FILM CALENDAR

APRIL 5 - JUNE 6, 2019

HIGH LIFE
A Claire Denis Film
Opens April 12

THE LITTLE SHOP OF HORRORS
APRIL 8 AT 7PM

HUMPHREY BOGART & LAUREN BACALL
WEEKENDS AT 11:30AM

MOTHER’S DAY WITH MAMMA MIA
MAY 12 AT 2PM

NON-FICTION
AN OLIVIER ASSAYAS FILM
OPENS MAY 24

THE FILMS OF BUSTER KEATON
MAY 31 - JUNE 6

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

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Film Studies Center
SPRING 2019 HIGHLIGHTS
Apr 19: The 1938 Amateur Movie Show
May 3: The Sun in the Belly: Indian Artist-Bureaucrat S.N.S. Sastry
May 9: Selves and (M)others with Zackary Drucker and Chase Joynt
May 17: still/her and Other Geographies with Christopher Harris
May 24: Things to Come: An Off-Bauhaus Anniversary
Logan Center for the Arts 915 E. 60th St.

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VOLUME 37 ISSUE 155
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MusicBoxTheatre.com
Published by Newcity Custom Publishing
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Cover Image from the film HIGH LIFE, opening April 12 at Music Box Theatre.

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

**DIRECTED BY:** Yann Gonzalez  
**STARRING:** Vanessa Paradis, Nicolas Maury, Kate Moran  
2018, 102 mins, In French with English subtitles

Paris, summer 1979. Anne (French pop star Vanessa Paradis) produces third-rate gay porn. After her editor and lover Lois leaves her, she tries to win her back by shooting her most ambitious film yet with her trusted, flaming sidekick Archibald. But one of her actors is brutally murdered and Anne gets caught up in a strange investigation that turns her life upside-down. Shot on 35mm and featuring a killer retro score from M83, Yann Gonzalez's KNIFE+HEART is an ultra-stylish and blood-soaked ode to '70s-era De Palma, Argento and Friedkin.

"An unabashedly queer, affectionately comedic look at the pursuit of art in the unlikeliest of places."  
—Variety

**FEATURES AND SPECIAL EVENTS**

**HUMP! FILM FESTIVAL 2019**

Friday, April 5 at 7:30pm & 10pm  
Saturday, April 6 at 7pm & 9:30pm

The HUMP! Film Festival has been bringing audiences a new kind of porn since 2005. The festival features short dirty movies, all created by people who aren't porn stars but want to be one for a weekend. This carefully curated program is a cornucopia of body types, shapes, ages, colors, sexualities, genders, kinks and fetishes—all united by a shared spirit of sex-positivity. You will see films at HUMP! that shock you. You will see films at HUMP! that make you laugh. And you will see films at HUMP! that turn you on. You will also be touched by the sincerity and vulnerability with which these films are lovingly made. HUMP!’s main mission is to change the way America sees—and makes and shares—porn.

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WE ARE COLUMBINE

Tuesday, April 9 at 7pm
(Laura Farber, 2018, 79 mins, BluRay)
WE ARE COLUMBINE highlights the stories of four freshmen students who experienced one of the deadliest school shootings in United States history at Columbine High School in 1999. Director Laura Farber, who was there hiding under a cafeteria table during the shootings, sensitively captures her classmates’ deeply personal and unique perspectives during an unprecedented walk-through of the school itself, shedding light on the complexity of life impacted by violence and loss at a young age nearly 20 years after the tragedy.

THE LITTLE SHOP OF HORRORS

Monday, April 8 at 7pm
(Roger Corman, 1960, 72 mins, 35mm)
As The Mercury Theater mounts a spectacular new production of Howard Ashman and Alan Menken’s musical LITTLE SHOP OF HORRORS, the Music Box revisits the low-budget Roger Corman cult classic that started it all. A struggling florist develops a new plant that could be his ticket to the big time, with one minor catch: The plant’s insatiable hunger for human flesh. The screening will be followed by a panel discussion with Walter Stearns, Executive Director of Mercury Theater and Director of LITTLE SHOP OF HORRORS, DePaul Professor Andrew Stasiulis, film critic Peter Sobczynski, and Screenwriter and Columbia College Professor Ron Falzone.
Co-presented by The Mercury Theater
35mm print courtesy of Jon Davison, New Horizons Pictures and the Academy Film Archive

IN SEARCH OF MARGO-GO

Sunday, April 7 at 7:30pm
(Jill Reiter, 1994, 65 mins, DCP)
In 1994, Jill Reiter began a feature starring Kathleen Hanna, called IN SEARCH OF MARGO-GO. Her playful synth-punk romp re-envisioned NYC club culture as an acid-hued comic book, equal parts LIQUID SKY and THE CABINET OF DR. CALIGARI. Reiter recently collaborated with animator Katie Bush to finish the film after two decades, and will be on hand to present the film, alongside her underground classic short films, FRENZY and BIRTHDAY PARTY.
Co-presented by Dirty Looks—an LA-based platform for queer film, video and performance.

