Greta Gerwig’s
LITTLE WOMEN
On 35mm
Opens December 25

Chicago’s Year-Round Film Festival
3733 N. Southport Avenue, Chicago
www.musicboxtheatre.com 773.871.6607

CHICAGO DRINK-A-LONG
NEW YEAR’S EVE
AT 8PM

MICHAEL APTED’S
63 UP
OPENS DECEMBER 27

STUDIO GHIBLI
WEEKEND MATINEES
JANUARY 11 - FEBRUARY 9

OSCAR-NOMINATED
DOCUMENTARY SHORTS
OPENS JANUARY 31

THE PRINCESS BRIDE
VALENTINE’S SHOW
FEBRUARY 13
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THE 21ST ANNUAL ANIMATION SHOW OF SHOWS

2019, 83 mins, DCP

The ANIMATION SHOW OF SHOWS is a curated selection of the “best of the best” animated short films created by students and professionals from around the world. Featuring 10 films from seven countries, the 2019 edition offers an array of highly imaginative and thought-provoking works that reflect the filmmakers’ unique perspectives.

Personal relationships are at the heart of several films, including Daria Kashcheeva’s puppet animation DAUGHTER, an exploration of the ties between a father and daughter. Sam and Fred Guillaume’s THE FOX AND THE BIRD is a beautifully observed fable about an unlikely friendship, while Michael Frei and Mario von Rickenbach provide a more clinical view of human behavior in KIDS, which explores the nature of group dynamics.

LITTLE WOMEN

DIRECTED BY: Greta Gerwig
STARRING: Saoirse Ronan, Emma Watson, Laura Dern, Timothee Chalamet, Tracy Letts, Meryl Streep
2019, 135 mins, 35mm

Writer-director Greta Gerwig (LADY BIRD) has crafted a LITTLE WOMEN that draws on both the classic novel and the writings of Louisa May Alcott, and unfolds as the author’s alter ego, Jo March, reflects back and forth on her fictional life. In Gerwig’s take, the beloved story of the March sisters—four young women each determined to live life on her own terms—is both timeless and timely. Portraying Jo, Meg, Amy, and Beth March, the film stars Saoirse Ronan (LADY BIRD, BROOKLYN), Emma Watson (HARRY POTTER), Florence Pugh (MIDSOMMAR), Eliza Scanlen (SHARP OBJECTS), with Timothee Chalamet as their neighbor Laurie, Laura Dern as Marmee, and Meryl Streep as Aunt March.
JANUARY 9

Thursday, January 9 at 8pm
(William Friedkin, 2006, 102 mins, 35mm)

A lonely waitress with a tragic past, Agnes (Ashley Judd) rooms in a run-down motel, living in fear of her abusive, recently paroled ex-husband. But when Agnes begins a tentative romance with Peter (Michael Shannon), an eccentric, nervous drifter, she starts to feel hopeful again—until the first bugs arrive... Probing the blurry lines between paranoia and nightmarish reality, BUG is an intense, mind-bending psychological thriller in which nothing is quite as it seems. Directed by William Friedkin (THE FRENCH CONNECTION, THE EXORCIST) and adapted by Tracy Letts from his hit off-Broadway play.

JANUARY 13

Monday, January 13 at 8pm
(Mike Nichols, 1996, 117 mins, DCP)

Presented by MANIC MOVIE MONDAYS

Starting in January, MANIC MOVIE MONDAYS provides a unique and immersive experience featuring your favorite cult classic films, curated photo moments, costumes, lewks, and pop-up performances from some of Chicago’s best drag artists.

Starting at 7pm in the Lounge & Garden, come sip some cocktails and enjoy a photo experience with the cast: Armond Goldman (Lucy Stoole), Albert Goldman (Tommy Bullington), Senator Kevin Keeley (Connor Konz), Louise Keeley (Lucky Stiff), Katherine Archer (Kat Sass) and Agador Spartacus (Carlos Waterman). The screening will follow at 8pm. Comedic banter is appreciated, and please feel free to quote the movie along with our cast of characters. As ALWAYS, LEWKs are welcomed and encouraged! It’s a queer-curated event, after all.

63 UP

DIRECTED BY: Michael Apted
2019, 144 mins, DCP

The latest installment in director Michael Apted’s groundbreaking documentary anthology has now reached 63 UP, gaining further illuminating insight into its premise of asking whether or not our adult lives are predetermined by our earliest influences and the social class in which we are raised. An issue as relevant to our society now as when the series first appeared, the film reveals more life-changing decisions, more shocking announcements, and joy and tears in equal measure.

