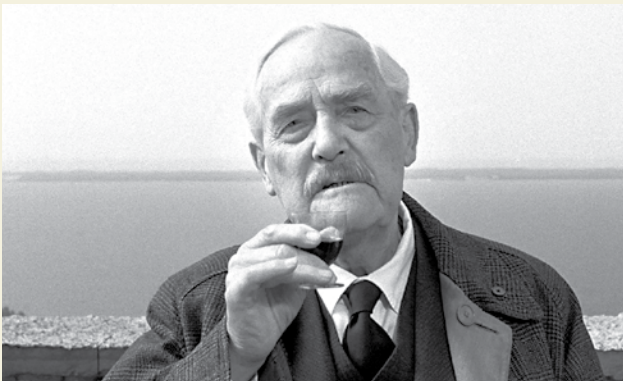
Celebrated director von Trotta (*THE GERMAN SISTERS*, *HANNAH ARENDT*) begins this rich documentary portrait on the rocky beach where the first scene of *THE SEVENTH SEAL* takes place, recalling her own first viewing of the film and how it inspired her. She is followed by other leading filmmakers who discuss Bergman’s work and its importance to them. Interwoven with these testimonials are insights into Bergman’s life and working methods. DCP digital. (MR)



BERGMAN DISCOUNT! Buy a ticket at our regular prices for *SEARCHING FOR INGMAR BERGMAN* and get a ticket for any show of either or both *WILD STRAWBERRIES* and *THE SEVENTH SEAL* at this discount rate per film with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount price applies to the second and third films only. Discount available in person at the box office only.)

November 16—21

Fri., 11/16 at 2:15 pm
and 6 pm;
Sat., 11/17 at 3:30 pm;
Sun., 11/18 at 5 pm;
Mon., 11/19 at 6 pm;
Wed., 11/21 at 8 pm



Wild Strawberries

(SMULTRONSTÄLLET)
1957, Ingmar Bergman, Sweden, 91 min.
With Victor Sjöström, Bibi Andersson

Friday, November 16, 4:15 pm
Monday, November 19, 8:00 pm

This Bergman favorite shifts fluidly among dreams, memories, and fantasies, as 78-year-old Prof. Isak Borg (Sjöström) reviews his life while driving from Stockholm to Lund to receive an honorary degree. In Swedish with English subtitles. DCP digital. (MR)



The Seventh Seal

(DET SJUNDE INSEGLET)
1957, Ingmar Bergman, Sweden, 95 min.
With Max von Sydow, Gunnar Björnstrand

Saturday, November 17, 5:30 pm
Wednesday, November 21, 6:00 pm

In Bergman’s most famous film, a hardened knight (Sydow) meets Death while journeying through the plague-ravaged countryside and challenges the Reaper to a game of chess for the ultimate stakes. In Swedish with English subtitles. DCP digital. (BS)

NOVEMBER SPOTLIGHT

2018, Peter Bogdanovich, USA, 101 min.

"Vastly entertaining."
—Todd McCarthy,
Hollywood Reporter

Buster Keaton was the most modern and cinematically sophisticated of the great silent comedians. Narrated by director Bogdanovich and boasting an impressive roster of talking heads, this loving, beautifully assembled tribute traces Keaton's life from his vaudeville-star childhood through his heyday as an independent producer, decades of decline, and late-life rediscovery. The film ends with a dazzling forty-minute crescendo of excerpts from Keaton's masterpieces of the 1920s. DCP digital. (MR)



BUSTER DISCOUNT!

Buy a ticket at our regular prices for THE GREAT BUSTER and get a ticket for any show of any or all of the "Best of Buster" features at this discount rate per film with proof of your original purchase: General Admission \$7; Students \$5; Members \$4. (This discount price applies to the second, third, and fourth films only. Discount available in person at the box office only.)

November 23—29

Fri., 11/23 at 4:15 pm and 7:45 pm;
Sat., 11/24 at 4:45 pm;
Sun., 11/25 at 3:45 pm;
Mon., 11/26 at 7:45 pm;
Wed., 11/28 at 7:45 pm;
Thu., 11/29 at 6 pm

NEW RESTORATION!