MICHIO KAKU:
HUMANITY IN SPACE

Thursday, April 11 at 7pm
Presented by Chicago Humanities Festival
Physicist Michio Kaku has already probed the neuroscientific frontiers of the human mind—including telekinesis, telepathy and dreams. In The Future of Humanity, Kaku turns to a broader and less fathomable frontier: the universe. With irrepressible enthusiasm and a deep understanding of the cutting-edge research in space travel, Kaku comes to CHF for an inspiring conversation ranging from wormholes to artificial intelligence, and a future in which humanity finally achieves what was once deemed impossible: living among the stars.
This program is presented in partnership with Illinois Science Council.
**WILLY WONKA AND THE CHOCOLATE FACTORY**

Saturday, April 20 at 2pm  
(Mel Stuart, 1971, 100 mins, 35mm)

This Easter you have a Golden Ticket to the Music Box! Join Charlie Bucket and Grandpa Joe on an unforgettable interactive journey with WILLY WONKA & THE CHOCOLATE FACTORY! Roald Dahl’s beloved tale comes to magical, musical life as you enter a world of pure imagination. Pig out on snozzberries, hop on the glass elevator and join in the fun!

**DIANE**

**DIRECTED BY:** Kent Jones  
**STARRING:** Mary Kay Place, Jake Lacy, Andrea Martin  
2019, 96 mins, DCP

For Diane (Mary Kay Place), everyone else comes first. Generous but with little patience for self-pity, she spends her days checking in on sick friends, volunteering at her local soup kitchen, and trying valiantly to save her troubled, drug-addicted adult son (Jake Lacy) from himself. But beneath her relentless routine of self-sacrifice, Diane is fighting a desperate internal battle, haunted by a past she can’t forget and which threatens to tear her increasingly chaotic world apart. Built around an extraordinary, fearless performance from Mary Kay Place, the narrative debut from Kent Jones is a profound, beautifully human portrait of a woman rifling through the wreckage of her life in search of redemption.

“Raw, real and quietly affecting.”  
–The Hollywood Reporter

“Anchored by a fantastic performance by Mary Kay Place”  
–RogerEbert.com

Winner - Best Narrative Feature - 2018 Tribeca Film Festival

**HIGH LIFE**

**DIRECTED BY:** Claire Denis  
**STARRING:** Robert Pattinson, Juliette Binoche, André Benjamin, Mia Goth  
2019, 113 mins, DCP

Monte (Robert Pattinson) and his baby daughter are the last survivors of a damned and dangerous mission to deep space. The crew—death-row inmates led by a doctor (Juliette Binoche) with sinister motives—has vanished. As the mystery of what happened onboard the ship is unraveled, father and daughter must rely on each other to survive as they hurtle toward the oblivion of a black hole.

"A masterpiece. Seek out a second, third and fourth viewing.”  
–The Globe And Mail

“An eerily sexy space thriller.”  
–Vanity Fair

"A staggeringly primal film about love and intimacy, suffused with anguished memories of a lost Earth, HIGH LIFE is a haunting, thrilling achievement from visionary director Claire Denis."  
–Vanity Fair

**APRIL 20**

**Easter Weekend!**

**Goodie Bags Included!**
HESBURGH

DIRECTED BY: Patrick Creadon
2018, 104 mins, DCP

HESBURGH offers a unique glimpse at more than fifty years of American history as seen through the eyes of the long-time president of the University of Notre Dame and America’s most well-known priest. Educator, civil rights champion, advisor to presidents, envoy to popes, theologian and activist, Father Theodore Hesburgh was called on by countless world leaders to tackle the most challenging issues of the day. He built a reputation as a savvy political operator with a penchant for bridging the divide between bitter enemies. A portrait of a man armed with a fierce intelligence, a quick wit and an unyielding moral compass, HESBURGH examines the challenges and triumphs of one of the most influential leaders in American history.

“MIRACULOUS...A powerful story. A testimonial to a life well lived for the noble causes of justice and freedom.”
—Hollywood Glee

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Becoming a member at the Music Box is a great way to support the quality programming at the independently owned and operated historic movie theatre, lounge and garden. This includes our holiday classics, talk backs, film festivals, visits from directors, producers, and actors, as well as our regular midnight, matinee, and feature presentations.

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FEATURES AND SPECIAL EVENTS

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**VISIONS OF “THE GOOD WAR”**
**TIME, SPACE & MEMORY IN WWII**

Tuesdays at 7pm, April 30 - May 28

Join DePaul University’s School of Cinematic Arts and The Music Box Theatre for a series of films that seek to challenge, interrogate and redefine our understanding of the Second World War. Rather than focusing on the sharply defined nationalism and spectacular imagery of victory culture, this program will examine the blurred lines that separate enemy from ally, friend from foe, and narrative from history. Featuring introductions and post-screening discussions led by DePaul faculty, VISIONS OF “THE GOOD WAR” will encourage audience members to participate in a conversation surrounding the battle scarred relationship between war and cinema.