Over six decades, the films have documented the group as they became adults and entered middle-age, dealing with everything life has thrown at them in between. Now, as the group reaches retirement age, the series is back to discover what they are doing.

"One of the boldest experiments in world cinema."
—Variety

"Beautiful and bittersweet."
—IndieWire

READ PETER SOBCZYNSKI’S COMMENTARY ON PAGE 18
TIME, SPACE, AND MEMORY ON THE ROAD

Tuesday nights, January 14 - February 4

Co-presented by DePaul University’s School of Cinematic Arts. TIME, SPACE, AND MEMORY ON THE ROAD is a cinematic exploration across a series of films, characters, and ideas that showcase “The Road” as a plane of immanence, discovery, and mortality. Through stories of speed and stasis, humor and heartbreak, we’ll hitchhike our way to a deeper understanding of what it means to find and sometimes lose ourselves along the highways, trails, and roughly paved streets of life.

SCARECROW
(Jerry Schatzberg, 1973, 112 mins, 35mm)
January 21 at 7pm
Gene Hackman and Al Pacino are Max and Lion, a pair of drifters who meet on a desolate stretch of road in California and make plans to open a car wash business in Pittsburgh. Yet, as the aspiring captains of industry hitchhike their way across country, they find the path to their American dream has quite a few detours along the way. Co-winner of the 1973 Palme d’Or, SCARECROW is a beautifully acted celebration of the meandering paths in life.

PARIS, TEXAS
(Wim Wenders, 1984, 145 mins, DCP)
January 28 at 7pm
In one of his greatest roles, the legendary Harry Dean Stanton stars as Travis, a man in search of himself. Missing for years, Travis mysteriously emerges from the desert suffering from apparent amnesia. After reconnecting with his brother and son in Los Angeles, Travis sets off on a journey to piece together his shattered identity and locate his missing wife. Winner of the 1984 Palme d’Or, Wim Wenders’ masterpiece is a haunting exploration of memory, family, and the distances we travel to be lost and found.

WENDY AND LUCY
(Kelly Reichardt, 2008, 80 mins, 35mm)
February 4 at 7pm
Michelle Williams delivers an incredibly nuanced performance as Wendy, an impoverished woman on the road to Alaska looking for work. Traveling with her best friend, a dog named Lucy, Wendy’s difficult journey veers toward tragedy after her car breaks down and she is arrested for shoplifting dog food. After posting bail, Wendy cannot find Lucy, initiating a heartbreaking search for her beloved companion. A deeply moving portrait of struggle, Kelly Reichardt’s WENDY AND LUCY is an emotionally intelligent testament to the transient nature of connection.

VANISHING POINT
(Richard Sarafian, 1971, 99 mins, 35mm)
January 14 at 8pm
Kowalski (Barry Newman), a laconic deliveryman, wagers his drug dealer that he can drive from Denver to San Francisco in 15 hours. Quickly escalating into one of the greatest car chases in cinema history, “The Last American Hero” peels out and tears off with a rapidly growing army of hell bent highway patrolmen on his tail. More than a simple action film, VANISHING POINT is a counter culture elegy to the end of the open road.
**LES MISÉRABLES**

**DIRECTED BY:** Ladj Ly  
**STARRING:** Damien Bonnard, Alexis Manenti, Djebril Zonga, Steve Tientcheu  
2019, 102 mins, DCP, In French with English subtitles

Stéphane (Damien Bonnard, STAYING VERTICAL) has recently joined the Anti-Crime squad in Montfermeil, a sensitive district of the Paris projects. Paired up with Chris (Alexis Manenti) and Gwada (Djebril Zonga), whose methods are sometimes unorthodox, he rapidly discovers the tensions between the various neighborhood groups. When the trio finds themselves overrun during the course of an arrest, a drone begins filming every move they make.

**COLOR OUT OF SPACE**

**DIRECTED BY:** Richard Stanley  
**STARRING:** Nicolas Cage, Joely Richardson, Tommy Chong  
2020, 110 mins, DCP

After a meteorite lands in the front yard of their farm, Nathan Gardner (Nicolas Cage) and his family find themselves battling a mutant extraterrestrial organism as it infects their minds and bodies, transforming their quiet rural life into a living nightmare. Based on the classic H.P. Lovecraft short story, COLOR OUT OF SPACE is “gorgeous, vibrant and terrifying” (Dread Central).

