SUSPIRIA
Opens November 2

THE ROCKY HORROR PICTURE SHOW
HALLOWEEN EDITION
OCTOBER 26-31

THE FOG
NEW 4K RESTORATION
OPENS OCTOBER 26

THE SOUND OF MUSIC
SING-A-LONG
NOVEMBER 23-DECEMBER 2

BURNING
OPENS NOVEMBER 30

CHRISTMAS DOUBLE FEATURE & SING-A-LONG
DECEMBER 7-24

Chicago’s Year-Round Film Festival
3733 N. Southport Avenue, Chicago
www.musicboxtheatre.com 773.871.6607
Welcome TO THE MUSIC BOX THEATRE!

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Cover Image from the film SUSPIRIA, opening November 2 at Music Box Theatre.

Music Box Theatre 3733 North Southport musicboxtheatre.com
773-871-6604 showtimes 773-871-6607 office

Welcome TO THE MUSIC BOX THEATRE!
**FREE SOLO**

**DIRECTED BY:** Elizabeth Chai Vasarhelyi, Jimmy Chin  
2018, 97 mins, DCP

From award-winning documentary filmmaker E. Chai Vasarhelyi (MERU) and world-renowned photographer and mountaineer Jimmy Chin comes FREE SOLO, a stunning, intimate and unflinching portrait of the free soloist climber Alex Honnold, as he prepares to achieve his lifelong dream: climbing the face of the world’s most famous rock… the 3,000ft El Capitan in Yosemite National Park… without a rope. FREE SOLO is both an edge-of-your seat thriller and an inspiring portrait of an athlete who exceeded our current understanding of human physical and mental potential. The result is a triumph of the human spirit.

“One of the most arresting documentaries of the year. See the film on as big a screen as possible.”  
–Vanity Fair

“Alex Honnold’s Free Solo climb should be celebrated as one of the great athletic feats of any kind, ever.”  
–The New York Times

**STUDIO 54**

**DIRECTED BY:** Matt Tyrnauer  
2018, 96 mins, DCP

For 33 months, from 1977 to 1980, the nightclub Studio 54 was the place to be seen in Manhattan. A haven of hedonism, tolerance, glitz and glamour, Studio 54 was very hard to gain entrance to and impossible to ignore, with news of who was there filling the gossip columns daily. Steve Rubell and Ian Schrager, two college friends from Brooklyn, succeeded in creating the ultimate escapist fantasy in the heart of the theater district. Studio 54 was an instant success, but the drug-and-sex-fueled dream soon imploded in financial scandal and the club’s demise. With unprecedented access to Schrager, who tells the whole unvarnished story for the first time, and a treasure-trove of rare footage, director Matt Tyrnauer (SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD) constructs a vivid portrait of a disco-era phenomenon.

“One of the most arresting documentaries of the year. See the film on as big a screen as possible.”  
–Vanity Fair

“Thrilling and definitive”  
–Variety

Film Studies Center presents

**A PAGE OF MADNESS**

live score by Alloy Orchestra

October 19, 7pm  
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WATER TOWER PLACE  
835 N. Michigan Ave

Features and Special Events  5
**AN EVENING WITH SALLY FIELD**

**PRESENTED BY THE BOOK STALL**

Wednesday, October 24 at 7pm

Join The Book Stall for an evening with Academy Award and Emmy-winning actor Sally Field, as she discusses her new book, *In Pieces*, an intimate, haunting literary memoir. With raw honesty and the fresh, pitch-perfect prose of a natural-born writer, and with all the humility and authenticity her fans have come to expect, Field brings readers behind-the-scenes for not only the highs and lows of her star-studded early career in Hollywood, but deep into the truth of her lifelong relationships—including her complicated love for her own mother. Powerful and unforgettable, *In Pieces* is an inspiring and important account of life as a woman in the second half of the twentieth century.

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**THE PUBLIC IMAGE IS ROTTEN**

Sunday, October 21 at 9:30pm

*(Tabbert Fiiller, 2018, 103 mins, DCP)*

After the breakup of the Sex Pistols, John Lydon/John Rotten formed Public Image Ltd (PiL)—his groundbreaking band which has lived on nearly 15 times as long as his first one. He kept the band alive ever since, through personnel and stylistic changes, fighting to constantly reinvent new ways of approaching music, while adhering to radical ideals of artistic integrity. John Lydon has not only redefined music, but also the true meaning of originality.