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**THE THIN RED LINE**
*(Terrence Malick, 1998, 170 mins, 35mm)*

Tuesday, April 30 at 7pm

“What’s this war in the heart of nature?” An unknown soldier asks this question in the opening of Terrence Malick’s rapturous depiction of the battle for Guadalcanal Island during the Pacific campaign of WWII. Rather than a contextualization of why we fight, Malick takes us deep into the physical, emotional and psychological traumas of combat that often leave more questions than answers after the smoke has cleared and the casualties have been tallied. Through a symphony of voices, American, Japanese, and those of the island’s natives, audiences will journey to the lines that divide us and behold the violence that results when they are shattered in the maelstrom of war. Featuring a tremendous ensemble cast, lush cinematography and a richly layered construction, THE THIN RED LINE is a towering work that stands defiant against conventional narratives of war cinema.

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**CASTLE KEEP**
*(Sydney Pollack, 1969, 107 mins, 35mm)*

Tuesday, May 7 at 7pm

Somewhere in Belgium, 1944. A weary, rag tag group of American soldiers on the road to oblivion stumble across a castle in a forest. Lead by the one-eyed Major Falconer, portrayed with laconic bravado by the one and only Burt Lancaster, the walking wounded soldiers occupy the keep with plans to “sit out the rest of the war.” Surrounded by countless irreplaceable works of art, including the aristocratic Count’s beautiful niece, the men retreat into a routine of minor vandalism, military lectures and regular visits to the nearby brothel. The mundane party is soon crashed by the German army, who have made plans to push through the area and smash the American lines. And the only thing standing in their way are a writer, a baker, an Indian, a dove, and a falcon on the battlements of the castle near the crossroads of the Ardennes. Will the living dead American soldiers remain non-combatants? Or will they re-enlist and hold until the last man risking the destruction of the castle and all its priceless objects? A surreal, darkly comic allegory produced during the height of the Vietnam War, CASTLE KEEP questions whether winning at all costs is worth the price in the end.

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**GERMANY PALE MOTHER**
*(Helma Sanders-Brahms, 1980, 152 mins, DCP)*

Tuesday, May 14 at 7pm

When GERMANY PALE MOTHER—taking its title from a poem written by Bertolt Brecht—premiered at the February 1980 Berlin Film Festival, the film sparked lasting critical controversy. Praise for Sanders-Brahms’ arresting images of a German mother and daughter enmeshed in larger histories of fascism and war sat alongside widespread hostility to the film’s supposed sentimentalism. This Director’s Cut confirms Sanders-Brahms as a brilliant cineaste with a keen eye for the gender dimensions of German historical memory. The film is narrated in voiceover by Sanders-Brahms herself, who charts shifting memories of her mother through three historical sections. The narrative moves from Anna’s fantasies of her parents’ early marriage in the first years of the Third Reich, through memories of an intimate wartime mother-daughter bond, to that bond’s unraveling in the domestic warfare triggered at the level of personal memory by Hans’ return from war, and, historically, by the postwar restoration of the nuclear family as social norm.

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**MERRY CHRISTMAS, MR. LAWRENCE**
*(Nagisa Ôshima, 1983, 123 mins, 35mm)*

Tuesday, May 28 at 7pm

At a prisoner of war camp in the Pacific, Japanese guards and allied prisoners struggle with and against one another to maintain dignity, sanity and physical survival under brutal conditions. The precarious balance of life in the camp is challenged by the arrival of Major Jack Celliers (David Bowie, in a gloriously angelic role), a defiant British officer whose rebellious spirit threatens to ignite the tense atmosphere like a powder keg. Cultures and identities collide as a battle of wills unfolds between Celliers and the camp commandant, Captain Yonoi (played by the film’s composer Ryuichi Sakamoto). With simmering performances, stunning images, and a transcendent film score, director Nagisa Ôshima crafts a hauntingly beautiful testament to the power of the human condition in resistance, inviting us to ponder what we might gain from crossing the boundaries that define hostility with open hearts instead of closed fists.
**Features and Special Events**

### FUNNY FACE

**Thursday, May 2 at 7pm**  
(Stanley Donen, 1957, 103 mins, DCP)

Featuring a Panel Discussion moderated by Nena Ivon, Resident Historian of RETROSPECT and Author of the nenasnotes Blog

This very loose adaptation of the 1927 George Gershwin Broadway musical utilizes the play’s original star, Fred Astaire, and several of the original tunes, then goes merrily off on its own. Astaire is a fashion photographer named Dick Avery, who is out to find a “new face.” It doesn’t take Dick long to discover Jo (Audrey Hepburn, who does her own singing), an owlish Greenwich Village bookstore clerk. Acting as Pygmalion to Jo’s Galatea, Dick whisks the wide-eyed girl off to Paris, and with the help of an extensive wardrobe by Hubert de Givenchy, completely transforms her from waif into supermodel. Along the way, he falls in love with Jo, and works overtime to wean her away from phony-baloney intellectuals.