**THE 2020 OSCAR-NOMINATED DOCUMENTARY SHORT FILMS**

2020, DCP

For the 15th consecutive year, Shorts HD and Magnolia Pictures present THE 2020 OSCAR-NOMINATED DOCUMENTARY SHORT FILMS. This is your annual chance to predict the winners (and have the edge in your Oscar pool)! A perennial hit with audiences around the country and the world, don’t miss this year’s selection of shorts. The nominated films will be announced on January 13, and be sure to tune into the Academy Awards on Sunday, Feb. 9.
HIGH FIDELITY

Monday, February 3 at 7pm
(Stephen Frears, 2000, 113 mins, 35mm)

Presented by Arts of Life

Rob Gordon (John Cusack) is the owner of a semi-failing record store located on one of the back streets of Chicago. But Rob’s business isn’t the only thing in his life that’s floundering—his needle skips the love groove when his longtime girlfriend walks out on him. And this forces him to examine his past failed attempts at romance the only way he knows how.

Arts of Life is a 501(c)(3) non-profit that advances the creative arts community by providing artists with intellectual and developmental disabilities a collective space to expand their practice and strengthen their leadership.

SPECIAL EVENT

DOORS OPEN AT 7:30PM   /bar.case  8:00PM  SHOW

FILMSPOTING
15th Anniversary Celebration

SATURDAY, FEBRUARY 8
DOORS OPEN AT 7:30PM | 8:00PM SHOW
$25 GA | $50 VIP

‘The flagship film podcast’ launches its 15-year anniversary celebration with a special screening, discussion and Q&A

FOOSBALLERS

Tuesday, February 11 at 7pm
(Joe Heslinga, 2020, 96 mins, DCP)

Most people know foosball as the game they used to play in their parent’s basement, but for some die-hard fans, foosball isn’t just a game... it’s a way of life. Enter the underground world of professional foosball, a sport that’s been around for over 40 years but no one knows exists. Through an ensemble cast, FOOSBALLERS not only uncovers a forgotten piece of sports history, it follows 6 of the best table soccer players in the world as they prepare for the sport’s most prestigious event, The Tornado World Championships. Directed by Chicago-born and raised filmmaker Joe Heslinga.

SPECIAL EVENT

Q&A with Director Joe Heslinga!

BEHIND THE WALLPAPER

JULIA HOLTER

FEB 9

SPEKTRAL QUARTET

An evening of mysterious transformations

Film curated by Chicago Film Society
Music by Alex Temple & Gene Knific
spektralquartet.com/wallpaper

SPECIAL EVENT

Q&A with
Director Joe
Heslinga!
FEATURES AND SPECIAL EVENTS

**AND THEN WE DANCED**

OPENS FEBRUARY 14

DIRECITED BY: Levan Akin
STARRING: Levan Gelbakhiani, Bachi Valishvili, Ana Javakishvili
2019, 113 mins, DCP, In Georgian with English subtitles

A passionate tale of love and liberation set amidst the ultraconservative confines of modern Georgian society, *AND THEN WE DANCED* follows Merab, a devoted dancer who has been training for years with his partner Mary for a spot in the National Georgian Ensemble. The arrival of another male dancer, Irakli—gifted with perfect form and equipped with a rebellious streak—throws Merab off balance, sparking both an intense rivalry and romantic desire that may cause him to risk his future in dance as well as his relationships with Mary and his family.

"Unmissable, touching" — Film Inquiry

"Instantly engaging" — Screen International

**THE PRINCESS BRIDE**

Thursday, February 13 at 7pm

DIRECITED BY: Rob Reiner
STARRING: Cary Elwes, Mandy Patinkin, Robin Wright; (1987) 98 minutes, DCP

The fairy tale that puts the “comedy” in “romantic comedy.” A young boy listens while his grandfather reads him the adventures of Buttercup, the most beautiful woman in the world, and Westly, the man she loves, in the fairy-tale kingdom of Florin. Along the way they encounter a Spanish swordsman, a gentle giant, and the six-fingered villain, Count Rugen. Inconceivable!