Former and current bandmates, as well as fellow icons like Flea, Ad-Rock and Thurston Moore, add testimony to electrifying archival footage (including stills and audio from the infamous Ritz Show). With his trademark acerbic wit and unpredictable candor, Lydon offers a behind-the-scenes look at one of music’s most influential and controversial careers.

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**THE EYESLICER HALLOWEEN SPECIAL**

Tuesday, October 23 at 7pm

Touring punk rock TV show THE EYESLICER has returned with their craziest and most ambitious episode yet: a feature-length Halloween Special!

Featuring a dozen segments of spine-tingling surrealism, THE EYESLICER HALLOWEEN SPECIAL takes viewers on the cinematic equivalent of an acid trip down the Halloween aisle at Party City. From an X-rated Halloween party hook up to a coming of age story set on the eve of Ted Bundy’s execution to a John Carpenter homage (featuring a cameo by Carpenter himself), this is an experience like no other—a deranged, proudly transgressive anthology carving out bold new space in the Midnight movie genre.

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**BORDER**

**DIRECTED BY:** Ali Abbasi  
**STARRING:** Eva Melander, Eero Milonoff  
2018, 101 mins, DCP, In Swedish with English subtitles

Tina is a border guard who has the ability to smell human emotions and catch smugglers. When she comes across a mysterious man with a smell that confounds her detection, she is forced to confront hugely disturbing insights about herself and humankind.

*“An exciting, intelligent mix of romance, Nordic noir, social realism, and supernatural horror that defies and subverts genre conventions.”*  
—Variety

*“Nothing short of breathtaking. One of the year’s best.”*  
—Screen Anarchy

—Read Steve Prokop’s commentary on page 22
**JOHN CARPENTER’S THE FOG**

**DIRECTED BY:** John Carpenter  
**STARRING:** Adrienne Barbeau, Jamie Lee Curtis, Janet Leigh, Hal Holbrook  
1979, 89 mins, DCP

A strange, glowing fog rolls over a small coastal town one hundred years after a mysterious shipwreck and when vengeful ghosts go on a killing spree, residents look for answers even as they try to survive. Out of theatrical release for years due to faded, unplayable prints, THE FOG can now be viewed again as it was intended, with the restoration of its breathtaking color cinematography by Dean Cundey (ESCAPE FROM NEW YORK, BACK TO THE FUTURE, APOLLO 13), who deftly captured both the daylight beauty of the Point Reyes shore and the ghostly goings-on in the dark, eerie night.

**New 4K Restoration!**

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**THE ROCKY HORROR PICTURE SHOW HALLOWEEN EDITION!**  
**FRIDAY OCTOBER 26-WEDNESDAY, OCTOBER 31**

Halloween returns THE ROCKY HORROR PICTURE SHOW to the Music Box Theatre. As archetypal pair of squares Brad and Janet approach the castle of the fabulous Dr. Frank-N-Furter and meet his minions—including decrepit butler Riff Raff; patched-together golden boy Rocky; and, played by Meat Loaf, rock-and-roller Eddie—a shadow cast of actors clothed in lingerie gyrate in front of the screen.

In the audience, a decades-long tradition of crowd participation carries on as guests are encouraged to participate in a group “Time Warp” dance, shine flashlights during the song “Over at the Frankenstein Place,” follow the exploits of Brad and Janet (Damn-it) with the help of a friendly Shadowcast of players from Midnight Madness (www.midnightmadness.org).

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**SUSPIRIA**

**DIRECTED BY:** Luca Guadagnino  
**STARRING:** Dakota Johnson, Tilda Swinton, Mia Goth, Lutz Ebersdorf, Chloe Grace Moretz  
2018, 155 mins, DCP

A darkness swirls at the center of a world-renowned dance company, one that will engulf the troupe’s artistic director (Swinton), an ambitious young dancer (Johnson), and a grieving psychotherapist (Ebersdorf). Some will succumb to the nightmare; Others will finally wake up.

“5 Stars! A spectacularly strange affair, thrumming with wild blood and weird powers.”  
—TimeOut

“Savagely beautiful”  
—IndieWire
MARIYA BY CALLAS

DIRECTED BY: Tom Woff
2018, 113 mins, DCP, In English and French with English subtitles

For the first time, 40 years after her death, the most famous opera singer ever tells her own story—in her own words. Told through performances, TV interviews, home movies, family photographs, private letters and unpublished memoirs—nearly all of which have never been shown to the public—the film reveals the essence of an extraordinary woman who rose from humble beginnings in New York City to become a glamorous international superstar and one of the greatest artists of all time.