*Presented by RETROSPECT vintage modern fashion Chicago*

### FUTURE LANGUAGE: THE DIMENSIONS OF VON LMO

**Tuesday, May 7 & Wednesday, May 8 at 9:30pm**  
(Lori Felker, 2018, 87 mins, DCP)

**FUTURE LANGUAGE: THE DIMENSIONS OF VON LMO** is a distorted portrait of an artist that explores storytelling, ego, delusion, conviction and memory. VON LMO is a musician/artist and self-proclaimed alien-hybrid who was a part of the late ’70s New York No Wave music scene. Between trips to his home planet of Strazar and multi-dimensional travel, VON has also spent some very real time in prison and on the streets of Earth. Challenged with translating his Future Language for audiences across the galaxy, Lori, our filmmaker and VON LMO fan, gets sucked into VON’s orbit and finds herself lost in his story.

*Director Lori Felker in person!*

### MEETING GORBACHEV

**Opens May 10**

**DIRECTED BY:** Werner Herzog, André Singer  
2019, 92 mins, DCP, In English and Russian with English subtitles

Werner Herzog and André Singer’s riveting documentary provides incredible access to, arguably, the world’s greatest living politician. Now 87 and battling illness, the visionary Mikhail Gorbachev, the former General Secretary of the U.S.S.R, has slowed down. Still, gently but resolutely, he is pushing toward his goals. As the onscreen interviewer, Herzog does not disguise his affection, celebrating Gorbachev’s three remarkable accomplishments: negotiations with the U.S. to reduce nuclear weapons, cessation of Soviet control of Eastern Europe and the dissolution of the Soviet Union. All of this in six years! As one German diplomat sums up: “The process went so quickly that...opponents were overcome by the reality of the situation.” Herzog and Singer remind us of the drastic and unforeseeable way the world changes.

*“One of Herzog’s most pertinent and fascinating documentaries. Affectionate and candid.”*  
—The Hollywood Reporter

*“Wickedly funny, fascinating and niftily made”*  
—The Hollywood Reporter

*“Sets out to subvert American history with intelligence and wit.”*  
—Variety

*“A nostalgic, grateful, and surprisingly tender lament for a breed of politician that wanted to bring people together.”*  
—Indiewire

*Official Selection - 2019 Sundance Film Festival*
PENGUIN HIGHWAY

DIRECTED BY: Hiroyasu Ishida
2019, 118 mins, DCP, In Japanese with English subtitles

Budding genius Aoyama is only in the 4th grade, but already lives his life like a scientist. When penguins start appearing in his sleepy suburb hundreds of miles from the sea, Aoyama vows to solve the mystery. When he finds the source of the penguins is a woman from his dentist’s office, they team up for an unforgettable summer adventure!

MOTHER’S DAY WITH MAMMA MIA!

Sunday, May 12 at 2pm
(Phyllida Lloyd, 2008, 108 mins, 35mm)

This Mother’s Day, celebrate with Meryl Streep and ABBA at the Music Box! Hosted by Dick O’Day, our interactive screening kicks off with a live pre-show 1970s fashion contest. Dress up in your best ’70s garb for your chance to win great prizes! Then play along with our audience participation guide while you watch the Broadway smash on the big screen.

Special Mother’s Day Mimosas will be served in the Music Box Lounge!

CHICAGO CRITICS FILM FESTIVAL 2019
MAY 17-23
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Now in its seventh year, the only film festival created and curated by a film critics association returns!

Check out a few of this year’s Chicago premieres:

- In Fabric
- The Farewell
- Light From Light
- The Nightingale
- Alien (On Film)

All titles, screening dates, times, and guest appearances are subject to change.

www.chicagocriticsfilmfestival.com
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The Chicago Critics Film Festival

Founded in 1990, the Chicago Film Critics Association is an all-volunteer, not-for-profit organization dedicated to supporting and celebrating quality filmmaking and honest, passionate film criticism. For 29 years, the CFCA has celebrated the rich history and exciting future of the art form and worked toward professional, charitable, and educational goals.
**Features and Special Events**

**MAY 15**

**DRAGNET GIRL**

**Wednesday, May 15 at 7pm**

(Yasujiro Ozu, 1933, 100 mins, 35mm)

A formally accomplished and psychologically complex gangster tale, DRAGNET GIRL pivots on the growing attraction between Joji, a hardened career criminal, and Kazuko, the sweet-natured sister of a newly initiated young hoodlum—a relationship that provokes the jealousy of Joji’s otherwise patient moll, Tokiko. With effortlessly cool performances and visual inventiveness, DRAGNET GIRL is a bravura work from Yasujiro Ozu.

Coupler is less a band than a creative organization. At its root, the project is an exercise in mutual cooperation of creative individuals and is an exploration of the intersections of man and machine, live and recorded, composed and improvised, stasis and flux.