Shiraz: A Romance of India

1928, Franz Osten, India/UK/Germany, 105 min.
With Himansu Rai, Enakshi Rama Rau, Charu Roy

Friday, November 30, 2:00 pm
Sunday, December 2, 3:00 pm
Thursday, December 6, 6:00 pm

"A real marvel [with] endless warmth, skill and ambition."
—Peter Bradshaw, *The Guardian*

Recently rediscovered and beautifully restored, this lavish production tells the rousing, romantic tale of a child princess orphaned by a bandit attack and raised by the humble family of the love-struck potter Shiraz. She is kidnapped and sold as a slave in a Mughal palace, where the growing love between her and the prince arouses the jealousy of a general's scheming daughter. Filmed entirely in India, the locations, from desert vistas to ornate palaces, are dazzling, and this silent film is enhanced by a gorgeous new orchestral score by Anoushka Shankar. New 2K DCP digital restoration. (MR).



THE BEST OF BUSTER

We present three of Keaton's finest films in sparkling new digital restorations.



SHERLOCK, JR.

1924, Buster Keaton, USA, 46 min.
With Buster Keaton, Kathryn McGuire

Friday, November 23, 2:45 pm
Sunday, November 25, 5:45 pm

"Groundbreaking and profound. And it's a laugh riot, too."— Dave Kehr, *Chicago Reader*

This pioneering "self-referential" film stars Buster as a film projectionist and amateur detective who dreams himself into the movie screen in order to solve a crime that mirrors his own real-life travails with an unscrupulous romantic rival. Preceded by *THE PLAYHOUSE* (1921, 24 min.), featuring an entire theater populated by Buster Keatons. Silent films with prerecorded music scores. New 4K DCP digital restorations. (MR)



THE GENERAL

1926, Buster Keaton and Clyde Bruckman, USA, 80 min.
With Buster Keaton, Marion Mack

Saturday, November 24, 3:00 pm
Wednesday, November 28, 6:00 pm
Thursday, November 29, 8:00 pm

"A hilarious comedy and a thrilling action film."
—Phillip Concannon, *Little White Lies*

Keaton's most widely admired film casts him as a Confederate Army wash-out who gets his chance to be a hero when Union spies steal his beloved locomotive. This ambitious production combines large-scale battle scenes with brilliant chase gags. *Silent film with live piano accompaniment by Dave Drazin on Saturday*; other shows with prerecorded music score composed by Carl Davis. New 4K DCP digital restoration. (MR)



STEAMBOAT BILL, JR.

1928, Charles F. Riesner, USA, 71 min.
With Buster Keaton, Ernest Torrence

Friday, November 23, 6:15 pm
Monday, November 26, 6:15 pm

"Insanely inventive."—Tom Huddleston, *Time Out London*

Keaton's last film under his own independent production banner is one of his best. Buster returns from college citified and sissified, much to the disgust of his gruff steamboat-captain father (Torrence). To make matters worse, he falls in love with the daughter of dad's archrival. The cyclone climax is spectacular, surreal, and hair-raisingly dangerous. Silent film with prerecorded music score. New 4K DCP digital restoration. (MR)

Visconti

From November 3 to January 2, the Gene Siskel Film Center, in partnership with Luce Cinecittà and the Italian Cultural Institute, Chicago, presents *Visconti*, a nine-film series devoted to the great Italian director who combined visual splendor with vivid characterizations and a tragic sense of social-historical change.

Visconti's first films, *OSSESSIONE* (1943) and *LA TERRA TREMA* (1948), are considered foundational works of the Italian neorealist movement, but he confounded (and, at first, alienated) critics by moving in a markedly different direction: sumptuous, sensual, baroque, literary, melodramatic, operatic. Visconti's sweeping style and

fanatical attention to detail make his films big-screen musts.

THE LEOPARD, *SENSO*, *ROCCO AND HIS BROTHERS*, and *LUDWIG* will be screened when *Visconti* continues in December. Please check our website and our December *Gazette* for exact dates and show times.

Visconti was organized by Camilla Cormanni and Paola Ruggiero of Luce Cinecittà and is sponsored by the Italian Cultural Institute, Chicago. Special thanks to Alberta Lai, Italian Cultural Institute, Chicago; Marco Cicala, Luce Cinecittà.