“...a generous, full-throated defense of a tarnished icon.”
—Variety

“An enchanting story”
—Vanity Fair

AN EVENING WITH JEFF TWEEDY
HOSTED BY THE BOOK CELLAR

Sunday, November 18 at 7pm

The singer, guitarist, and songwriter, best known for his work with Wilco, opens up about his past, the music, and the people that have inspired him. Few bands have inspired as much devotion as the Chicago rock band Wilco, and it’s thanks, in large part, to the band’s singer, songwriter, and guiding light, Jeff Tweedy. In his long-awaited memoir LET’S GO (SO WE CAN GET BACK), Jeff tells stories about his childhood in Belleville, Illinois; the St. Louis record store, rock clubs, and live-music circuit that sparked his songwriting and performing career; and the Chicago scene that brought it all together. Honest, funny, and disarming, Tweedy’s memoir will bring readers inside both his life and his musical process, illuminating his singular genius and sharing his story, voice, and perspective for the first time.

DIRECTED BY: Kate Davis, David Heilbroner
2018, 103 mins, DCP

In 2015, Sandra Bland, a politically active 28-year-old black woman from Chicago was arrested for a traffic violation in a small Texas town. Three days later, Sandra was found hanging from a noose in her jail cell. Dash cam footage revealing her violent arrest went viral, leading to national protests claiming that this was a case of racially-motivated murder. Sandra quickly became a poster child for police brutality, leaving millions to question “What really happened to Sandra Bland?” Part legal thriller, part parable about race in America, SAY HER NAME: THE LIFE AND DEATH OF SANDRA BLAND takes viewers deep inside a story that came to polarize the nation.

DIRECTED BY: Kate Davis, David Heilbroner
2018, 103 mins, DCP

Say her name: the life and death of Sandra Bland

OPENs NOVember 9

OPENs NOVember 16
GIVE THE GIFT OF THE MUSIC BOX!

This holiday season, a Music Box Membership is the gift that keeps on giving; with discounted tickets, bottomless popcorn, free members-only screenings, and more. Your gift will continue to surprise the film lover in your life all year long!

REGISTER ONLINE AT MUSICBOXTHEATRE.COM OR VISIT OUR BOX OFFICE!

Questions? Contact: claire@musicboxtheatre.com
FEATURES AND SPECIAL EVENTS

NOVEMBER 27

SOMM 3

Tuesday, November 27 at 7pm
(Jason Wise, 2018, 87 mins, 35mm)

While three of the greatest legends of wine meet in Paris to drink the rarest bottles of their careers, the best blind tasters in the world gather in New York City to settle an age-old argument about wine. In the end, the past and present slam into each other and the results could change the world of wine forever.

VIP and GA tickets available online at MusicBoxTheatre.com

NOVEMBER 23-25 AND DECEMBER 1-2

THIS THANKSGIVING WEEKEND, GIVE THANKS FOR SOME OF YOUR “FAVORITE THINGS”

THE CLASSIC FILM WITH ON-SCREEN LYRICS SO THAT EVERYONE CAN SING ALONG!
For over a decade Thanksgiving has been celebrated at the Music Box Theatre with the Von Trapp Family Players and THE SOUND OF MUSIC. This annual event has grown now to two weekends and thousands of people joining in on the fun. The lyrics for each song are projected on the big screen, and our host and organist will warm the audience up before the screening. Every attendee gets their own package of magic moment gifts to interact with the film. This Thanksgiving let’s all be thankful for some of our favorite things!

ADVANCE TICKETS
General: $13
Music Box Members: $10
Kids 12 & under: $9
Available online through the Music Box Theatre website

DAY-OF TICKETS (IF AVAILABLE)
General: $15
Music Box Member: $12
Kids 12 & under: $10
Available at box office if show does not sell out in advance

FUN FOR THE WHOLE FAMILY!!
FUN PACKS INCLUDED!
COSTUME CONTEST!

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HOLIDAY FUN FOR THE FAMILY!
SING-ALONG & CHOIR!

tis’ the season to Believe

SUNDAY, DECEMBER 2
11:30AM

SPECIAL EVENT

NOVEMBER 27

SPECIAL EVENT

Featuring a Q&A with Director & Cast!