**CASABLANCA with Sweetheart Sing-Along**

Sunday, February 16 at 2pm

DIRECITED BY: Michael Curtiz
STARRING: Humphrey Bogart, Ingrid Bergman, Paul Henreid; (1942) 102 mins, 35mm

The Music Box Theatre’s annual screening of the classic film CASABLANCA begins with a special “Valentine’s Day Sweetheart Sing-Along” featuring a selection of favorite love songs complete with projected lyrics and accompaniment from the Music Box organ. Songs include “You Are My Sunshine,” “Bicycle Built for Two” and “Let’s Call the Whole Thing Off.” After the sing-a-long you and your sweetheart can hold hands, canoodle and watch Bogart and Bergman in the timeless CASABLANCA, one of the great romantic films of all time.

**PORTRAIT OF A LADY ON FIRE**

OPENS FEBRUARY 21

DIRECITED BY: Céline Sciamma
STARRING: Noémie Merlant, Adele Haenel, Luana Bajrami
2019, 121 mins, DCP, In French with English subtitles

France, 1760. Marianne is commissioned to paint the wedding portrait of Héloïse, a young woman who has just left the convent. Because she is a reluctant bride-to-be, Marianne arrives under the guise of companionship, observing Héloïse by day and secretly painting her by firelight at night. As the two women orbit one another, intimacy and attraction grow as they share Héloïse’s first moments of freedom. Héloïse’s portrait soon becomes a collaborative act of and testament to their love.

"A ravishing masterpiece" — The Observer

"A deeply stirring romance with a modern soul" — The AV Club
THE 70MM FILM FESTIVAL

The Music Box is raising the curtain for THE 70MM FILM FESTIVAL! Once again, we’ll celebrate all things celluloid with two weeks of special 70MM presentations, including big budget Hollywood classics and more recent films from some of the most exciting filmmakers working today.

Our 2020 slate includes 70MM favorites WEST SIDE STORY, INTERSTELLAR, THE UNTOUCHABLES, and the Music Box’s private print of 2001: A SPACE ODYSSEY, plus other rarities and surprises. All movies will be screened the way their makers intended: On the big screen and on film!

Full Lineup, Showtimes & Ticket Sales will be announced at a later date.

MUSIC BOX MEMBER

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.

JOIN TODAY

- Discounted tickets
- Members-only screenings
- Advanced purchase for special screenings
- Restaurant discounts
- Deals on Music Box Films DVD’s
- Bottomless popcorn
- Discounted house wines

REGISTER ONLINE
AT MUSICBOXTHEATRE.COM
OR VISIT OUR BOX OFFICE!
Whether looked upon as extended explorations in cinematic sociology, the precursors of everything from reality television to Richard Linklater's 2014 film BOYHOOD or as installments of one of the longest-running of all soap operas, the UP series has been captivating viewers around the world for more than 55 years. Originally premiering in 1964 on England's ITV network, SEVEN UP! filmed 14 seven-year-old children from across the socio-economic spectrum as they went about their lives, answering a few questions from the filmmakers along the way. The inspiration came from the famous quote, variously attributed to the likes of St. Ignatius Loyola and Aristotle, that states “Give me a child until he is seven and I will show you the man.” In this case, the overriding question explores how our lives are essentially predetermined at an early age because of such factors as upbringing and education that can vary greatly from person to person based on where they land in the then-thriving class system.

Originally conceived as a one-time special, the program was such a sensation in England that filmmaker Michael Apted has gone back to those same children every seven years to show us where their lives have taken them in the interim for follow-up films that have been equally acclaimed. For those who have been following the series, watching each new installment is akin to checking in with old friends after a long absence to see what they are up to these days, for good and ill.

With the latest installment, 63 UP, there is a greater emphasis on notions of mortality than ever before for the 11 who have continued to stick with the project, and not just because Apted has suggested in interviews that this might be the final one. For the first time in the history of the program, one of the participants has passed away since the release of the last film. Another discloses that they were recently diagnosed with throat cancer. All of them are fully aware that they are at the point where they have more years behind them than ahead and are more inclined to take stock in the past than make grand predictions for the future. Hearing them speak at length about how their lives have developed, the ways in which they have handled their own offspring and their hopes/fears over what their remaining years might have in store is both touching and fascinating, especially since they are all, despite their disparate backgrounds, touching on universal concerns that will resonate strongly with viewers, especially those who have been following the series for a while now. (Although the concept behind the films is undeniably gripping and intriguing, much of the reason that they have endured as well as they have is because Apted was lucky to select a group of kids who would prove to be, regardless of their upbringing, smart, thoughtful and compelling when speaking on-camera.)

