

# GENE SISKEL FILM CENTER

**GAZETTE**

Vol. 51 Issue 4

## **IN THIS ISSUE:**

A retrospective of French auteur Jean Eustache, including the 4K restoration of his momentous **THE MOTHER AND THE WHORE** (pg 6-7)

Enjoy our explosive, action-packed Hong Kong Summer series (pg 8-10)

Join us in a celebration of the pioneering work of Camille Billops and James Hatch (pg 12-13)



School of the Art Institute  
of Chicago

POLICE STORY, DIRS. JACKIE CHAN, CHI-HWA CHEN, PG 8

# FROM OUR CURATOR



Savanah Leaf's debut *EARTH MAMA* opens July 21, p. 4

A Film Center patron emailed me recently, thanking us for bringing the film *JOYLAND* to our screens in May. "I love being introduced to new filmmakers at the Film Center," the patron enthusiastically noted. That comment, and the idea of "introduction" was on our minds while we curated Film Center programming for July and August, as our summer slate includes a number of bold debut feature films (pg 3-5), alongside **programs of films from Hong Kong** (pg 8-10) and filmmakers like **Jean Eustache** (pg 6-7), who have graced our screens in decades past but deserve a reintroduction. We're also presenting a complete retrospective of the work of **Camille Billops and James Hatch** (pg 12-13), two filmmakers I—shamefully—had no awareness of before an introduction earlier this year. We look forward to introducing the films and artists of our summer to you, whether for the first time or the second (or third, or fourth). Alongside our programming, we've also been introducing audiences to our people—colleagues who make our team whole. Get to know our new **Executive Director Emily Long** (pg 2) and **Black Harvest Film Festival Lead Curator Jada-Amina Harvey** (pg 15) as you fill your summer with debut films from **Mstyslav Chernov** (*20 DAYS IN MARIUPOL*), **Savanah Leaf** (*EARTH MAMA*) and **D. Smith** (*KOKOMO CITY*). We're very pleased to make the introductions!

**Rebecca Fons**  
Director of Programming

# ABOUT THE FILM CENTER



The Gene Siskel Film Center is Chicago's premier art house cinema in the heart of the theater district, bringing film lovers together for an unparalleled movie-going experience. We present a curated collection of eclectic international, independent, and classic cinema with festivals and year-round programming while striving to provide a welcoming space reflective of Chicago's diverse community. As a public program of the School of the Art Institute of Chicago, the Film Center fosters dialogue that sets films in historical and cultural context through panels, lectures, and filmmaker conversations.

**164 North State Street Chicago, IL 60601**  
[siskelfilmcenter.org](http://siskelfilmcenter.org)

## VISIT US

### ACCESSIBILITY

The Gene Siskel Film Center strives to host inclusive, accessible events that enable all individuals to engage fully. To request reasonable accommodations or for inquiries about accessibility, please contact [filmcenter@saic.edu](mailto:filmcenter@saic.edu) or call (312) 846-2600 at your earliest convenience.

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

### CODE OF CONDUCT

The Gene Siskel Film Center is dedicated to creating a safe, respectful, and inclusive environment for all guests. Everyone has the right to enjoy our programs and activities free of harassment, threats, mistreatment, or discrimination. We reserve the right to revoke access to any of our activities for anyone who does not adhere to the organization's code of conduct.

### CONTENT CONSIDERATIONS

Based on lived experiences, the films we present may affect our individual audiences in different ways. When possible, we include a content consideration on films that may include potentially harmful content or themes.

### GETTING HERE

#### Parking

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

#### Public Transportation

The Film Center is conveniently located near all major CTA train lines and several bus lines.

#### Biking to the Film Center

The Film Center is located near the Chicago Lakefront Trail and Divvy bike sharing stations.

## OUR TEAM

Rebecca Fons, Director of Programming; Caroline Garske, Digital Communications Manager; Lily Goodman, Development Assistant; Jada-Amina Harvey, Black Harvest Film Festival Lead Curator; Lori Hile, Associate Director of Marketing and Communications; Nick Leffel, Black Harvest Film Festival Coordinator; Emily Long, Executive Director; Brennan McMahon, Department Assistant; Pamela Smith, Accounting Coordinator; Dan Stolley, Operations Manager; Michael Wawzenek, Assistant Director of Media Technology; Projectionists: Lyra Hill, Ursula Rigberg Wagner, Blair St George Wright; Front of House Leads: Esteban Alarcon, Amelia Bodenhorst Granda, Nico Valdez; Front of House Assistants: Aidan Ciuperca, Griffin Larese-Casanova, Eunjin Lee, Emma Rzepczynski, Chiadika Vincent-Otiono. Gazette descriptions and synopses written by Rebecca Fons, unless otherwise noted. Gazette designed by Kaitlin Martin.

# MEET EMILY LONG!

EXECUTIVE DIRECTOR,  
THE GENE SISKEL FILM CENTER



**“I’m humbled by the chance to lead a vital arts institution in the city where I grew up, and I love the fast pace of constant screenings and events.”**

## What brought you to the Film Center?

This role is the opportunity of a lifetime for me. I’m humbled by the chance to lead a vital arts institution in the city where I grew up, and I love the fast pace of constant screenings and events.

## What can audiences expect from the Film Center over the next year?

More of the eclectic programming you’ve come to love, but also more options to get involved as members. We’re also working on ways to boost the presence of SAIC students and their work here at the Film Center.

## What film has had the greatest impact on you and why?

Is it crazy to say STAR WARS: A NEW HOPE? I was one of the

many kids who wanted to be Princess Leia when I grew up. I dressed as her for Halloween every year and ran the Star Wars half-marathon with her on my t-shirt. I also have such fond memories of watching that movie on repeat with my dad, who has since passed away.

## What is one professional achievement you’re most proud of?

I’m really proud of having worked on five editions of the New York Film Festival, including the one where we pivoted to all-virtual fest during the pandemic, as well as the 57th New York Film Festival when we presented THE IRISHMAN on Opening Night. No matter what you thought of the film itself, it was thrilling—and a lot of work for everyone—to pull off the World Premiere with Mar-

tin Scorsese, Al Pacino, Robert DeNiro, Joe Pesci and the rest of the cast on hand.

## What’s a fun fact or hidden talent you’d like audiences to know about you?

I’m a certified Master SCUBA Diver! I started diving when I was twelve with my dad and older sister, and have since worked my way up through the levels. The next stop for me on that journey would be to go pro as a Divemaster, which might not be a bad fallback plan if this whole movie thing doesn’t work out!