SING-A-LONG SONG OF MUSIC

THE CLASSIC FILM WITH ON-SCREEN LYRICS SO THAT EVERYONE CAN SING ALONG!

FRIDAY, NOVEMBER 23
1PM & 7PM

SATURDAY, NOVEMBER 24
1PM & 7PM

SUNDAY, NOVEMBER 25
NOON & 6PM
BURNING

DIRECTED BY: Lee Chang-dong
STARRING: Ah-in Yoo, Steven Yuen, Jong-seo Jun
2018, 148 mins, DCP, In Korean with English subtitles

BURNING is the searing examination of an alienated young man, Jong-su (Ah-in Yoo), a frustrated introvert whose already difficult life is complicated by the appearance of two people into his orbit: first, Haemi (newcomer Jong-seo Jun), a spirited woman who offers romantic possibility, and then, Ben (Steven Yuen, THE WALKING DEAD, SORRY TO BOTHER YOU), a wealthy and sophisticated young man she returns from a trip with. When Jong-su learns of Ben’s mysterious hobby and Haemi suddenly disappears, his confusion and obsessions begin to mount, culminating in a stunning finale.

“Intensely mesmerizing… ranks with the year’s very best”
—The Playlist

“A haunting, beautiful tone poem”
—IndieWire

DECEMBER 4

THE ANCIENT LAW (Das Alte Gesetz)

Tuesday, December 4 at 7pm
(E.A. Dupont, 1923, 135 mins, DCP)

Before the rise of the Third Reich, Weimar-era silent cinema offered complex depictions of Jewish communities in Germany. One of the finest efforts of E.A. Dupont, THE ANCIENT LAW follows Baruch, a rabbi’s son who longs for the cosmopolitan lights of Viennese theater. A respectful presentation of shtetl life that also acknowledges the pull of modernity, THE ANCIENT LAW has been newly restored by Deutsche Kinemathek in a version that accurately reconstructs the tinting and intertitle text for the first time.

Live original music by Donald Sosin and Alicia Svigals
Tour sponsored by the Sunrise Foundation for Education and the Arts
The 35th Annual Music Box Christmas Sing-A-Long and Double Feature

One of the most popular and beloved Christmas traditions in Chicago is celebrating its 35th anniversary this year. Come celebrate the holidays with the Music Box!

Each year, holiday revelers are greeted by none other than Santa Claus, live and in person. Santa welcomes the audience and, accompanied by the theater organist, leads them in the singing of the most cherished Christmas carols of all time. The lyrics are projected onto the theater's screen so no one misses a chance to sing their hearts out.

Then the audience sits back and enjoys a Christmas movie classic. Some folks like to keep the music going and opt to see WHITE CHRISTMAS (Michael Curtiz, 1954) so they can sing the timeless lyrics of Irving Berlin along with Bing Crosby, Danny Kay and Rosemary Clooney. Others prefer to cheer for Jimmy Stewart as George Bailey and his Mr. Potter during a showing of the heart-warming IT'S A WONDERFUL LIFE (Frank Capra, 1946). And those truly filled with holiday spirit see BOTH films!

Advance tickets are:
- Single Feature: $13.50
- Member Single Feature: $11.50
- Double Feature: $20
- Member Double Feature: $17
- Children under 13: $10 or $15 Double Feature

Day of tickets (if available) are:
- Single Feature: $15.50
- Member Single Feature: $13.50
- Double Feature: $24
- Member Double Feature: $21
- Children under 13: $10 or $15 Double Feature

Features and Special Events

December 7-24

Friday, December 7
6:30pm: It's a Wonderful Life
9:45pm: White Christmas

Saturday, December 8
12:00pm: White Christmas
3:15pm: It's a Wonderful Life
6:30pm: White Christmas
9:45pm: It's a Wonderful Life

Sunday, December 9
12:00pm: It's a Wonderful Life
3:15pm: White Christmas
6:30pm: It's a Wonderful Life
9:45pm: White Christmas

Friday, December 14
6:30pm: It's a Wonderful Life
9:45pm: White Christmas

Saturday, December 15
12:00pm: It's a Wonderful Life
3:15pm: White Christmas
6:30pm: It's a Wonderful Life
9:45pm: White Christmas

Sunday, December 16
12:00pm: White Christmas
3:15pm: It's a Wonderful Life
6:30pm: White Christmas
9:45pm: It's a Wonderful Life