Although earlier films in the series have tackled such issues as politics and the British class system to a certain extent, 63 UP deals with them in a more overt manner than in the past. Heavy on the minds of everyone is Brexit and, suffice it to say, none of them is particularly high on the idea—not even the one participant who admits to previously being for it but who now regrets his vote along those lines. The talk about the class system inspires some thoughtful debate over if it still exists or if it has mutated into a new form that prizes fame and money over prestige. Several of them also offer incisive comments regarding their feelings about their participation in the project and the fame/notoriety that it inspires in their lives every few years—some talk about being unexpectedly recognized in public while one of the women upbraids Apted for what she feels was a certain sexist slant regarding the questions aimed at the female participants.

In this piece, I have purposefully not mentioned any of the specific participants nor what has become of them, primarily so as not to ruin the impact of any of the revelations. I will now violate that slightly to mention that 63 UP reaches its emotional peak during its concluding segment focusing on the participant who has long been seen as the heart of the series, Neil. At seven, he appeared to be full of promise but over the course of the next few installments, his life took a number of turns and he came across as increasingly aimless and despondent, leading viewers to fear for him in the way they might for a relative who seemed to lose their way. Amazingly, he managed to turn his life around, even going so far as to get married and become a member of the government. I will leave for you to discover what has happened to him in the years since we last saw him—suffice it to say, his developments show that even for those in their later years, major life upheavals are still possible, if not always desired. I will say, however, that Apted supplies us with a final shot of Neil that a.) is absolutely perfect and b.) will leave anyone watching 63 UP clamoring for 70 UP.

Peter Sobczynski is a locally based film critic whose work can be seen at RogerEbert.com and eFilmcritic.com.
The remainder of Ly’s film charts the gradual deterioration of this fleeting unity, thanks to the “bad cultivators” (a.k.a. politicians) whose upholding of systemic inequity has continuously forced cops and criminals into inevitably desperate confrontations. Three superb actors from Ly’s 2017 short version of the picture reprise their roles as uniformed members of an anti-crime squad striving to maintain order in Montfermeil through lawless means. As the new recruit, Stéphane (Damien Bonnard) embodies the perspective of the audience with his outraged response to the self-serving actions of his colleagues, the monstrous Chris (Alexis Manenti, a far better Javert than Russell Crowe) and the more conflicted Gwada (Djebril Zonga).

There’s a sense that Chris gets off on his own bad behavior, aiming to “pop Stéphane’s cherry” by having him present at an unseemly interrogation where he barks lewd threats at a 15-year-old suspected of smoking before breaking the camera of her friend once she starts filming him. Having endured police interrogations himself from the age of 10, Ly began filming his life after acquiring a digital camera seven years later, and has never ceased. When the 2005 French riots erupted outside his residence, Ly logged 100 hours of footage that he eventually edited into the documentary, 365 DAYS IN CLICHY MONTFERMEIL, which he uploaded for free online. Now the director empowers local youth to chronicle their own experiences at the film school he founded in his neighborhood, an institution that ensures open registration and no cost to its students.

Ly claims that all the major plot turns depicted in LES MISÉRABLES are based on actual events he observed, in many cases through the lens of his camera. Every scene reverberates with unforced immediacy, leading to an agonizing blunder committed by the cops around the film’s midpoint that threatens to provoke fiery retribution. To their horror, they find themselves being filmed by a drone, which happens to be owned by a lonely boy, Buzz (Al-Hassan Ly), who savors the temporary escape from his confinement provided by the airborne eye. Chris mistakenly assumes that his swaggering demeanor has earned him the respect of the community, yet all it has done is strengthen their deep-seated distrust of police. Though the film has no shortage of clamorous outbursts, its most unsettling scenes consist of stone-faced characters staring silently at one another, refusing to communicate.

In a splendidly acted and written scene, Stéphane strikes up a reasonable conversation with one of the film’s most intriguing characters, Salah (Almamy Kanouté), an ex-hood-turned-restaurant owner who has more authority than the crooked local mayor. When Stéphane argues that the drone footage should be buried in order to avoid another riot, Salah condemns the failure of officers to take responsibility for their own crimes, while rightly observing that such violent demonstrations are often the only mode for disenfranchised people to have their voice be heard. Very few alterations would be required in order for this dialogue to be delivered by people living in the slums of Ferguson, Chicago or any place on earth where children grow up believing that their lives are devalued by society. Some viewers may be frustrated by the film’s absence of closure, yet any attempt at it would’ve been egregiously dishonest. Ly seeks only to capture the truth, and it is one that encompasses the reality of countless souls for whom a happy ending is the mere stuff of dreams.