*A Chicago native, Long has worked as director of development at the Chicago-based Kartemquin Films. She also spent nearly two decades in New York City, working on Wall Street, at media nonprofits, and in grassroots fundraising. While in New York, she served as assistant director of development at Film at Lincoln Center, the film society behind the New York Film Festival. We’re thrilled to welcome Emily back to the Windy City to helm the Film Center.*



# NEW RELEASES & RESTORATIONS

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



## OPENS JUNE 30 REVOIR PARIS

2022, dir. Alice Winocour, France, 104 min. In French with English subtitles / Format: Digital

In this contemplative exploration of trauma and memory, professional translator Mia (Virginie Efira, in a César Award-winning performance) ducks into a crowded bistro during a rainstorm. As she settles in with a glass of wine and observes the merriment of her fellow diners, the scene is shattered by gunfire in a deadly terrorist attack. Months later, Mia is numb and struggling to reconnect with the life she had before the attack. Desperate to heal, she begins connecting with other survivors in an attempt to unearth her memories of that fateful night. *Content consideration: includes scenes of gun violence. Film Center exclusive.*



## OPENS JUNE 30 RAGING BULL

1980, dir. Martin Scorsese, USA, 129 min. In English / Format: 4K Digital restoration

Scorsese's blistering biopic of toxic masculinity, power, and jealousy dazzles on the big screen with this new 4K restoration. In an Academy Award-winning performance, Robert De Niro is Jake LaMotta, the middleweight boxing champion who was known as "The Bronx Bull" and "The Raging Bull" during his brief reign. Raised to steal, fight, and win by any means necessary, Jake evolves into a champion in the ring, and a brutish, abusive husband, friend, and father outside of it. One of the most critically acclaimed films of the 1980s and a fierce installment in Scorsese's filmography (one that illustrates the power of his years-long collaboration with editor Thelma Schoonmaker, who won an Academy Award for her work here), RAGING BULL is a biting, trenchant masterwork. *Film Center exclusive.*



## OPENS JULY 14 20 DAYS IN MARIUPOL

2023, dir. Mstyslav Chernov, Ukraine, 94 min.

In English and Ukrainian, Russian with English subtitles / Format: Digital

Russia invaded Ukraine on February 24, 2022. On the eve of war, a team of Ukrainian journalists trapped in the besieged city of Mariupol struggle to continue their work documenting the war's atrocities and delivering their coverage to the wider world. Ukrainian filmmaker Mstyslav Chernov fearlessly chronicles their courage on the frontline, the daily challenges they face to their reporting and their lives, and the grim realities of war. *Content consideration: includes footage of war and loss of life. Tuesday, July 18, 6:15PM screening followed by a Q&A with Mstyslav Chernov. Film Center exclusive.*

## OPENS JULY 14 CONTEMPT (LE MÉPRIS)

1963, dir. Jean-Luc Godard, France, Italy, 102 min.

In English and French, German and Italian with English subtitles / Format: 4K Digital restoration

In Godard's CinemaScope sensation, the marriage between screenwriter Paul (Michel Piccoli) and his wife Camille (Brigitte Bardot, at peak bombshell) disintegrates on the set of a new film directed by "Fritz Lang" (played by Fritz Lang). A seminal film of the French New Wave, which the *Chicago Reader's* Jonathan Rosenbaum called "one of the great films of the 1960s," CONTEMPT celebrates its 60th anniversary with this 4K restoration by Studiocanal at Hiventy, with support from the CNC, from the original 35mm negative, interpositive, and reference print by Raoul Coutard. *Film Center exclusive.*

## OPENS JULY 21 RETURN TO DUST (YIN RU CHEN YAN)

2022, dir. Li Ruijun, China, 131 min. In Mandarin with English subtitles / Format: Digital

In a small village in rural China, the timid, chronically ill Cao is unceremoniously married off to a humble, poor farmer named Ma. Relative strangers to one another and both painfully shy, their tepid relationship warms when they begin working together to turn an abandoned house into their small patch of land into a home. Unhurried and compassionate, RETURN TO DUST is an intimate portrait of two lonely, neglected people who transform one another's worlds. *Film Center exclusive.*

FILMMAKER  
Q&A!





**OPENS JULY 21**  
**EARTH MAMA**

2023, dir. Savannah Leaf, USA, 97 min. In English / Format: Digital

In Leaf's assured and acclaimed debut film, young mother Gia is pregnant with her third child while trying to regain custody of her first two. Brimming with love for her kids but struggling within the oppressive and bureaucratic systems she must answer to—foster care, health care, child care—Gia worries that she won't be able to provide her family with a life that is better than her own. With an outstanding debut performance from Tia Nomore at its core, **EARTH MAMA** is a rich, full portrait of what it means to be a mother. *Opens exclusively at the Film Center.*



**OPENS JULY 28**  
**AFIRE (ROTER HIMMEL)**

2023, dir. Christian Petzold, Germany, 102 min. In German with English subtitles / Format: Digital

Leon and Felix arrive at a small vacation home on the Baltic coast with plans to spend the summer on creative pursuits. For the pessimistic Leon, that means working on his evasive second novel. When they arrive, they find unexpected guests: the beguiling Nadja and her partner Devid. As the four navigate how to be housemates, Leon becomes more frustrated with his work and, mysteriously, the trees around them quite literally begin to burn. From German auteur Petzold (**UNDINE**, **TRANSIT**), **AFIRE**—winner of the Berlinale's Silver Bear Grand Jury Prize—is a wry examination of creativity, desire, and jealousy. *Film Center exclusive.*



**OPENS AUGUST 4**  
**KOKOMO CITY**

2023, dir. D. Smith, USA, 73 min. In English / Format: Digital

Winner of the NEXT Audience Award at the Sundance Film Festival, D. Smith's fresh, electric **KOKOMO CITY** presents the stories of four Black transgender sex workers in New York and Georgia. Uninhibited and bracingly honest, Smith's subjects take turns recounting both harrowing and hilarious client stories and candidly analyzing queerness within Black culture and America. Shot and edited by Smith, **KOKOMO CITY** sets the joy, beauty, and pain of its subjects' lives to a vibrant and fearless beat.



**OPENS AUGUST 4**  
**A COMPASSIONATE SPY**

2023, dir. Steve James, USA, 101 min. In English / Format: Digital

Academy Award-nominated Chicago filmmaker Steve James returns to the Film Center with this absorbing portrait of physicist Ted Hall, a University of Chicago student who was recruited by the Manhattan Project in the 1940s. While working on the creation of the atomic bomb, Hall also became an asset to the enemy, passing details of his research to the Soviet Union. Through reenactments and intimate conversations with Hall's family, including his beloved wife, Joan, James crafts a portrait of a complicated man that considers his contributions as a father and a husband—and his role as a Soviet spy. *Film Center exclusive.*

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MORE  
ON PG 18

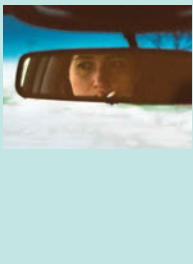


**OPENS AUGUST 11**  
**BOBI WINE: THE PEOPLE'S PRESIDENT**

2022, dirs. Moses Bwayo, Christopher Sharp, UK, Uganda, USA, 121 min.