Friday, December 21
12:00pm: White Christmas
3:15pm: It's a Wonderful Life
6:30pm: White Christmas
9:45pm: It's a Wonderful Life

Saturday, December 22
12:00pm: It's a Wonderful Life
3:15pm: White Christmas
6:30pm: It's a Wonderful Life
9:45pm: White Christmas

Sunday, December 23
12:00pm: White Christmas
3:15pm: It's a Wonderful Life
6:30pm: White Christmas
9:45pm: It's a Wonderful Life

Monday, December 24
12:00pm: White Christmas
3:15pm: It's a Wonderful Life
THE MUSIC BOX’S ALTERNATIVE CHRISTMAS 2018

2 DOUBLE FEATURES!

For over three decades, the Music Box has celebrated the holidays with Jimmy Stewart and Bing Crosby. However, if those guys aren’t your cup of eggnog, the Music Box’s Alternative Christmas Double Feature invites you to spend the holidays with Kermit the Frog, Buddy the Elf, John McClane & Kevin McCallister.

This year, have some family fun (or just indulge your inner child) with ELF and THE MUPPET CHRISTMAS, or watch out for uninvited holiday guests with HOME ALONE and DIE HARD.

DOUBLE FEATURE #1: JOLLY HOLIDAYS

ELF
(Jon Favreau, 2003, 97 mins, 35mm)

THE MUPPET CHRISTMAS CAROL
(Brian Henson, 1992, 85 mins, 35mm)

Wednesday, December 12
4:45pm: Elf
7:00pm: The Muppet Christmas Carol
9:00pm: Elf

Wednesday, December 19
4:30pm: Die Hard
7:15pm: Home Alone
9:30pm: Die Hard

DOUBLE FEATURE #2: MISTLETOE MAYHEM

DIE HARD
(John McTiernan, 1988, 133 mins, 35mm)
Print Courtesy of The Chicago Film Society

HOME ALONE
(Chris Columbus, 1990, 103 mins, 35mm)

Thursday, December 20
4:45pm: Home Alone
7:00pm: Die Hard
9:45pm: Home Alone

Tuesday, December 11 at 7:30pm
(Francis Stokes, 2018, 89 mins, DCP)

Gabby’s life is on hold; she is broke, aimless and working out of her old high school bedroom as a phone sex operator. Things start looking up when she hits it off with a mysterious caller named Martin, who leads a glamorous life as a Hollywood sci-fi screenwriter. In a moment of reckless abandon, Gabby decides to fly across the country, drop in on her estranged sister, and meet up with the man of her dreams. But she soon learns in the City of Angels, things are more complicated than they appear.

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SPECIAL EVENT:
Cast and Crew in attendance!

WILD HONEY

Features and Special Events
MAGICAL NORDIC REALISM
Examing Humankind’s Many Flaws in BORDER
By Steve Prokopy

From the opening frames of the second feature from Iranian-born, Danish-dwelling filmmaker Ali Abbasi (SHELLEY), we know something isn’t quite normal. Set in Sweden, BORDER is part human drama, part fantastical lore about a customs officer who has the uncanny ability to sense when a potential smuggler crosses her path, and it is somehow tied to her unusually broad nose’s sense of smell. All of her life, Tina (Eva Melander) has been made fun of and bullied because of her less-than-flattering looks. She has a painful-looking overbite, stained teeth, a protruding brow, blotchy skin, and a noticeably high volume of body hair. When someone she catches smuggling alcohol at the border calls her “ugly,” she doesn’t even flinch, let alone get offended, and this tells us all we need to know about her life up to that point... or so we think.

Tina has a live-in boyfriend, Roland (Jörgen Thorsson), but he seems to be taking advantage of her need for companionship by living for free in her modest home and using it as a base of operations for training show dogs. After spending a bit of time examining her public life, we get a peek into Tina’s private world, where she walks barefoot through the foggy woods surrounding her home, occasionally interacting with wildlife, like a friendly fox or moose (most of the forest creatures just wander right up to her without a fear in the world). She even skinny dips in the nearby lake, in something of a cleansing ritual more than a casual swim. Tina is in tune with her surroundings in a way she’s probably not aware of, but nature seems to be the only place where she doesn’t feel judged.