**NON-FICTION**

**DIRECTED BY:** Olivier Assayas  
**STARRING:** Juliette Binoche, Guillaume Canet, Vincent Macaigne

2019, 107 mins, DCP, In French with English subtitles

Juliette Binoche and Guillaume Canet reunite with acclaimed director Olivier Assayas (PERSONAL SHOPPER, CARLOS) for this wry, slyly seductive tale of sex, lies and literature. Set amidst the bohemian intelligentsia of the Parisian publishing world, NON-FICTION traces the romantic and emotional fallout that results when a controversial writer (Vincent Macaigne) begins blurring the line between fact and fiction, using his real-life love affairs—including a passionate fling with an actress (Binoche) who happens to be married to his editor (Canet)—as fodder for his explosive new novel. Balancing dry wit with keen observations on the tensions between art, commerce and technology, NON-FICTION is a buoyant, breezy delight from a master director at his most effortlessly brilliant.

**OPENS MAY 24**

**WALKING ON WATER**

**DIRECTED BY:** Andrey Paounov

2019, 100 mins, DCP

Ten years after the passing of his wife and creative partner, Jeanne-Claude, Christo sets out to realize The Floating Piers, a project they conceived together many years before. Boasting uncensored access to the artist and his team, WALKING ON WATER is an unprecedented look at Christo’s process, from the inception through to the completion of his latest large-scale art installation, a dahlia-yellow walkway atop Italy’s Lake Iseo that was eventually experienced by over 1.2 million people. The film takes the viewer on an intimate journey into Christo’s world amid mounting madness—from complex dealings between art and state politics to engineering challenges, logistical nightmares, and the sheer force of mother nature. Captured through breathtaking aerial views and fly-on-the-wall camerawork, we watch the artist’s vision unfold, and get to know the man chasing it.

“A treasure… Superb performances, including a jewel-like turn from Juliette Binoche.”  
—The Hollywood Reporter

“A gentle satire with cute, smart, sexy comic strokes.”  
—Screen International

“The artist’s forceful character does battle with technology, bureaucracy, corruption and the elements, resulting in an installation of stunning beauty and a documentary that delights in capturing the act of creation.”  
—Variety

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**READ PETER SOBCZYNSKI’S COMMENTARY ON PAGE 22**
FROZEN FIRE
THE COMPLETE WORKS OF BUSTER KEATON
PART 1

May 31 - June 6

Raised in the world of Vaudeville and gifted his name by none other than Harry Houdini, the inimitable Buster Keaton took the world by storm, quickly emerging as one of the greatest actors and filmmakers of his time. According to Roger Ebert, his unmatched period of non-stop output from 1920-1929 made him the best filmmaker in history. Though often oversimplified and branded as “The Great Stone Face” or “Frigo” in France, J.P. Lebel rights the wrongs of writers past saying “This stupid name, capable at best of calling to mind a brand of refrigerator, reduces Keaton’s face to a slab of refrigerated meat, and is utterly incapable of suggesting the ardent impenetrability, the frozen fire, the mute and diamond fervour of this face so calm and supreme with, behind the burnt sockets, its two bright flaming eyes.”

The Music Box invites you to join us for Part 1 of a complete retrospective celebrating the utter brilliance of surely one of the world’s greatest comedians, filmmakers and artists, Buster Keaton.

Featuring:
THE GENERAL (1926)
SHERLOCK JR. (1924)
SEVEN CHANCES (1925)
COPS (1922)
BATTLING BUTLER (1926)
THE GOAT (1921)
And Many More!

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Full Schedule available at www.MusicBoxTheatre.com
Many of the works of French filmmaker Olivier Assayas have been set at key moments of social, political or technological change and have centered around characters trying to figure out where they fit in the newly evolving world. His latest work, NON-FICTION, finds him focusing on the world of book publishing and how advances in technology and shifting consumer attitudes have led to upheaval in a once staid industry and left those who once thought of themselves as having their fingers on the pulse of the cultural zeitgeist trying to figure out if there is still a place for them at all at the table. While pondering these questions, these very same characters also find themselves embroiled in a number of romantic complications, proving that while some aspects of life may be changing with blinding speed, others remain resolutely the same.

The two central characters of the film represent the two sides of the publishing world. Alain (Guillaume Canet) is the head of an old and respected publishing firm who has been reading the industry tea leaves and shifting to an all-digital publishing strategy. His friend Leonard (Vincent Macaigne) is an author whose books are little more than barely disguised depictions of his own life and sexual affairs. Although the first of these was a big best-seller, the others have been less well-received and as the film begins, Alain informs Leonard that he will not be publishing his latest effort, a work that so disenchanted him that he evidently failed to realize that the woman that Leonard was writing about having an affair with this time was Alain’s wife Selena (Juliette Binoche), an actress working on a popular but dumb cop TV series. Then again, perhaps Alain was himself distracted by the affair that he is himself having with Laure (Christa Theret), the young woman who is in charge of implementing the transformation to digital at his firm.

One thing that separates NON-FICTION from most of Assayas’s oeuvre, especially his recent work, and many of the conversations on display are truly inspired. The opening lunch meeting between Alain and Leonard—the former hemming and hawing and the latter almost willfully misreading the signals—is a little masterpiece of two people talking at cross-purposes. I love how Binoche’s character constantly tries to justify her place on the cop show by insisting that she is really playing a “crisis management expert.” (This is a rare comedic outing for Binoche and she nails it beautifully.) I was quite amused by the way that Alain easily succumbs to Laure’s obvious charms, even when she compares tweets to haikus, but finds disenchantment setting in when he makes a “Winter Light” reference and she has no idea what he is talking about. There is also a running joke involving, of all things, Michael Haneke’s THE WHITE RIBBON, that is pretty much worth the price of admission.