In English and Luganda with English subtitles / Format: Digital

Oozing charisma, style, and energy, Bobi Wine, a hero of Kampala's slums, starts out using his music to protest Uganda's brutal regime. After winning a seat in parliament, campaigning against corruption, injustice, and poverty, Bobi decides to run for president against the 40+ years incumbent Yoweri Museveni. Filmmakers Christopher Sharp and Moses Bwayo trailed Bobi and his wife Barbie over eight years, from the ghetto to the campaign trail, all against the soundtrack of Bobi's pumping beats and empowering lyrics. (*National Geographic*) *Film Center exclusive.*



**OPENS AUGUST 18**  
**THE UNKNOWN COUNTRY**

2023, dir. *Morrisa Maltz, USA, 95 min. In English / Format: Digital*

In Maltz's dreamy, lyrical feature debut, Lily Gladstone (*CERTAIN WOMEN, KILLERS OF THE FLOWER MOON*) is Tana, a grieving young woman driving across the Midwest to the Texas-Mexico border to reunite with her Oglala Lakota family. Along the way, she connects with the people she meets—a diner waitress, a gas station attendant—who shape her journey and ease her pain. Evocative of the work of Kelly Reichardt and Chloé Zhao, *THE UNKNOWN COUNTRY* is a captivating snapshot of American life. **Film Center exclusive.**



**OPENS AUGUST 18**  
**THE ADULTS**

2023, dir. *Dustin Guy Defa, USA, 91 min. In English / Format: Digital*

Eric (Michael Cera) returns home to visit his sisters Maggie (Sophia Lillis) and Rachel (Hannah Gross). It's the first time they've seen each other in person for three years, and suddenly: they've all become "adults." There are responsibilities, obligations, and plans to make, but when the siblings reunite, they also revert to their childhood habits and unearth old conflicts. As Eric remains stuck somewhere between leaving and staying—and somewhere between man and boy—Defa's sweet and salty *THE ADULTS* explores what family looks like when we finally start growing up. **Film Center exclusive.**



**OPENS AUGUST 25**  
**THE ETERNAL MEMORY**

2023, dir. *Maite Alberdi, Chile, 85 min. In Spanish with English subtitles / Format: Digital*

Oscar-nominated Alberdi (*THE MOLE AGENT*) gracefully and empathetically documents the love story of Augusto and Paulina, who have been together for 25 years. Augusto, one of Chile's most popular TV journalists for decades, is now eight years into an Alzheimer's diagnosis, and relies on Paulina as his primary caretaker. As Augusto slowly forgets their lives together, and even Paulina, her love is steadfast. Winner of the Grand Jury Prize for documentary at the Sundance Film Festival, Alberdi's film is a brilliant portrait of enduring love. **Film Center exclusive.**

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**SATURDAY, JULY 15 & SUNDAY, JULY 16, 2:00PM**  
**MUCH ADO ABOUT NOTHING**

2022, dir. *Simon Godwin, UK, 180 min. In English / Format: Digital*

In Shakespeare's romcom of sun, sea, and mistaken identity, the legendary family-run Hotel Messina on the Italian Riviera has been visited by artists, celebrities, and royalty. But when the owner's daughter weds a dashing young soldier, not all guests are in the mood for love. A string of scandalous deceptions soon surround not only the young couple, but also the adamantly single Beatrice and Benedick. (NTL)



**SATURDAY, AUGUST 19 & SUNDAY, AUGUST 20, 2:00PM**  
**FLEABAG**

2019, dir. *Vicky Jones, UK, 80 min. In English / Format: Digital*

Phoebe Waller-Bridge stars in this hilarious, award-winning, original one-woman play that inspired the hit TV series. Audiences can expect a rip-roaring look at some sort of woman living her sort of life. (NTL)



# the dirty stories of jean eustache

Described by director Oliver Assayas as a “provincial cousin” of the French New Wave, Jean Eustache (1938–1981) was a key figure in the evolution of that movement, and his films—authentic, passionate, and personal—both capture and broaden the spirit of “La Nouvelle Vague.” Though Eustache may lack the name recognition that Jean-Luc Godard, François Truffaut, and Agnès Varda enjoyed, his impact is no less influential, with Pedro Costa, Claire Denis, Hong Sangsoo, and Jim Jarmusch all acknowledging his work as a source of inspiration.

Twenty-five years after we presented a Eustache series at the Film Center, we proudly welcome his work back to our screens in this 12-film retrospective which includes the new 4K restoration of his 1973 masterwork, the momentous *THE MOTHER AND THE WHORE*, immediately following its North American premiere in New York. Film descriptions provided by Janus Films. [siskelfilmcenter.org/jeaneustache](http://siskelfilmcenter.org/jeaneustache)



**FRIDAY, JULY 7, 6:00PM; SATURDAY, JULY 8, 6:00PM; SUNDAY, JULY 9, 1:00PM; THURSDAY, JULY 13, 6:00PM**  
**THE MOTHER AND THE WHORE (LA MAMAN ET LA PUTAIN)**

1973, France 219 min. In French with English subtitles / Format: 4K Digital restoration

After the French New Wave and the sexual revolution came *THE MOTHER AND THE WHORE*, the legendary, autobiographical magnum opus by Eustache that captured a disillusioned generation navigating the post-idealism 1970s within the microcosm of a ménage à trois. The aimless, clueless, Parisian pseudo-intellectual Alexandre (Jean-Pierre Léaud) lives with his tempestuous older girlfriend, Marie (Bernadette Lafont), and begins a dalliance with the younger, sexually liberated Veronika (Françoise Lebrun, Eustache’s own former lover), leading to a volatile open relationship marked by everyday emotional violence and subtle but catastrophic shifts in power dynamics. Transmitting his own sex life to the screen with a startling immediacy, Eustache achieves an intimacy so deep it cuts. Restored and remastered in 4K in 2022 by Les Films du Losange with the support of CNC and the participation of Cinémathèque Suisse and of Chanel. Image restoration by L’Imagine Ritrovata/Éclair Classics, supervised by Jacques Besse and Boris Eustache. Sound restoration by Léon Rousseau-L.E. Diapason.



**SATURDAY, JULY 8, 1:00PM**  
**ROBINSON’S PLACE (DU CÔTÉ DE ROBINSON) AND SANTA CLAUS HAS BLUE EYES (LE PÈRE NOËL A LES YEUX BLEUS)**

Eustache’s first completed film, *ROBINSON’S PLACE* (1963, France, 42 min. In French with English subtitles / Format: 4K Digital) follows two aimless young men who prowl the bars and dance halls of Paris in futile pursuit of female companionship. When one of their ostensible conquests spurns them, they plot a petty revenge. Eustache’s second narrative short, *SANTA CLAUS HAS BLUE EYES* (1966, France, 47 min. In French with English subtitles / Format: 4K Digital) stars French New Wave icon Jean-Pierre Léaud as Daniel, a young man who finds it easier to meet and talk to women while in costume as a department store Santa Claus.





**SATURDAY, JULY 8, 3:30PM**  
**MY LITTLE LOVES (MES PETITES AMOUREUSES)**

1974, France, 123 min.. In French with English subtitles / Format: 4K Digital  
 Eustache's second feature is an autobiographical coming-of-age tale about Daniel (Martin Loeb), a young boy who lives happily with his grandmother in rural France, only to be uprooted and moved to Narbonne to live with his mother. Hanging out with older boys and discovering (and pursuing) girls, Daniel comes to several painful revelations about life, love, and sex before returning to visit his grandmother the following year. Beautifully shot in color by Nestor Almendros, MY LITTLE LOVES is as powerful and unsentimental a portrait of adolescent male angst as anything by Truffaut or Pialat.



**SUNDAY, JULY 9, 5:00PM**  
**THE VIRGIN OF PESSAC '79 AND THE VIRGIN OF PESSAC**

In 1979, Eustache returned to Pessac to "remake" his first documentary as THE VIRGIN OF PESSAC '79 (1979, France, 71 min. In French with English subtitles / Format: 4K Digital), again filming the town's annual pageant to crown its most virtuous young woman while emphasizing what had (and had not) changed over the subsequent decade. For THE VIRGIN OF PESSAC (1968, France, 66 min. In French with English subtitles / Format: 4K Digital), his first documentary, Eustache returned to his hometown to document an annual pageant in which the village crowns the town's most virtuous young girl. Presented in Eustache's preferred exhibition order.