Outside of work and what passes for a home life, Tina’s routine also includes regular visits to her aging father (Sten Ljunggren) in his assisted-living facility. He is clearly beginning to have memory issues, which he sometimes uses to try to commiserate with Tina about her life’s problems, but she doesn’t flinch or even blink at his understatements. And by the time the movie turns into a full-blown romance, it also reveals itself to be something of a horror story.

And after spending the entire film emotionally thrashing its audience, BORDER commits the ultimate act of boldness by giving us hope for Tina’s future well being in its final moments. In many ways, it’s the perfect genre film (especially for those looking for something especially unique around Halloween) in its refusal to conform to any familiar tropes, instead opting to dip its misshapen form into several cinematic molds, only to shatter them as its lead character continues her search for purpose and belonging.

Steve Prokopy is the chief film critic for the Chicago-based arts outlet Third Coast Review (ThirdCoastReview.com). For nearly 20 years, he was the Chicago editor for Ain’t It Cool News, where he contributed film reviews and filmmaker/actor interviews under the name “Capone.”
CONTINUING SERIES

CLASSIC MATINEES
SATURDAYS & SUNDAYS AT 11:30am

UNIVERSAL HORROR

The Music Box and DePaul University’s School of Cinematic Arts resurrect the most iconic monsters, murderers, and madmen ever captured on 35mm. This series celebrates the haunting legacy of Universal Studios’ golden age horror films in establishing the genre as a site for powerful philosophical, political, and cultural discussions about the terrors lurking in our imagination. Featuring introductions by DePaul faculty and post-screening discussions in the Music Box Lounge & Garden. Sponsored by DePaul University College of Computing and Digital Media, School of the Cinematic Arts.

October 20 & 21

MURDERS IN THE RUE MORGUE
(Robert Florey, 1932, 61 mins, 35mm)
Loosely based on a story by Edgar Allan Poe, MURDERS IN THE RUE MORGUE is among the most visually sophisticated and intellectually dubious films of Universal’s horror cycle. Bela Lugosi stars as Dr. Mirakle, a sideshow spieler with a fanatical drive to demonstrate his idiosyncratic grasp of evolutionary biology by mixing the blood of hairy old gorillas and beautiful young women. Frenchman Robert Florey brings a continental sensibility to the material, lifting many ideas from European horror classics, particularly THE CABINET OF DR. CALIGARI.

October 27 & 28

THE MUMMY
(Karl Freund, 1932, 73 mins, 35mm)
With the stellar box office returns from DRACULA and FRANKENSTEIN, Universal tried (and not for the last time, either) to create a horror franchise from scratch. Mixing the newfound stardom of Boris Karloff, the undead appeal of the still-potent Tutankhamen craze, and a century-spanning romance, cinematographer-turned-director Karl Freund crafted the most poetic film in the Universal cabinet of curiosities. The central tension of early horror films—that the monster is often a more attractive mate than the heroine’s fidgety, stuffed-shirt fiancé—was never thrown into such stark relief.

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CONTINUING SERIES

THE CHICAGO FILM SOCIETY PRESENTS

The Chicago Film Society hosts monthly presentations featuring classic films, underseen rarities, cult movies, short subjects, trailer reels and more, all on glorious celluloid. For more information, visit www.chicagofilmsociety.org.

MIKY AND NICKY

(Elaine May, 1976, 119 mins, 35mm)

Monday, November 12 at 7pm

Riding high on the critical and commercial success of THE HEARTBREAK KID, Elaine May was given the chance to write and direct an unconventional gangster story. Shot in the scuzziest and least brotherly corners of Philadelphia and steeped in the desiccated dreams of its low-level hoodlums, MIKY AND NICKY emerged as a decidedly unromantic addition to the genre. Niki (John Cassavetes) owes a small sum to the mafia and turns to his childhood friend Mikey (Peter Falk) to find the light at the end of the tunnel. In keeping with the rambling, low-key vibe, even the hired gun tracking them down (Ned Beatty) looks more like a cheesed-off storefront accountant than a fearsome assassin.

YI YI

(Edward Yang, 2000, 173 mins, 35mm, In Mandarin with English subtitles)

Monday, November 26 at 7pm

Maybe no film can encompass all of human experience, but it’s remarkable just how much of it is in YI YI: a birth, a funeral, a wedding, a first date, near-death episodes, breakups, reconciliations, corporate intrigue, generational ennui, and the inescrutable actions of the most precocious young photographer in Taiwan. Detailing a stream of quotidian ordeals large and small in an extended family living in Taipei, Edward Yang’s epic saga alternates between the lives of its ensemble as they come together and pull apart between major life events. YI YI would be Yang’s last film but through it he achieved the success that so often eluded his characters and gifted us one of the greatest films this young century has yet seen.