Coming on the heels of such powerhouse works as SOMETHING IN THE AIR (2012), CLOUDS OF SILS MARIA (2014) and PERSONAL SHOPPER (2016), watching publishers, actors and writers struggling to deal with the re-seasoning of the great cultural stew may strike some viewers as being comparatively minor in comparison. I confess that when I first watched the film, those were my thoughts but a second viewing revealed it to be rich and more intriguing than I gave it credit for at first. In the way that it ponders both the future and purpose of books and literature, it serves as an interesting bookend to his 2008 film SUMMER HOURS, which also dealt with the apparent willingness of a new generation to dismiss the artistic treasures of the past as some kind of archaic burden than as something to cherish and preserve. At the same time, Assayas is not merely offering up the expected old=good/new=bad argument that one might expect—he is clearly in favor of traditional books but also sees that the low cost and accessibility of e-books—the ability to carry an entire library on a smartphone or tablet—has a certain appeal as well. Like his characters, Assayas does not have any of the answers but that is not the point—he is clearly more interested in asking the questions and letting viewers continue the debate for themselves afterwards, perhaps while scouring the aisles of a friendly local bookstore.

Peter Sobczynski is a locally based film critic whose work can be seen at RogerEbert.com and eFilmcritic.com.
I WOULDN’T STOP LOVING YOU
THE FILMS OF BOGIE & BACALL
SATURDAYS & SUNDAYS AT 11:30am
Starting in April, Music Box Classic Matinees showcase the powerhouse tetralogy of films starring one of Hollywood’s most legendary couples: Humphrey Bogart and Lauren Bacall! What better way to sink into the sultry and sensual world of intrigue, murder, sex and melodrama than joining us in our cool, dark theatre and in the Lounge for some hair of the dog. Not only do you get Bogie and Bacall, but also the undisputed directorial mastery of Delmer Daves, John Huston and Howard Hawks!

April 14

TO HAVE AND HAVE NOT
(Howard Hawks, 1944, 100 mins, 35mm)
Bogart (having just come off the success of CASABLANCA and THE MALTESE FALCON) plays the captain of a fishing boat during WWII. Taking a break after a day of disappointments, he sees Bacall (who is referred to as Slim throughout the film, as she was by Bogie in real life) crooning in a local lounge. After their eyes lock, what follows is one of the steamiest films ever committed to celluloid. Although it snowballs into a geopolitical romance of a decidedly Casablancian sort, Hawks is only truly interested in the cat and mouse flirtation of Bogie and Bacall, building tension via blocking, perfectly placed close-ups, music and heaps of loaded dialogue from none other than William Faulkner.

April 20 & 21

THE BIG SLEEP
(Howard Hawks, 1946, 114 mins, 35mm)
Without a doubt, one of the greatest PI noir films of all time, Howard Hawks’ THE BIG SLEEP begins with Philip Marlowe (Bogart), a private dick hired by a wealthy family to deal with a blackmailer. But before Marlowe can do his job, the blackmailer is dead and gangsters, chauffeurs, femme fatales and henchman twist this narrative into a decidedly labyrinthine tale far more concerned with tone than plot, devoting ample focus to the inimitable magnetism between Bogie and Bacall, and the pull of Los Angeles’ seedy underbelly.

April 27

DARK PASSAGE
(Delmer Daves, 1947, 106 mins, 35mm)
Vincent Parry (Bogart), imprisoned after being accused of murdering his ex-wife, escapes and in an effort to disguise himself, gets reconstructive plastic surgery. This bandage-wrapped refuge sets the tone (and POV—for the first half hour of the film, we don’t even see Bogie) for DARK PASSAGE, the least loved (undeservedly so!) of Bogie and Bacall’s four collaborations. More than any of its meddling noir fascinations, director Delmer Daves (3:10 TO YUMA, TASK FORCE) is truly concerned with a different, tender strain of Bogie and Bacall’s relationship, in this absurdist, esoteric and stubbornly rewarding oddity.

May 5

KEY LARGO
(John Huston, 1948, 100 mins, 35mm)
Directed by John Huston (THE MALTESE FALCON, THE AFRICAN QUEEN), KEY LARGO stirs up trouble where it is most easily found—Florida. Rounding out the quartet of noir movies starring real life married couple Humphrey Bogart and Lauren Bacall, KEY LARGO lets nature take its course showing both literal and figurative destruction. Disillusioned postwar ex-Major Frank McCloud (Bogart) finds an old war buddy’s young widow Nora Temple (Bacall) at the pit stop Largo Hotel. Instead of the romance that usually follows in noirs, Bogart and Bacall find themselves held hostage along with James Temple (Lionel Barrymore) by 1940s America’s worst nightmare, Cuban gangsters. What follows is in many ways a classic gangster shoot ‘em up, but also a unique portrait of post-war America.
CONTINUING SERIES