**MONDAY, JULY 10, 6:00PM**  
**NUMÉRO ZÉRO**

1971, France, 112 min.. In French with English subtitles / Format: 4K Digital  
 In NUMÉRO ZÉRO, Eustache sat down with his grandmother, Odette Robert—a key figure in his life and a substitute mother during his youth—for a feature-length conversation across a kitchen table. The two discuss the harshness of her rural upbringing, her troubled marriage, the deaths of her children, and the deprivations of World Wars I and II. Truncated to an hour for French television and never shown publicly in its full form during Eustache's lifetime, the full version of NUMÉRO ZÉRO was rediscovered and reconstructed in 2002.



**TUESDAY, JULY 11, 6:00PM**  
**LE COCHON (THE PIG) AND A DIRTY STORY (UNE SALE HISTOIRE)**

LE COCHON (1970, France, 52 min. In French with English subtitles / Format: 4K Digital), co-directed with Jean-Michel Barjol, documents, in classic cinema verité fashion, the slaughter of a pig and its subsequent conversion into sausages on a small French farm in the Massif Central. One of Eustache's most radical experiments, the formally and narratively transgressive A DIRTY STORY (1977, France, 50 min. In French with English subtitles / Format: Digital) presents two versions of the same event, in which a group of women listen to a man describe his discovery of a peephole in a women's restroom. One is a "true" monologue delivered by the actual participant (Eustache's friend and collaborator Jean-Noël Picq); the other a staged recreation of Picq's performance starring Michael Lonsdale. Further muddying the waters between documentary and fiction, Eustache preferred that the "fictional" version be shown first.



**WEDNESDAY, JULY 12, 6:00PM**  
**JEAN EUSTACHE SHORTS PROGRAM**

Hieronymus Bosch's most emblematic painting is described by Jean-Noël Picq in HIERONYMUS BOSCH'S GARDEN OF DELIGHTS (1979, France, 30 min. In French with English subtitles / Format: Digital). In ALIX'S PICTURES, (1980, France, 19 min. In French with English subtitles / Format: 4K Digital) an "essay in the shape of a hoax," Eustache's experimental short shows the photographer Alix Cléo-Roubaud showing and describing a series of her photographs to Eustache's son Boris. In a riff on Hollis Frampton's film (nostalgia) that calls back to Eustache's career-long experiments with representation and reality, Cléo-Roubaud's narration becomes increasingly out of sync with the imagery on screen. And in EMPLOYMENT OFFER (1980, France, 19 min. In French with English subtitles / Format: Digital) a man looking for a job is unaware of an employer's recruitment methods. The film was commissioned by France's National Audiovisual Institute on the theme of the labor market, which Eustache takes pleasure in diverting.

In 1989, the Film Center hosted our inaugural Hong Kong Film Festival—exuberantly called “Hong Kong: The Cinema Explodes!”—introducing Chicago audiences to a region of cinema that we wrote at the time will “take the viewer for an emotional roller coaster ride, often combining satire, black comedy, reckless and stunning action, melodrama and special effects for a guaranteed one-two punch catharsis.” Over the years, our affection for Hong Kong cinema included festival presentations of *THE BLADE* in 1997; a 1996 gala presentation of *THE HEROIC TRIO* with Michelle Yeoh in person (legend has it that Yeoh slept on the couch of our former Director of Programming Barbara Scharres, though Barbara denies it!); and *RUMBLE IN THE BRONX*, with the endlessly engaging Jackie Chan in person; and screenings of the Chan’s *POLICE STORY* in 1989. In this series, we welcome back a selection of these Film Center favorites, alongside other celebrated Hong Kong cinema classics, starring some of the region’s biggest stars. Join us for an explosive, action-packed summer at the Film Center with five energetic and dynamic weeks, where the cinema explodes anew!

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



**FRIDAY, JULY 14, 6:00 P.M. & SATURDAY, JULY 15, 7:00PM**

## **RUMBLE IN THE BRONX (HUNG FAN KUI)**

1995, dir. Stanley Tong, Hong Kong, 97 min. In English and Cantonese with English subtitles / Format: **35mm**

We fittingly kick off our Hong Kong celebration with *RUMBLE IN THE BRONX*, for which the Film Center hosted the US premiere with Jackie Chan in person. As Roger Ebert said in his review of the film, “The whole point is Jackie Chan—and, like Astaire and Rogers, he does what he does better than anybody.” Directed by stuntman-turned-filmmaker Tong, Chan plays Hong Kong policeman Keung, who visits New York for a family wedding. When gang violence upsets his vacation, he abandons his plans for a spectacularly choreographed fight for justice.



**TUESDAY, JULY 18, 6:00PM & WEDNESDAY, JULY 19, 6:00PM**  
**POLICE STORY (GING CHAAT GOO SI)**

1985, dirs. Jackie Chan, Chi-Hwa Chen, Hong Kong, 100 min.  
In Cantonese with English subtitles / Format: 4K Digital restoration

Jackie Chan’s on-screen charisma and extraordinary physical energy (the Los Angeles Times called him the “Buster Keaton of kickboxing”) is front and center in this mega-hit that made him a worldwide star of kung fu spectacle. Chan plays Hong Kong police inspector Ka-Kui, who goes rogue to bring down a drug kingpin and protect a star witness (Chinese cinema legend Brigitte Lin) from retribution. Including an iconic and epic shopping-mall fight scene (where escalators and shopping carts become weapons), *POLICE STORY* set a new standard for the Hong Kong action film.



**TUESDAY, JULY 18, 8:00PM & THURSDAY, JULY 20, 6:00PM**  
**POLICE STORY 2 (GING CHAAT GOO SI JUK JAAP)**

1988, dir. Jackie Chan, Hong Kong, 101 min.

In Cantonese with English subtitles / Format: 4K Digital restoration

Rogue police officer Ka-Kui (Chan) is back in action in this wildly popular sequel to the box-office hit POLICE STORY. After his previous transgressions resulted in a demotion to traffic cop, Ka-Kui leaves the force but is quickly pulled into a race against the clock to defeat a band of serial bombers. As he uses everything in his disposal to beat back the bad guys (scaffolding, fireworks, oil drums, a shoe), he also endeavors to win back his girlfriend May—the always brilliant Maggie Cheung.



**FRIDAY, JULY 21, 7:45PM**

**SUPERCOP (GING CHAAT GOO SI III: CHIU KUP GING CHAAT)**

1992, dir. Stanley Tong, Hong Kong, 91 min. In English and Cantonese, Mandarin, Malay and Thai with English subtitles / Format: Digital

Chan is back as rogue police officer Ka-Kui, who joins forces with the by-the-book but no less bad-ass Inspector Jessica Yang (Michelle Yeoh, in what *Entertainment Weekly* called “the most powerful starring role for a woman this summer”) to take down a dangerous cartel. When Ka-Kui’s girlfriend May (Maggie Cheung) accidentally blows their cover, it is a knock-down, drag-out, guns-blazing, motorcycles-revving fight to the finish. As the *Chicago Tribune*’s Michael Wilmington rightly declared, “Sly and Schwartz, eat your hearts out. Chan’s the man.”



**SUNDAY, JULY 23, 4:00PM & MONDAY, JULY 24, 6:00PM**  
**AS TEARS GO BY (WONG GOK KA MOON)**

1988, dir. Wong Kar Wai, Hong Kong, 102 min.