Matt Fagerholm is an Assistant Editor at RogerEbert.com as well as the creator of Indie-Outlook.com, and has been a published critic covering the film beat in Chicago since 2006. He considers the Music Box Theatre his home away from home.
**CONTINUING SERIES**

**STUDIO GHIBLI MATINEES**

**SATURDAYS & SUNDAYS at 11:30am**

**January 11 - February 9**

The magic of Studio Ghibli returns to the big screen at Music Box, in our first weekend matinee series of 2020! Beloved by kids and adults alike, films from the groundbreaking Japanese animation house have been delighting audiences for over 3 decades. All films will be presented dubbed in English.

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**January 11 & 12**

**HOWL’S MOVING CASTLE**

*Hayao Miyazaki, 2004, 119 mins, 35mm*

Sophie, a quiet girl working in a hat shop, finds her life thrown into turmoil when she is literally swept off her feet by a handsome but mysterious wizard named Howl. The vain and vengeful Witch of the Waste, jealous of their friendship, puts a curse on Sophie and turns her into a 90-year-old woman. On a quest to break the spell, Sophie climbs aboard Howl’s magnificent moving castle and into a new life of wonder and adventure. Featuring the voice talents of Lauren Bacall, Christian Bale, Billy Crystal, Emily Mortimer, and Jean Simmons.

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**January 18, 19 & 20**

**MY NEIGHBOR TOTORO**

*Hayao Miyazaki, 1988, 86 mins, 35mm*

When Satsuki and her sister Mei move with their father to a new home in the countryside, they find country life is not as simple as it seems. They soon discover that the house and nearby woods are full of strange and delightful creatures, including a gigantic but gentle forest spirit called Totoro, who can only be seen by children. Totoro and his friends introduce the girls to a series of adventures, including a ride aboard the extraordinary Cat Bus. Featuring the voices of Tim Daly, Lea Salonga, and real-life sisters Dakota and Elle Fanning, in early roles.

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**January 25 & 26**

**THE SECRET WORLD OF ARRIETTY**

*Hiromasa Yonebayashi, 2010, 95 mins, DCP*

In a secret world hidden beneath the floorboards, little people called Borrowers live out of sight of humans. But when brave and tiny Arrietty is out gathering supplies, she is discovered by Shawn, a human boy, and they begin to form a friendship that blossoms into an extraordinary adventure. A gorgeous and adventure-filled adaptation of The Borrowers, one of the most beloved children’s books of all time, this sumptuously animated and heartwarming story features the voices of Bridgit Mendler, David Henrie, Amy Poehler, Will Arnett, and Carol Burnett.

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**February 1 & 2**

**WHISPER OF THE HEART**

*Yoshifumi Kondo, 1995, 111 mins, 35mm*

A chance encounter with a mysterious cat sends Shizuku, a quiet schoolgirl, on a quest for her true talent. Together with Seiji, a boy determined to follow his dreams, and enchanted by The Baron, a magical cat figurine who helps her listen to the whispers of her heart, Shizuku embarks on a life-changing adventure that takes her beyond the boundaries of her imagination. This beautiful tale, based on a screenplay by Hayao Miyazaki, will delight and amaze audiences of all ages!

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**February 8 & 9**

**THE CAT RETURNS**

*Hiroyuki Morita, 2002, 75 mins, 35mm*

In this sequel to WHISPER OF THE HEART, a quiet suburban schoolgirl, Haru, is pitched into a fantastical feline world and must find her inner strength to make her way back home. After Haru saves the life of a seemingly ordinary street cat while on her way to school, she is visited by the mystical and mysterious King of Cats. In a show of gratitude for rescuing his son, the king cat showers Haru with gifts—including a large supply of individually wrapped live mice—and decrees that she shall marry the cat prince and come to live as a princess in the secret Kingdom of Cats.

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**January 20 at 11:30am**

**Bonus Screening**

Enjoy a special screening of Howl’s Moving Castle on Monday, January 20 at 11:30am!
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.