EASTER PARADE
(Charles Walters, 1948, 103 mins, 35mm)
Sunday, April 21 at 7pm
When Broadway star Fred Astaire gets dumped by his current dancing partner, he sets out to make a dancing star out of the next person he sees, which happens to be Judy Garland. Despite the relatively breezy plot, EASTER PARADE has a palpable intensity culminating from years of studio pressure put on Judy Garland since her days as a child performer. EASTER PARADE is wired, and the film features some of Garland’s best work (and Astaire’s too), all the more impressive because it transcends the environment that created it—ironically, M-G-M billed it as “the happiest musical ever made.” With seventeen songs including “Steppin’ Out with My Baby,” “We’re a Couple of Swells,” and “It Only Happens When I Dance With You.”

MICKEY ONE
(Arthur Penn, 1965, 93 mins, 35mm)
Monday, May 27 at 7pm
Two years before the release of BONNIE AND CLYDE, Arthur Penn directed this underseen French New Wave-esque, film noir-inspired, and jazz-fueled head trip shot on location on the streets of Detroit and Chicago. Warren Beatty flexes his beautiful muscles as a fast-talking narcissistic stand-up comic on the run from the mob. His fears of faceless pursuers launches him into a frightening and seemingly endless game of hide and seek filled with dead ends, sinister soup kitchens, and a monstrous Rube Goldberg contraption in front of Marina City that will spin your head. Don’t try too hard to solve the riddles of this wacked-out urban odyssey lest they come after YOU next. Featuring a brilliant jazz score by composer Eddie Sauter and saxophonist Stan Getz.

Presented with the Jazz Institute of Chicago as part of JIC’s 50th Anniversary

The Music Box is pleased to host the Chicago Film Society for monthly all-celluloid screenings of classic and underseen features, short subjects, trailer reels, and other analog odds and ends from archives, studio vaults, small distributors and private film collectors.

For more information, visit chicagofilmsociety.org

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CONTINUING SERIES

SILENT CINEMA

Rare and classic silent films, the way they were meant to be seen! Featuring live musical accompaniment on the famous Music Box organ by Dennis Scott, Music Box House Organist. Programmed and co-presented by the Chicago Film Society.

HIS NIBS
(Gregory La Cava, 1921, 56 mins, 35mm)
Saturday, April 13 at 11:30am
Vaudeville star Charles (Chic) Sale was already well-known as America’s foremost interpreter of rustic tomfoolery when he transitioned to the silent screen with HIS NIBS. This comedy about the Slippery Elm Picture Palace serves as a sloppy, starstruck valentine to rural cinema exhibition. Sale plays no less than seven different characters, including Slippery Elm proprietor and projectionist Theo “His Nibs” Bender, theater organist Miss Dessie Teed, and The Boy, star of this week’s attraction, HE FOOLED ‘EM ALL. Colleen Moore plays Sale’s costar in this film-within-the-film. Gregory La Cava, himself transitioning to live action after several years of making animation, is a capable guide for Sale. Together they concocted a surprisingly rigorous hick comedy that, per Richard Koszarski, “suggests Pirandello more than Sennett or Roach.”
35mm courtesy of UCLA Film & Television Archive

BRANDING BROADWAY
(William S. Hart, 1918, 53 mins, 35mm)
Saturday, May 4 at 11:30am
The popular Western actor-director William S. Hart was releasing films at such a gallop—1918 saw eight features and a half-reel short for the Liberty Loan Campaign in which Hart took a six-gun to the Kaiser—that studio marketers understandably emphasized novelty whenever possible. Hence BRANDING BROADWAY, the story of a Western rabble-rouser run out of Arizona on a rail and deposited in Manhattan to play bodyguard for a rich kid, was advertised as a gawky new opportunity to “See Bill Hart in Evening Clothes.” This proto-COOGAN’S BLUFF finds time for unlikely romance, physical comedy and a few saloon dust-ups, and remains a Hart film through-and-through.
35mm courtesy of the Museum of Modern Art

ANTONY & CLEOPATRA
Directed by: Simon Godwin
PRESENTED BY NATIONAL THEATRE LIVE
Tuesday, May 21 at 7pm & Wednesday, May 22 at 2pm
Recorded live from the National Theatre, Ralph Fiennes (SCHINDLER’S LIST, THE GRAND BUDAPEST HOTEL) and Sophie Okonedo (HOTEL RWANDA) play Shakespeare’s famous fated couple in his great tragedy of politics, passion and power.
“Not to be missed. Ralph Fiennes and Sophie Okonedo offer blazing star power.” — The Independent

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NEGRONI
Knickerbocker barrel aged gin, Tattersail bitter orange liqueur, Galliano sweet vermouth

MANHATTAN
George Dickel rye whisky, Galliano sweet vermouth, Angostura bitters, black cherry

FRENCH 75
CH London dry gin, lime juice, simple syrup, topped with primavera prosecco

THE DUDE
CH vodka, St. George NOLA Coffee Liqueur, half & half cream

PICKFORD
CH rum, Luxardo maraschino liqueur, lime juice, pineapple juice, grenadine