In Cantonese with English subtitles / Format: Digital

Wong Kar Wai’s audacious feature debut is a kinetic thriller that introduced worldwide audiences to his atmospheric and dreamy style. Set in Hong Kong’s underworld, Wah (Andy Lau) and his reckless partner and friend Fly (Jacky Cheung) are debt collectors for the mob. As Wah begins to fall for the beautiful Ngor (Maggie Cheung, the first of her many collaborations with Wong Kar Wai), Fly makes a bad bet and plunges the two into dangerous territory. Gritty, frenetic, and bold, AS TEARS GO BY was a box office hit that kickstarted the career of one of cinema’s most electrifying talents.



**THURSDAY, JULY 27, 6:00PM & SUNDAY, JULY 30, 4:00PM**  
**THE HEROIC TRIO (DUNG FONG SAM HAP)**

1993, dir. Johnnie To, Hong Kong, 88 min.

In English and Cantonese with English subtitles / Format: Digital

We'd pay to watch Maggie Cheung, Michelle Yeoh, and Anita Mui read the phonebook, and in *THE HEROIC TRIO*, we get so much more. The three Hong Kong cinema icons star kung-fu-fighting super-heroines who must overcome their dark pasts and work together to defeat the baby-snatching "Evil Master." Motorcycles rev, fog and wind machines kick into overdrive, and the three (s)heroes fight to save the day in a series of dizzying, kinetic, and highly choreographed fight sequences.



**TUESDAY, AUGUST 1, 6:00PM & MONDAY, AUGUST 7, 6:00PM**  
**THE BLADE (DAO)**

1990, dir. Tsui Hark, Hong Kong, 100 min.

In Cantonese with English subtitles / Format: 35mm

Considered a revisionist masterpiece of "wuxia pian" ("films of chivalrous combat"), *THE BLADE* is an astonishing ride of clashing blades, furious vengeance, and a lot of tattoos. For his reimagining of Chang Cheh's 1987 landmark *THE ONE-ARMED SWORDSMEN*, Tsui Hark both embraces and rejects conventions of the kung fu genre, using frenetic editing and brutally choreographed fight scenes to tell the story of saber factory worker On, who embarks on a quest to kill the deranged kung fu master who murdered his father. Bones break, metal clangs, and the darkness of "wuxia pian" is gloriously displayed.



**FRIDAY, AUGUST 11, 8:00PM & SUNDAY, AUGUST 13, 4:00PM**  
**THE BIG BOSS (TANG SHAN DA XIONG)**

1971, dirs. Wei Lo, Chia-Hsiang Wu, Hong Kong, 99 min.

In Mandarin and Cantonese with English subtitles / Format: Digital

We begin to close out our Hong Kong Summer by going back to the film that set a new standard for kung fu action and launched Bruce Lee into worldwide superstardom. In *THE BIG BOSS*, Lee plays Cheng Chao-an, a young Chinese immigrant working in a Thai ice factory. When he discovers the factory is a front for a ruthless heroin ring, Cheng Chao-an—who has sworn an oath to nonviolence—must take up (literal) arms and fists. Audiences, prepare yourself for the rush of adrenaline when Cheng Chao-an joins the fight and Lee activates his spectacular physicality.



**TUESDAY, AUGUST 15, 6:00PM & THURSDAY, AUGUST 17, 6:00PM**  
**FIST OF FURY (JING WU MEN)**

1972, dir. Wei Lo, Hong Kong, 107 min.

In English and Mandarin and Cantonese with English subtitles / Format: Digital

Set in 1910s Shanghai, this blistering follow-up to the hugely successful *THE BIG BOSS* stars Bruce Lee as a martial arts student who, after his beloved master is murdered, sets his sights on vengeance. Elevating Lee to a hero of near folkloric proportions, this historical fantasy blends its stunning action set pieces with a strong anti-colonialist statement and a potent dose of the fierce cultural pride which the actor embodied.



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# A STRING OF PEARLS: THE FILMS OF CAMILLE BILLOPS & JAMES HATCH

The Film Center is proud to be the home of Chicago's first-ever complete retrospective of the films of Camille Billops and James Hatch. Black cultural life and storytelling are centered on screen in these six autobiographical works that innovated the documentary form and artfully weave together personal histories and social issues. [siskelfilmcenter.org/billopshatch](http://siskelfilmcenter.org/billopshatch)

Camille Billops (1933-2019) was a fearless filmmaker, artist, sculptor, historian, archivist, and staunch supporter of Black art and artists. Billops came into her own within the converging contexts of the 1960s civil and human rights struggles, New York's emerging Black artists movement, and her personal struggles for affirmation. Her work is autobiographical, interpretive, and challenging. Without apology, she successfully drew from her life's experiences, her education, and her observations of the world around her to carve out a space for her voice to be heard.

James V. Hatch (1928-2020) was a historian of Black theater, as well as a playwright, poet, archivist, and activist. For much of his professional life, Hatch quietly mobilized his white, male, straight privilege as a steward of African American history, art, and culture. He spent three decades teaching English and theater at the City College of New York. He also authored and co-authored more than a dozen books, including *The Roots of African American Drama: An Anthology of Early Plays, 1858-1938* (1990) and *Sorrow Is the Only Faithful One: The Life of Owen Dodson* (1993).

Together, Billops and Hatch created the six extraordinary films of this retrospective. And at the center of their living partnership was the Hatch-Billops Archives at their loft in SoHo. The Archives has served as a hub for artistic collaborations, housing thousands of books, documents, photographs, and ephemera related to Black culture. Billops and Hatch held salons with Black artists, performers, and musicians, and recorded more than 1,200 oral histories, which were published in their journal, *Artist and Influence*.

This two-day, special presentation is hosted in curatorial collaboration with the Film Center by Miriam J. Petty, PhD, Associate Professor in the Department of Film, Radio, and Television at Northwestern University.

Exhibition materials, program descriptions, and film synopses are provided by Third World Newsreel in cooperation with Dion Hatch and the Hatch-Billops Collection Estate. Learn more at [twn.org](http://twn.org)



## FRIDAY, JULY 28, 6:00PM TAKE YOUR BAGS AND THE KKK BOUTIQUE AIN'T JUST REDNECKS: A DOCU/FANTASY ABOUT EVERYBODY'S RACISM

TAKE YOUR BAGS (1998, USA, 11 min. In English / Format: Digital) explores the legacy of slavery and the theft of cultural memory. In the film, Billops shares her take on slavery, saying "when the Africans boarded the ships bound for America, they carried in their bags all their memories of home. When they arrived in the New World, their bags had been switched. Many generations later, the children of these Africans toured the Museum of Modern Art to see the sculptures and art of Picasso, Braque, and Matisse. Lo! There were the beautiful icons of their ancestors, the images that had been stolen from their bags." This film was commissioned by the National Black Arts Festival and filmmaker Louis Massiah, the founder and director of Scribe Video Center in Philadelphia.

With THE KKK BOUTIQUE AIN'T JUST REDNECKS: A DOCU/FANTASY ABOUT EVERYBODY'S RACISM (2023, USA, 59 min. In English and German with English subtitles / Format: Digital), Billops and Hatch trace the ways in which Americans have tried to ignore, deny, suppress, contain, tolerate, legislate, mock, and exploit racial discrimination within the United States. Like a modern-day Virgil and Dante, they drive, cajole, and lead their cast through a tour of the contemporary landscape of racism. Followed by a discussion with Lakshmi Padmanabhan, Assistant Professor of Global Media Studies in the Department of Radio/Television/Film at Northwestern University. Tickets include a post-screening reception and a complimentary glass of wine.