35mm from Yale Film Archive

FORTY GUNS

(Samuel Fuller, 1957, 80 mins, 35mm)

Monday, December 10 at 7pm

Westerns became bigger, louder, and safer in the 1950s. The exception that proves the rule: Samuel Fuller’s FORTY GUNS, a propulsive, devil-may-care Western shot in black-and-white Cinemascope in two weeks. Barbara Stanwyck stars as Jessica Drummond, the Tombstone titan who commands as many thieves as Ali Baba. Her central conflict—protecting her ne’er-do-well brother (John Ericson) or giving it all up for the ex-gunslinger she comes to love (Barry Sullivan)—may sound rote, but the execution and emotional nuance are anything but. The overall attitude owes something to other proto-feminist westerns of the era but the melancholy/mercenary savoir faire is specifically, spectacularly Stanwyck.

SILENT CINEMA

Classic silent films the way they were meant to be seen! Featuring a live musical score on the famous Music Box organ by Dennis Scott, Music Box House Organist. Co-presented by Chicago Film Society.

STREET ANGEL

(Frank Borzage, 1928, 102 mins, 35mm)

Saturday, November 17 at 11:30am

Frank Borzage reaches a resplendent apex in STREET ANGEL, in which Neapolitan urchin Angela (Janet Gaynor) turns amateur streetwalker after her mother falls ill. Fleeing the police, she joins a gypsy circus and meets romantic painter Gino (Charles Farrell). When the authorities finally catch up with the lovers, Gino’s portrait of Angela becomes a transcendent conduit for two souls blooming in adversity’s shadow. A follow-up to the smash 7TH HEAVEN, with a heavy helping of Expressionist visual finesse cribbed from F.W. Murnau, STREET ANGEL was a tremendous popular success in its own right.
CONTINUING SERIES

MIDNIGHTS  FRIDAYS & SATURDAYS AT MIDNIGHT

October 19 & 20  JENNIFER’S BODY  (Karyn Kusama, 2009, 102 mins, 35mm)
October 26 & 27,  December 1  THE ROCKY HORROR PICTURE SHOW  (Jim Sharman, 1975, 100 mins, 35mm)
November 2 & 3  DEADBEAT AT DAWN  (Jim Van Bebber, 1988, 80 mins, DCP)
November 9 & 10  HEATHERS  (Michael Lehman, 1988, 103 mins, 35mm)

November 16 & 17  LITTLE SHOP OF HORRORS  (Frank Oz, 1986, 102 mins, 35mm)
November 23 & 24  AKIRA  (Katsuhiro Otomo, 1988, 124 mins, 35mm)
November 30  THE ROOM  (Tommy Wiseau, 2003, 99 mins, 35mm)

JENNIFER’S BODY  (Karyn Kusama, 2009, 102 mins, 35mm)
Sexy temptress Megan Fox is hotter than hell as Jennifer, a gorgeous seductive cheerleader who takes evil to a whole new level after she’s possessed by a sinister demon. Steamy action and gore galore ensue as the male student body succumbs to Jennifer’s insatiable appetite for human flesh. Now it’s up to her best friend (Amanda Seyfried) to stop Jennifer’s reign of terror before it’s too late!

DEADBEAT AT DAWN  (Jim Van Bebber, 1988, 80 mins, DCP)
Written by, directed by and starring Jim Van Bebber, DEADBEAT follows the story of Goose—a gang leader whose girlfriend is brutally slaughtered when he attempts to leave the thug life behind. Pulled back into the gang, who’ve now formed an uneasy alliance with the thugs that butchered his girl, Goose sees an opportunity to exact his brutal, deadly revenge.

LITTLE SHOP OF HORRORS  (Frank Oz, 1986, 102 mins, 35mm)
A nerdy florist (Rick Moranis) finds his chance for success and romance with the help of a giant man-eating plant who demands to be fed. The Midnight Madness Shadowcast you know and love from our ROCKY HORROR screenings will be on hand to make this screening a special interactive event, not to be missed.

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concept by Drew Dir
devised by Drew Dir, Sarah Fornace, & Julia Miller
original music by Kyle Vegter & Ben Kauffman
Production sponsor
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