Ask about our drink of the month!
CONTINUING SERIES

MIDNIGHTS

FRIDAYS & SATURDAYS AT MIDNIGHT

April 5 & 6
THE WIND
[Emma Tammi, 2018, 86 mins, DCP]

April 12 & 13
THE CROW
[Alex Proyas, 1994, 102 mins, 35mm]

April 12 & 13
EQUATION TO AN UNKNOWN
[Dietrich de Velsa, 1980, 94 mins, DCP]

April 19 & May 10
THE ROOM
[Tomey Wiseau, 2003, 99 mins, 35mm]

April 20 & May 11
THE ROCKY HORROR PICTURE SHOW
[Tommy Wiseau, 2003, 100 mins, 35mm]

April 19 & 20
HAGAZUSSA
[Lukas Feigelfield, 2017, 102 mins, DCP]

April 26 & 27
THE BIRD WITH THE CRYSTAL PLUMAGE
[Dario Argento, 1970, 98 mins, DCP]

May 3 & 4
DRESSED TO KILL
[Brian De Palma, 1980, 104 mins, 35mm]

May 24 & 25
BUT I’M A CHEERLEADER
[Jamie Babbit, 1999, 85 mins, 35mm]

THE WIND
[Emma Tammi, 2018, 86 mins, DCP]
An unseen evil haunts the homestead in this chilling, folkloric tale of madness, paranoia and otherworldly terror. Lizzy is a tough, resourceful frontierswoman settling a remote stretch of land on the 19th-century American frontier. Isolated from civilization in a desolate wilderness where the wind never stops howling, she begins to sense a sinister presence that seems to be borne of the land itself, an overwhelming dread that her husband dismisses as superstition.

When a newlywed couple arrives on a nearby homestead, their presence amplifies Lizzy’s fears, setting into motion a shocking chain of events. Masterfully blending haunting visuals with pulse-pounding sound design, director Emma Tammi evokes a godforsaken world in which the forces of nature come alive with quivering menace.

THE CROW
[Alex Proyas, 1994, 102 mins, 35mm]
Released in 1994, this atmospheric, urban-fantasy cult classic is based on James O’Barr’s popular independent comic and directed by Alex Proyas, the mind behind the masterful DARK CITY. THE CROW uniquely captures the angst-ridden grimy glamour of post-industrial rot, with Brandon Lee’s commanding—and tragically final—star turn backed by a grunge/industrial/shoegaze soundtrack. A deceptively simple tale of a man who loses it all in the blink of an eye on Devil’s Night. With the help of a supernatural Crow, some fabulously ghoulish makeup and heaping spoonfuls of style and badassery, he is reborn as The Crow and enacts his vengeance on Detroit’s most sinister baddies.

THE BIRD WITH THE CRYSTAL PLUMAGE
[Dario Argento, 1970, 98 mins, DCP]
A staggeringly assured first feature, CRYSTAL PLUMAGE establishes the key traits that define Dario Argento’s filmography, including lavish visuals and a flare for wildly inventive brutal scenes of violence. Sam is an American writer living in Rome, and witnesses a brutal attack on a woman in a modern art gallery. Convinced he saw something that night which holds the key to identifying the maniac terrorizing Rome, Sam launches his own investigation, heedless of the danger to him and his girlfriend. The film that put Dario Argento on the map as he indelibly redefined the “giallo” genre of murder-mystery thrillers with CRYSTAL PLUMAGE, catapulting him to international stardom.

HAGAZUSSA
[Lukas Feigelfield, 2017, 102 mins, DCP]
In a remote Alpine village in the 15th century, the orphan Albrun grows up to become a marked woman. The scapegoat of ancient superstitions and monstrous misogyny, this self-styled witch begins to assert her otherworldly birthright. The plague she conjures makes human cruelty look pathetic and small by comparison. This atmospheric debut feature from Lukas Feigelfeld is a haunting pagan death trip and a startling vision of psychedelic horror.

BUT I’M A CHEERLEADER
[Jamie Babbit, 1999, 85 mins, 35mm]
Jamie Babbit’s creative feature debut follows Megan Bloomfield, a high school cheerleader who is sent to gay conversion therapy camp when her parents suspect her to be a lesbian. She meets a girl named Graham who begins to challenge the camp’s ideals and what it means to be gay. Filled to the brim with clever innuendos, colorful imagery, and witty characters (including RU PAUL!), BUT I’M A CHEERLEADER is sure to make you smile and laugh while also offering a satirical look at issues surrounding queer identity and gender roles. Using an out-there sense of humor, CHEERLEADER is a vivid exploration of gender, sexuality and identity — and it’s more relevant today than ever.

Hosted by KJ Relth
(Programmer at UCLA Film & Television Archive)
“LITTLE SHOP OF HORRORS LEAVES THE AUDIENCE RAVENOUS FOR MORE!”
- The New York Times

“THIS HORTICULTURAL HORROR WILL HAVE YOU SCREAMING WITH LAUGHTER!”
- The New York Post

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