**SATURDAY, JULY 29, 3:00PM**

### **SUZANNE, SUZANNE AND FINDING CHRISTA**

The poignant documentary *SUZANNE, SUZANNE* (1982, USA, 26 min. In English / Format: 4K Digital) profiles a young Black woman—Billops' niece Suzanne Browning—as she confronts a legacy of physical abuse and its role in her descent into substance abuse. Family remembrances reveal the truth behind her addiction: Suzanne and her mother were victims of domestic abuse at the hands of the family patriarch. Suzanne is compelled to understand her father's violence and her mother's passive complicity, who suffered at her husband's hands as well, as the keys to her own self-destruction. After years of silence, Suzanne and her mother are finally able to share their painful experiences with each other in an intensely moving moment of truth.

The startlingly personal documentary *FINDING CHRISTA* (1991, USA, 55 min. In English / Format: Digital) presents a moving yet unsentimental view of motherhood and adoption, exploring the feelings surrounding the reunion of a young woman with her birth mother twenty years after being given up for adoption. The reunion is between filmmaker Billops and her own daughter, Christa. Facing the re-encounter with mixed emotions, Billops interrogates her family and friends as well as her own motivations. The result is an original and daring work that challenges social biases about adoption and offers new insight into mother-daughter relationships. *Followed by a discussion with Natalie Bullock-Brown, teaching assistant professor at North Carolina State University, documentary filmmaker, and founding member of the Documentary Accountability Working Group.*



**SATURDAY, JULY 29, 6:00PM**

### **OLDER WOMEN AND LOVE AND A STRING OF PEARLS**

Through interviews and dramatizations, the taboo-shattering *OLDER WOMEN AND LOVE* (1987, USA, 27 min. In English / Format: Digital) offers a touching and often humorous look at social attitudes toward relationships between older women and younger men. The filmmakers are involved on both sides of the camera as they direct their multiracial cast in an insightful profile of older-younger relationships, while their subjects are candid and comfortable discussing the joys and problems of loving someone of a different generation.

In *A STRING OF PEARLS* (2002, USA, 57 min. In English / Format: Digital), the final installment of her acclaimed Family Trilogy (*SUZANNE, SUZANNE* and *FINDING CHRISTA*), Billops turns the camera on four generations of men in her family and considers the ways in which urban violence, unemployment, and the early deaths of their own fathers have shaped their lives. *Followed by a discussion with Naeema Torres, Interim Executive Director, Mezcla Media Collective.*



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# MEET JADA-AMINA!

LEAD CURATOR OF THE 29TH ANNUAL  
BLACK HARVEST FILM FESTIVAL



Photo credit: Hiwot Ayele

## What brought you to the Film Center?

What first brought me to the Film Center was my mother's devotion to Black art and cultural work, which she bequeathed to me; the Black Harvest Film Festival was an annual cultural celebration for my family. And I practically lived at the Film Center as an undergrad at the School of the Art Institute of Chicago (SAIC). During that time, I watched A LOT of art house films (shout-out Cheryl Dunye) and began exploring moving image and other time-based works in my studio practice. Another throughline between myself and the Film Center is that my thesis film, *I'M NOT GOING TO DIE, I'M GOING HOME LIKE A SHOOTING STAR*, premiered at the Film Center in 2020. In 2022, I was invited to activate the role of festival coordinator for the 28th Black Harvest Film Festival, and now I am thrilled by the opportunity to support the vision for Black Harvest 2023 as lead curator. My relationship to the Film Center is a real full-circle thing!

## What can audiences expect to see at our 29th Annual Black Harvest Film Festival?

The 29th Black Harvest Film Festival will continue to spotlight visionary work from Black film-

makers across the diaspora in a lineup of repertory classics and new Black cinema. In addition to bringing great films to our community, I am also excited to create more opportunities for filmmakers and filmmakers to gather and celebrate—with filmmaker appearances, dialogues, and activations that leave viewers a deeper understanding and appreciation of just how expansive Black cinema is these days. I have been watching submissions, and there many remarkable films we look forward to showcasing—from love stories to psychological thrillers. I wish I could say more, but for now I'll say—you're in for a treat!

## What do you consider when making programming decisions?

For me, there has to be a demonstration of reverence for Black life. When I'm watching a film, I try to keep in mind that I am bearing witness to someone's story. I am fascinated by why we tell the stories we tell and feel blessed to be in a position to honor my community by sharing those stories. When it comes to the 29th Black Harvest, I am approaching programming with [late festival co-founder and consultant] Sergio Mim's vision for the festival, which is to give audiences the opportunity to bear witness to

cinema that is experimental in aesthetics, content, and form—and to also expand and explore representations of Black life on screen.

## What film has had the greatest impact on you and why?

*THE AGGRESSIVES* immediately comes to mind. I saw it for the first time at 19 while living on campus at SAIC and recall feeling seen in a way that I may have never felt before. It was the first time I encountered AFAB (assigned female at birth) queer and trans subjects in a way that felt authentic, raw, and honest. *THE AGGRESSIVES* is truly a love letter to Black Masc, trans, queer, and non binary folks. It is a dream of mine to continue to uplift that film and other films that champion the lives of the unsung.

## What's a fun fact or hidden talent you'd like audiences to know about you?

I am a singer-songwriter and experimentalist who makes music and recently started playing with a group of gifted musicians, in an ensemble that I've been calling the Kingdom Bound, eponymous to my late grandfather's gospel quartet group. There should be an album by Black Harvest 2023!

*A Chicago native, Jada-Amina (BFA 2020) holds a bachelor of fine arts degree from the School of the Art Institute of Chicago and grew up attending the Black Harvest Film Festival. Her independent curation includes the touring screening series Not Far from Here (2018-2019); and Passion to Profession, a workshop series that aims to help youth and professional artists find pathways to a career in the arts.*

# SPECIAL EVENTS & PARTNER PROGRAMS

## MIDWEST FILM FESTIVAL



FILMMAKER  
Q&A!

### MONDAY, JULY 31, 6:30PM GHOSTS OF THE VOID

2023, dir. Jason Miller, USA, 91 min. In English / Format: Digital

Enter a world of suspense and intrigue in this gripping tale of a newly-homeless woman. Plagued by exhaustion, a crumbling marriage, and the enigmatic presence of masked strangers, her journey takes a chilling turn. Prepare to question the boundaries between reality and nightmare as *GHOSTS OF THE VOID* challenges the very essence of the American dream, while exploring the fears and struggles that haunt those who strive to fulfill their aspirations.

### MONDAY, AUGUST 28, 6:30PM WOMXN & GENDER NON-CONFORMING FILMMAKERS NIGHT

MFF proudly showcases a collection of short films filled with passion, resilience, and limitless creativity. These talented individuals have crafted stories that will engulf you in their artistic vision and inspire you.

MFF begins at 6:30PM with a networking reception, followed by an in-theater screening and Q&A, capped off with an excellent after-party. [Learn more at midwestfilm.com](http://midwestfilm.com); [tickets at siskelfilmcenter.org](http://tickets at siskelfilmcenter.org)



FILMMAKER  
Q&A!