—Martin Rubin



DEATH IN VENICE

(*MORTE E VENEZIA*)
1971, Luchino Visconti, Italy, 130 min.
With Dirk Bogarde, Björn Andresen

Saturday, November 3, 7:30 pm
Sunday, November 4, 3:00 pm
Wednesday, November 7, 6:00 pm

In this richly atmospheric adaptation of Thomas Mann's 1912 novella, a German composer (Bogarde) visiting Venice becomes obsessed with the idealized beauty of an androgynous boy, causing him to linger in the city as a deadly cholera epidemic spreads. Gorgeous location photography, a haunting Mahler-based music score, and Bogarde's superb performance have made *DEATH IN VENICE* one of Visconti's most popular films. In English. DCP digital widescreen. (MR)

Ticket-holders are invited to a reception on Sat. at 6:30 pm, sponsored by the Italian Cultural Institute, Chicago.



THE DAMNED

(*LA CADUTA DEGLI DEI*)
1969, Luchino Visconti, Italy, 156 min.
With Dirk Bogarde, Ingrid Thulin

Sunday, November 11, 2:00 pm
Wednesday, November 14, 6:30 pm

Visconti pulls out the stops with Wagnerian gusto in this lurid saga (originally X-rated in the U.S.) of a Krupp-like German industrial family that throws its support to the Nazis in the 1930s. Their devil's bargain yields spectacularly dire results, as the family descends into depravity and murder, and Germany itself is consumed in a storm of fire and blood—as seen in the stunning recreation of the “Night of the Long Knives” massacre. In English and German with English subtitles. DCP digital (MR)



OSSESSIONE

1943, Luchino Visconti, Italy, 140 min.
With Massimo Girotti, Clara Calamai

Sunday, November 18, 2:30 pm

This unauthorized adaptation of James M. Cain's *The Postman Always Rings Twice* begins with a hunky drifter (Girotti) drifting into a rural gas station/café. He locks eyes with the owner's restless wife (Calamai), and it's lust at first sight. But there's that husband in the way... Visconti simplifies Cain's twisty plotline but embellishes the narrative with flow-of-life details and digressions that position the film as an important forerunner of the neorealist movement. In Italian with English subtitles. DCP digital. (MR)



LA TERRA TREMA

1948, Luchino Visconti, Italy, 160 min.
With Antonio Arcidiacono, Agnese Giammona

Sunday, November 25, 2:30 pm

Visconti's second feature is considered one of the canonical classics of the Italian neorealist movement. Informed by Visconti's Marxism, the film's theme is the hard lot of fishermen and their families in a Sicilian village, at the mercy of the elements and exploitative wholesalers. Like many of the Visconti's films, it focuses on decline and downfall, centering on a family that defies the wholesalers by going independent, only to find how difficult it is to stand alone. In Italian and Sicilian dialect with English subtitles. DCP digital. (MR)



WHITE NIGHTS

(LE NOTTE BIANCHE)
1957, Luchino Visconti, Italy, 97 min.
With Marcello Mastroianni, Maria Schell, Jean Marais

Sunday, December 2, 5:00 pm
Tuesday, December 4, 6:00 pm

WHITE NIGHTS represents Visconti's furthest departure from his neorealist roots. The film is based on the 1848 Dostoyevsky short story of a lonely man (Mastroianni) who becomes involved with a woman (Schell) awaiting the uncertain return of her beloved (Marais). Filming entirely on elaborate sets in the Cinecittà studio, the director creates a Gothic fairyland of inky canals, narrow alleys, neon signs, and crumbling ruins. In Italian with English subtitles. 35mm archival print. (MR)

Upcoming films in *Visconti*:

Week of December 7-13
THE LEOPARD (1963)

Week of December 14-20
SENSO (1954)

Week of December 21-27
ROCCO AND HIS BROTHERS (1960)

Week of December 28-January 3
LUDWIG (1972)

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



3:10 TO YUMA

1957, Delmer Daves, USA, 92 min.
With Van Heflin, Glenn Ford

Saturday, November 3, 4:45 pm
Tuesday, November 6, 6:00 pm

Reworking elements of HIGH NOON and SHANE, this taut Western classic features Heflin as a struggling family man who grasps a chance to save his drought-plagued farm by taking a risky job to transport a captured outlaw (Ford) to Contention City and guard him until the eponymous train arrives. The second half of the film, set mainly in a hotel room, becomes a battle of nerves between the wily prisoner and his jumpy guard, complicated by the evolving bromance between the two men. 35mm. (MR)