THE STUDENT PRINCE IN OLD HEIDELBERG

(Ernst Lubitsch, 1927, 105 mins, 35mm)
Saturday, January 4 at 11:30am

Ernst Lubitsch had already capably brought the wit of Oscar Wilde to the screen without the benefit of spoken dialogue in his version of LADY WINDERMERE’S FAN, so why not adapt Sigmund Romberg’s famous operetta THE STUDENT PRINCE IN OLD HEIDELBERG without the music? As in Lubitsch’s best work, the perverse constraints of the set-up serve to elevate the emotional stakes and refine the visual grammar. Ramon Novarro stars as Crown Prince Karl Heinrich, a pampered brat whose life only becomes human-sized again when he and his tutor (Jean Hersholt) take in the earthy pleasures of Old Heidelberg. Karl soon falls for Kathi (Norma Shearer), the waitress at a biergarten and a spunky antidote to the foreordained strain of royal responsibility.

BARE KNEES

(Erle C. Kenton, 1928, 60 mins, 35mm)
Saturday, February 15 at 11:30am

The flapper captured America’s imagination in the 1920s, and Hollywood gave the public what it wanted with films like IT (1927) and OUR DANCING DAUGHTERS (1928). Leave it to low-budget independent Gotham Productions to deliver the most whole-hearted endorsement of the archetype in BARE KNEES. With her modern fashion and penchant for cigarettes, Billie (Virginia Lee Corbin) sticks out from the moment she arrives in Portersville, a marked contrast to her prim sister Jane (Jane Winton). Billie soon turns the sleepy town upside down with new uniforms for the women’s softball team and fresh insights into conservative hypocrisy. With no star egos to weigh down the proceedings, BARE KNEES emerges as a fleet and crisp time capsule, crammed with clever wordplay and fiery setpieces. Preserved by the Library of Congress.
CONTINUING SERIES

MUSIC BOX DRINK-A-LONG

Do you like movies? How about a beverage or two? Do you like rules? Then come to the monthly Music Box Drink-A-Long! Once a month, hosts Brooke and Cody create a list of drinking rules to accompany a screening of some of your favorite movies, cuing you when to take a sip (by cheerfully yelling at you in the theater). Each screening features a specialty cocktail, plus our usual selection of beer and wine. Even if drinking isn’t your thing, you can still join in the fun to scream and shout along!

Follow us on Instagram: @musicboxdrinkalong

CHICAGO
(Rob Marshall, 2002, 113 mins, DCP)
Tuesday, December 31 at 8pm
This New Year’s Eve, help us welcome the city of Chicago into the 2020s by watching the 1920s-set movie musical hit, CHICAGO! It’s the story of murder, fame, corruption, and great bob haircuts, all told through song and dance. Put on your best flapper and/or jailhouse attire and join us as we drink-a-long!

GROUNDHOG DAY
(Harold Ramis, 1993, 101 mins, DCP)
Wednesday, February 5 at 7pm
Celebrate everyone’s favorite rodent-based holiday by drinking-a-long to the Bill Murray classic GROUNDHOG DAY! Celebrate everyone’s favorite rodent-based holiday by drinking-a-long to the Bill Murray classic GROUNDHOG DAY! Celebrate everyone’s favorite rodent-based holiday by drinking-a-long to the Bill Murray classic GROUNDHOG DAY!

Cocktail Menu

MUSIC BOX

ENJOY A COCKTAIL IN OUR LOUNGE

COCKTAIL MENU
Ask about our drink of the month!

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

NEGRONI
Knickerbocker barrel aged gin, Tattersall bitter orange liqueur, Gallo sweet vermouth

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

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
The Music Box hosts 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 chicagofilmociety.org

**CONTINUING SERIES**

PORTRAIT OF JENNIE
(William Dieterle, 1948, 86 mins, 35mm)
Monday, January 27 at 7pm

There are supernatural romances and then there’s PORTRAIT OF JENNIE—an unassailable work of visionary delirium and towering claptrap that is easily the strangest film ever recalled fondly by your TCM-loving aunt. Starving artist Eben Adams (Joseph Cotton) has a chance encounter in Central Park with Jennie (Jennifer Jones), a ghostly girl who seemingly stepped out of the past to serve as his muse. Her apparition reappears to Eben periodically, each time a little older and a little more plausible as a romantic partner. PORTRAIT OF JENNIE reaches back to silent cinema to find its most expressive and idiosyncratic effects, but the arty allusions and tempestuous ballyhoo are pure distillations of producer David O. Selznick’s aesthetic.