### MONDAY, AUGUST 7, 6:30PM THREE WOMEN (DREI FRAUEN)

2023, dir. Maksym Melnyk, Germany, 85 min.

In Ukrainian and German with English subtitles / Format: Digital

The remote Ukrainian village of Stuzhytsya (roughly translated as “a cold place”) is situated in the Carpathian Mountains in the border triangle between Poland and Slovakia. Three elderly women—a farmer, a post office clerk, and a biologist—are firmly rooted in a place where hardly any young people are left in 2019, the year of Zelensky’s election victory. As director Malynky and his film crew document their lives, they also become, at least temporarily, a valued part of the village community. *Followed by a post-screening discussion with Maksym Melnyk.*



PANEL  
DISCUSSION

### THURSDAY, AUGUST 10, 8:00PM CHICAGO PALESTINE FILM FESTIVAL PRESENTS: WALLED OFF

2023, dir. Vin Arfuso, USA, 90 min.

In English and Arabic and Hebrew with English subtitles / Format: Digital

A secret museum in an art hotel sparks intrigue when it’s revealed to be a creation of controversial artist Banksy. Through creative resistance, the hotel highlights the reality of life under Israeli military occupation. The film journeys through the hotel, Palestine, and a relevant past to dismantle the mainstream media’s bias against the Palestinian struggle for freedom and equality. *Followed by a panel discussion hosted by the Chicago Palestine Film Festival.*



**SATURDAY, AUGUST 12, 2:00PM**

## **MISSING**

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

After American journalist Charlie Horman mysteriously disappears during the 1973 coup in Chile, his father Ed (Jack Lemmon) travels to the country to join Charlie's wife Beth (Sissy Spacek) in the search to find him. Stymied by absurd bureaucratic red tape and surrounded by tense political unrest, Ed and Beth lean on one another in grief and fear as they slowly uncover the truth about Charlie's fate. Based on the true story and directed by Costa-Gavras (Z) with courage and precision, both Lemmon and Spacek give commanding, award-nominated performances in this haunting political thriller. *Presented in collaboration with the Committee to Commemorate the 50th Anniversary of the Coup in Chile and the Uri-Eichen Gallery, as part of their months-long exhibitions in memory of the coup, MISSING will be followed by a panel discussion featuring Charlie Horman's widow, Joyce Horman, alongside Janice Teruggi, sister of Frank Teruggi, another American victim of the coup.*



**MONDAY, AUGUST 21, 6:00PM**

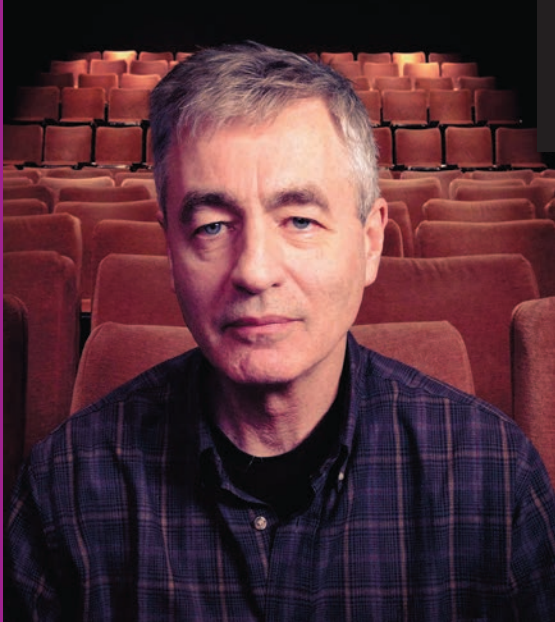
## **NIGHTINGALE PROJECTS: THE ROOT AND THE HARVEST (LA RAIZ Y LA COSECHA)**

2016-2022, dirs. various, Mexico, USA, 79 min. In English and Spanish with English subtitles / Format: Digital

Using found footage, animation, and personal videos, these films from Mexico and Chicago speak to each other through long-term experience, using identity as a way of expanding time, connecting desperate times with images, and opposing the immobility of the past. The program highlights both countries and how they use the medium to talk about past events and the ways they affect the present. These works are ritualistically heightened, using urban video and the flickering of colorful projections consisting of dialogue reminiscent of an image of aspirational wealth. These works are a visually pleasing, humorous hallucinatory montage consisting of concrete realities reminiscent of formal precision and tenderness. *Programmed for Nightingale Projects by Raul Benitez and Tzutzú Matzín. Followed by a discussion with select filmmakers to be announced.*

## 5 QUESTIONS WITH STEVE JAMES

DIRECTOR, *A COMPASSIONATE SPY*



**“Make films! Don’t let naysayers, lack of funding, or self-doubt prevent you from getting out there, putting one foot in front of the other, and starting your film.”**

### **Your work brings to vivid life portraits of complex individuals. What draws you to a person’s story?**

I am drawn to people who make me curious to know more about them. And that’s often because they defy certain stereotypes that I have: a young basketball phenom like William in *HOOP DREAMS*, who is quiet and introspective; a quiet, shy girl who performs powerfully at public Spoken Word events in *AMERICA TO ME*. I also find I am drawn to people whose lives are at a crucial crossroads: young dreamers hoping to make it in basketball in *HOOP DREAMS*; a young man facing possible prison time in *STEVIE*; a family fighting for their bank in court in *ABACUS: SMALL ENOUGH TO JAIL*. People at a crossroads not only make for compelling drama; it also reveals their true character, humanity, and complexity.

### **What advice would you give to students studying film/filmmaking?**

Make films! Don’t let naysayers, lack of funding, or self-doubt

prevent you from getting out there, putting one foot in front of the other, and starting your film. Once you graduate, having your own film to pursue may get you through the tough times of having to do jobs (in film or outside of film) that discourage you.

### **What does “independent film” and “independent filmmaking” mean to you?**

Independent film(making) for me is about self-empowerment—pursuing your passion project, whatever it takes. It’s no accident that the very best documentary films, year in and year out, come from unexpected places and often tell us stories that we had no idea we “needed” to hear. They’re not biographies of famous or infamous people, or ripped-from-the-headlines exposés, or true crime docuseries. They give us fresh, new ways to look at the world and at ourselves.

### **What is a memorable moviegoing experience you’ve had?**

One of the most memorable was when we were making *REEL*

*PARADISE* in Fiji. Watching a film with local Fijians (and filming them watching) was the most raucous and engaging film-going experience of my life. There was wonder, awe, laughter, talking back to the screen, and animated conversations throughout. It felt like what it may have been like when people first saw films in theaters.

### **What film do you watch again and again?**

There are a few films that I never tire of watching; Renoir’s *RULES OF THE GAME* is one. The sheer complexity of the storytelling, its deep humanity and seemingly artless style (though a brilliant technical and aesthetic achievement) make it the most alive narrative film I may have ever seen. Every time I watch it, I get more from it. It’s one of the films which inspired me to pursue filmmaking.