TIME TO DIE

(TIEMPO DE MORIR)
1965, Arturo Ripstein, Mexico, 89 min.
With Jorge Martínez de Hoyos, Marga López

Friday, November 9, 7:45 pm
Tuesday, November 13, 6:00 pm

After 18 years in prison, Juan returns home to settle down, but the son of the man he killed in self-defense is determined to provoke him into a gunfight. Written by Gabriel García Márquez and Carlos Fuentes, the first film of Mexican auteur Ripstein is remarkable for its critique of macho and its subversion of Western genre conventions (the pudgy hero wears spectacles and likes to knit). In Spanish with English subtitles. DCP digital. (MR)



ZAMA

2017, Lucrecia Martel, Argentina/Brazil/Spain, 115 min.
With Daniel Giménez Cacho, Lola Dueñas

Friday, November 16, 7:45 pm
Tuesday, November 20, 6:00 pm

In her long-awaited first film in nine years, contemporary master Martel weaves a haunting tale set in the 18th Century on the Asunción coast of South America. Longing for deliverance from his backwater post in a ragged rural colony of the Spanish crown, preening functionary Zama (Cacho) yearns for a transfer to the capitol. In Spanish with English subtitles. DCP digital. (BS)

MEEK'S CUTOFF

2011, Kelly Reichardt, USA, 104 min.
With Michelle Williams, Bruce Greenwood

Saturday, November 24, 5:30 pm
Tuesday, November 27, 6:00 pm

Kelly Reichardt doesn't just critique the Western genre; she reinvents it. In 1845, a small Oregon-bound wagon train finds itself lost, with the water supply dwindling. The grueling trek is presented with deglamorized realism, seen primarily from the perspective of the women, one of whom (Williams) begins to question the competence of their blustering guide Meek (Greenwood). When a Native American is captured, the group's survival hangs on the question of whether to trust him or Meek. 35mm. (MR)

Upcoming in *The Western*

(Friday and Saturday dates are subject to change. Please check the relevant month's *Gazette* and website.):

December 7 and 11

GREASER'S PALACE

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



NEW 4K RESTORATION! GLENN SILBER IN PERSON!

THE WAR AT HOME

1979, Glenn Silber and Barry Alexander Brown, USA, 99 min.

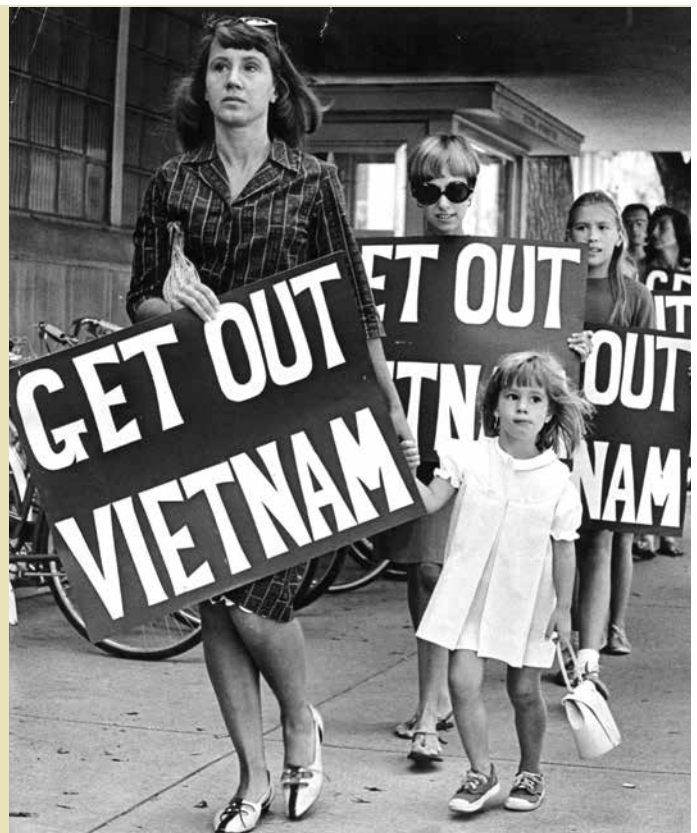
"An extraordinary documentary about the last time we had to overcome."—Roger Ebert, *Chicago Sun-Times*