DISCO GODFATHER
(J. Robert Wagoner, 1979, 93 mins, 35mm)
Monday, February 10 at 7pm

An iconoclastic comedian and independent media mogul, Rudy Ray Moore entered another echelon of cult stardom with the cycle of wild, unruly exploitation. After originating the super pimp folk hero Dolemite, Moore found himself closing out the ‘70s by playing a law-abiding citizen for the first time: Disco Godfather, besequined overseer of the hottest dance floor on the West Coast. When his basketball prodigy nephew ends up in the hospital, the Disco Godfather sets about waging a one-man war against the local PCP trade. DISCO GODFATHER would ultimately prove less persuasive as an anti-drug PSA than as a vehicle for squelching bouts of unmoored DIY psychedelia set to a series of killer original dance grooves.

Co-presented by CHIRP 107.1FM.

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The Music Box Theatre
December 2019 - February 2020
CONTINUING SERIES

MIDNIGHTS
FRIDAYS & SATURDAYS AT MIDNIGHT

Music Box Midnights are sponsored in part by ALTER. ALTER is a horror brand that explores the human condition through warped and uncanny perspectives featuring horror short films, movies, series, and more.

January 3 & 4
FAST TIMES AT RIDGEMONT HIGH
(Amy Heckerling, 1982, 90 mins, 35mm)

January 10 & 11
PRINCE OF DARKNESS
(John Carpenter, 1987, 101 mins, 35mm)

January 17 & 18
MANDY
(Panos Cosmatos, 2018, 121 mins, DCP)
Presented with Metal Movie Nights

January 25
THE ROCKY HORROR PICTURE SHOW
(Jim Sharman, 1975, 100 mins, 35mm)

January 26
THE ROOM
(Tommy Wiseau, 2003, 99 mins, 35mm)

January 31 & February 1
CRY BABY
(John Waters, 1990, 85mins, 35mm)

February 7 & 8
MARS ATTACKS
(Tim Burton, 1996, 106 mins, 35mm)

OVERACHIEVERS:
MUSICIANS IN FILM

MIDNIGHT SERIES
Programmed by Asst. Technical Director Rebecca Lyon

PRINCE OF DARKNESS
(John Carpenter, 1987, 101 mins, 35mm)

Cameo by Alice Cooper

The second film of John Carpenter’s “Apocalypse Trilogy” finds a quantum physics professor, his students, and a priest holed up in a monastery, investigating what appears to be an enormous glowing tube of Mountain Dew in the basement. It’s actually liquid Satan, who begins to possess and destroy them one by one. Who knew grad school could be so much fun! An oft-overlooked frightening and philosophically complex film from the master of horror.

CRY BABY
(John Waters, 1990, 85 mins, 35mm)

Cameo by Iggy Pop

Throw the Pope of Trash some studio money and you’ll get what may look like a cute musical but is actually freaky homage to ’50s teen exploitation films and an unabashed celebration of nonconformity. John Waters’ ROMEO AND JULIET-inspired tale of a town turned upside-down by the love affair between a delinquent and a square stars Johnny Depp and an all-star cast of queer icons including Ricki Lake, Susan Tyrrell, and Iggy Pop.

FAST TIMES AT RIDGEMONT HIGH
(Amy Heckerling, 1982, 90 mins, 35mm)

Cameo by Nancy Wilson from Heart

Amy Heckerling’s debut—based on a book Cameron Crowe wrote while undercover at a San Diego high school—about the trials and tribulations of a group of California teenagers is one of the most heart-breaking, cringe-worthy, and funny films of the 1980s. Featuring unforgettable career-starting turns from Jennifer Jason Leigh and Sean Penn as perpetually stoned surfer Jeff Spicoli.

MARS ATTACKS!
(Tim Burton, 1996, 106 mins, 35mm)

Cameo by Tom Jones

“They blew up congress!” Inspired by B-movie alien invasion films and the lurid 1960s trading card series of the same name, Tim Burton’s box office flop turned beloved cult film envisions what happens when Martian visitors encounter an inept United States government. It doesn’t go well, but it sure is funny. Featuring more stars than there are in the sky, including Jack Nicholson (times 2), Glenn Close, Martin Short, Pam Grier, Annette Bening, Natalie Portman, Sarah Jessica Parker, Pierce Brosnan, and our savior Tom Jones.

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Buy your copy beginning January 14