### **See A COMPASSIONATE SPY exclusively at the Film Center starting August 4 (p. 4)**



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# JULY

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1

CLOSED

2	3	4	5	6	7	8
CLOSED	REVOIR PARIS RAGING BULL	REVOIR PARIS	REVOIR PARIS RAGING BULL	REVOIR PARIS RAGING BULL	REVOIR PARIS 6:00 THE MOTHER AND THE WHORE (Eustache), p. 6	REVOIR PARIS 1:00 ROBINSON'S PLACE & SANTA CLAUS HAS BLUE EYES (Eustache), p. 6 3:30 MY LITTLE LOVES (Eustache), p. 7 6:00 THE MOTHER AND THE WHORE (Eustache), p. 6

9	10	11	12	13	14	15
REVOIR PARIS 1:00 THE MOTHER AND THE WHORE (Eustache), p. 6 5:00 THE VIRGIN OF PESSAC 1979 & 1968 (Eustache), p. 7	REVOIR PARIS 6:00 NUMERO ZERO (Eustache), p. 7	REVOIR PARIS 6:00 THE PIG & A DIRTY STORY (Eustache), p. 7	REVOIR PARIS 6:00 JEAN EUSTACHE SHORTS (Eustache), p. 7	REVOIR PARIS 6:00 THE MOTHER AND THE WHORE (Eustache), p. 6	20 DAYS IN MARIUPOLE OPENS - ONE WEEK RUN CONTEMPT OPENS - ONE WEEK RUN 6:00 RUMBLE IN THE BRONX (Hong Kong), p. 8	20 DAYS IN MARIUPOLE CONTEMPT 2:00 MUCH ADO ABOUT NOTHING (NTL), p. 5 7:00 RUMBLE IN THE BRONX (Hong Kong), p. 8

16	17	18	19	20	21	22
20 DAYS IN MARIUPOLE CONTEMPT 2:00 MUCH ADO ABOUT NOTHING (NTL), p. 5	20 DAYS IN MARIUPOLE CONTEMPT	★ 20 DAYS IN MARIUPOLE CONTEMPT 6:00 POLICE STORY (Hong Kong), p. 8 8:00 POLICE STORY 2 (Hong Kong), p. 9	20 DAYS IN MARIUPOLE CONTEMPT 6:00 POLICE STORY (Hong Kong), p. 8	20 DAYS IN MARIUPOLE CONTEMPT 6:00 POLICE STORY 2 (Hong Kong), p. 9	EARTH MAMA OPENS - ONE WEEK RUN RETURN TO DUST OPENS - TWO WEEK RUN 7:45 SUPER COP (Hong Kong), p. 9	EARTH MAMA RETURN TO DUST

23	24	25	26	27	28	29
EARTH MAMA RETURN TO DUST 4:00 AS TEARS GO BY (Hong Kong), p. 9	EARTH MAMA RETURN TO DUST 6:00 AS TEARS GO BY (Hong Kong), p. 9	EARTH MAMA RETURN TO DUST	EARTH MAMA RETURN TO DUST	EARTH MAMA RETURN TO DUST 6:00 THE HEROIC TRIO (Hong Kong), p. 10	RETURN TO DUST AFIRE OPENS - TWO WEEK RUN ★ 6:00 TAKE YOUR BAGS and THE KKK BOUTIQUE AIN'T JUST REDNECKS (Billops and Hatch), p. 12	RETURN TO DUST AFIRE ★ 3:00 SUZANNE, SUZANNE and FINDING CHRISTA (Billops and Hatch), p. 13 ★ 6:00 OLDER WOMEN AND LOVE and A STRING OF PEARLS (Billops and Hatch), p. 13

30	31
AFIRE 4:00 THE HEROIC TRIO (Hong Kong), p. 10	AFIRE ★ 6:30 MIDWEST FILM FESTIVAL, p. 16

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

denotes 35mm or 16mm

# AUGUST

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
		RETURN TO DUST AFIRE 6:00 THE BLADE (Hong Kong), p. 10	RETURN TO DUST AFIRE	RETURN TO DUST AFIRE	AFIRE A COMPASSIONATE SPY OPENS - TWO WEEK RUN KOKOMO CITY OPENS - TWO WEEK RUN	AFIRE A COMPASSIONATE SPY KOKOMO CITY
6	7	8	9	10	11	12
AFIRE A COMPASSIONATE SPY KOKOMO CITY	AFIRE A COMPASSIONATE SPY KOKOMO CITY 6:00 THE BLADE (Hong Kong), p. 10 ★ 6:30 THREE WOMEN, p. 16	AFIRE A COMPASSIONATE SPY KOKOMO CITY	AFIRE A COMPASSIONATE SPY KOKOMO CITY	AFIRE A COMPASSIONATE SPY KOKOMO CITY ★ 8:00 WALLED OFF (CPFF), p. 16	A COMPASSIONATE SPY KOKOMO CITY BOBI WINE: THE PEOPLE'S PRESIDENT OPENS - ONE WEEK RUN 8:00 THE BIG BOSS (Hong Kong), p. 10	A COMPASSIONATE SPY KOKOMO CITY BOBI WINE ★ 2:00 MISSING p. 17
13	14	15	16	17	18	19
A COMPASSIONATE SPY KOKOMO CITY BOBI WINE 4:00 THE BIG BOSS (Hong Kong), p. 10	A COMPASSIONATE SPY KOKOMO CITY BOBI WINE	A COMPASSIONATE SPY KOKOMO CITY BOBI WINE 6:00 FISTS OF FURY (Hong Kong), p. 10	A COMPASSIONATE SPY KOKOMO CITY BOBI WINE	A COMPASSIONATE SPY KOKOMO CITY BOBI WINE 6:00 FISTS OF FURY (Hong Kong), p. 10	THE UNKNOWN COUNTRY OPENS - TWO WEEK RUN! THE ADULTS OPENS - ONE WEEK RUN!	THE UNKNOWN COUNTRY THE ADULTS 2:00 FLEABAG (NTL), p. 5
20	21	22	23	24	25	26
THE UNKNOWN COUNTRY THE ADULTS 2:00 FLEABAG (NTL), p. 5	THE UNKNOWN COUNTRY THE ADULTS ★ 6:00 THE ROOT AND THE HARVEST (Nightingale Projects), p. 17	THE UNKNOWN COUNTRY THE ADULTS	THE UNKNOWN COUNTRY THE ADULTS	THE UNKNOWN COUNTRY THE ADULTS	THE ETHERNAL MEMORY OPENS - TWO WEEK RUN!	THE ETHERNAL MEMORY
27	28	29	30	31		
THE ETHERNAL MEMORY	THE ETHERNAL MEMORY ★ 6:30 MIDWEST FILM FESTIVAL, p. 16	THE ETHERNAL MEMORY	THE ETHERNAL MEMORY	THE ETHERNAL MEMORY		

## TICKETS

General Admission: \$13

Film Center Members: \$6.50

Students with valid ID: \$8

Unless otherwise noted

Expect additional titles and programs to be added to our screens! Due to popular demand, new release film runs may be extended.

Visit [siskelfilmcenter.org](http://siskelfilmcenter.org) for the most up-to-date information about what's playing, guest appearances, and confirmed showtimes.

Tickets are available 24 hours a day at [siskelfilmcenter.org](http://siskelfilmcenter.org). 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. All sales are final.

No late entry allowed 20 minutes after listed showtimes.

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*Angela Schanelec's MUSIG opens exclusively this fall.*

## SAVE THE DATE

SEPTEMBER: CENSORED CINEMA IS SET FREE WITH OUR CONTRA/BANNED SERIES; FALL CONVERSATIONS AT THE EDGE SEASON BEGINS

OCTOBER: THE CHICAGO INTERNATIONAL FILM FESTIVAL RETURNS TO THE FILM CENTER

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