The title reminds us of the all-important second front of the Vietnam War: the protest movement that erupted on campuses across the country. Nominated for a Best Documentary Oscar, *THE WAR AT HOME* focuses on one of the most embattled of those second-front hot spots: the University of Wisconsin at Madison. Directors Silber and Brown blend interviews and archival footage for a vivid overview of the period 1963-1973, as we see Madison evolve from a self-styled "All-American City" to a virtual war zone. New 4K DCP digital restoration. (MR)

Co-director Glenn Silber is scheduled to appear for audience discussion on Fri. and Sat.

**November 30—
December 6**

Fri., 11/30 at 8:15 pm;
Sat., 12/1 at 5:15 pm;
Mon., 12/3 at 6 pm;
Tue., 12/4 at 8 pm;
Thu., 12/6 at 8 pm



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/>

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)

Coco Fusco in person!

Coco Fusco: Cuba Portraits

2015, Coco Fusco, Cuba/USA, ca. 65 min.

Thursday, November 8, 6:00 pm

Interdisciplinary artist Fusco presents two intimate artist portraits centered on the effects of state control on artistic production and political discourse in Cuba. *LA CONFESIÓN* explores the public confession of poet and accused counterrevolutionary Heberto Padilla, while *LA BOTELLA AL MAR DE MARÍA ELENA* focuses on the state intimidation of political reformer María Elena Cruz Varela. Presented in collaboration with the Video Data Bank. Multiple formats. (George William Price)

jonCates in person!

鬼鎮 (GHOSTTOWN)

2018, jonCates, USA, 55 min.

Thursday, November 15, 6:00 pm

Chicago-based new media artist jonCates' influential body of work mixes the urgency of punk with the poetics of glitch. His latest project takes shape as a feature film and interactive game that critiques the myths and ideology of the American West. It traces the intersecting paths of Native American artist Siera Begaye; Cowgirl, a descendant of European settlers; and Girl from Gold Mountain, a deity dreamed into existence by Chinese immigrants building the transcontinental railroad. DCP digital. (Amy Beste)



Refiguring Binaries, Nov. 1



Coco Fusco: Cuba Portraits, Nov. 8



GHOSTTOWN, Nov. 15

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BENEFITS: Pay \$6 admission to each screening (\$5 to each spring and autumn screening/lecture series program); receive our monthly schedule, the *Gazette*, in the mail; \$10 discount on an Art Institute of Chicago membership; four free popcorns; sneak preview passes to major motion pictures and other special offers.

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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RETURN SERVICE REQUESTED

Location: 164 North State Street. **Tickets:** Visit our website for online ticket purchasing information. **For showtimes:** visit www.siskelfilmcenter.org or call 312-846-2800.

Discount Parking for Film Center Patrons!
Park at the InterPark Self-Park at 20 E. Randolph St. and pay only \$19 for 24 hours with a rebate ticket obtained from the Film Center box office.

Take the CTA!
The Gene Siskel Film Center is located one-half block south of the State/Lake L (brown, green, orange, pink, and purple lines), and just outside of the Lake red line subway stop. We are also located on a number of State Street buslines.

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

**BACK BY POPULAR DEMAND!
FILMMAKERS IN PERSON!**

**Saturday, November 10,
7:45 pm**

The Gene Siskel Film Center's Panorama Latinx programming and outreach initiative is pleased to announce the encore presentation of its first-ever short film showcase, *Cortadito*. Selected from over 40 submissions, this compilation of works celebrates Chicago-based Latinx and Afro-Latinx filmmakers from countries such as Cuba, Mexico, Puerto Rico, Venezuela, and Colombia, and working in a variety of genres and formats, from documentaries and narrative to avant-garde. For more information, visit siskelfilmcenter.org/cortadito. (Mev Luna)



2015-18, Juan Carlos Linares, Luis Cardenas, Natalia Patricia Alemán, Raquel Zaldivar, GREYMAR, Lorena Barrera Enciso, and Sebastián Pinzón Silva, Various nations, 88 min.

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PANORAMA
LATINX