FILM CALENDAR

OCTOBER 4-DECEMBER 24, 2019

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

THE LIGHTHOUSE
A Robert Eggers Film
Coming Soon

JOKER
*ON 70MM*
OPENS OCTOBER 4

MUSIC BOX OF HORRORS
24 HOUR MOVIE MARATHON
OCTOBER 19

THE SOUND OF MUSIC
SING-A-LONG
NOVEMBER 29 - DECEMBER 8

VARDA BY AGNÈS
OPENS DECEMBER 6

IT’S A WONDERFUL LIFE & WHITE CHRISTMAS
DECEMBER 12 - 24
LET’S TAKE THIS OUTSIDE!

Bring your films to the parks with Chicago Onscreen, the Chicago Park District’s annual traveling exhibition of Chicago-made films.

Accepting Locally-Produced & Chicago-Focused Film Submissions October 14-December 6.

SUBMIT YOUR FILM → chicagoparkdistrict.com/onscreen
**JOKER**

**DIRECTED BY:** Todd Phillips  
**STARRING:** Joaquin Phoenix, Robert De Niro, Zazie Beetz, Marc Maron  
**2019, 122 mins, 70mm**

Director Todd Phillips’ JOKER centers around the iconic arch nemesis and is an original, standalone fictional story not seen before on the big screen. Phillips’ exploration of Arthur Fleck, who is indelibly portrayed by Joaquin Phoenix, is of a man struggling to find his way in Gotham’s fractured society. A clown-for-hire by day, he aspires to be a stand-up comic at night...but finds the joke always seems to be on him. Caught in a cyclical existence between apathy and cruelty, Arthur makes one bad decision that brings about a chain reaction of escalating events in this gritty character study.

“He truly nightmarish vision of late-era capitalism – arguably the best social horror film since GET OUT – and Joaquin Phoenix is magnetic in it.”  
— Time Out

“A dazzlingly disturbed psycho morality play”  
— Variety
STALKER

DIRECTED BY: Andrei Tarkovsky
STARRING: Alexander Kaidanovsky, Anatoly Solonitsyn, Nikolai Grinko
1979, 161 mins, 35mm, In Russian with English subtitles

One of the most immersive and rarefied experiences in the history of cinema, Andrei Tarkovsky’s STALKER embarks on a metaphysical journey through an enigmatic post-apocalyptic landscape. A hired guide—the “Stalker” of the title—leads a writer and a scientist into the heart of the Zone, the restricted site of a long-ago disaster, where the three men eventually zero in on the Room, a place rumored to fulfill one’s most deeply held desires. At once a religious allegory, a reflection of contemporary political anxieties, and a meditation on film itself—among many other interpretations—STALKER envelops the viewer by opening up a multitude of possible meanings.

FIRST LOVE

DIRECTED BY: Takashi Miike
STARRING: Masataka Kubota, Nao Omori, Shota Sometani, Sakurako Konishi
2019, 108 mins, DCP, In Japanese with English subtitles

FIRST LOVE is the prolific auteur Takashi Miike (AUDITION, ICHI THE KILLER) at his most fun and anarchic, a noir-tinged yakuza film blending genres in the story of a young boxer and a call girl, who fall passionately in love while getting innocently caught up in a drug-smuggling scheme over the course of one night in Tokyo.

HEX-A-LONG HOCUS POCUS

Friday October 18 at 7pm & 10pm
(Kenny Ortega, 1993, 96 mins, 35mm)

This Halloween, the Sanderson Sisters are casting their spell over Chicago! Bette Midler, Kathy Najimy and Sarah Jessica Parker star as 17th-century Salem witches who rise from the dead to wreak havoc on the early-’90s. And with HEX-A-LONG HOCUS POCUS, you can join in on the wicked mischief!

Hosted by Dick O’Day, you can shout, sing, and scream along during our interactive screening. Plus, the magic is in your hands with our goody bags, full of candy, bubbles, streamers and more. So put on your wildest Halloween costume, hop on your broom (or vacuum), and fly over to the Music Box!

THE MUSIC BOX OF HORRORS

Saturday, October 19 at Noon

Once again, the chilling air of October signals the return of THE MUSIC BOX OF HORRORS, our annual 24-hour frightfest of the most terrifying, pulse-pounding movies you’ll ever see. Special guests include Director Neil Marshall with his lycanthropic film debut DOG SOLDIERS and Director John Hancock with a 16mm screening of LET’S SCARE JESSICA TO DEATH. Other pulse-pounding presentations take you from the far reaches of deep space in Paul W.S. Anderson’s EVENT HORIZON to down into the sewers with Lewis Teague’s ALLIGATOR to the afterlife in Lamberto Bava’s DEMONS 2.

Sponsored by Creepy Co., our macabre movie marathon also includes exclusive merchandise, vendors, food trucks, and more!
AN EVENING WITH ADAM RIPPON

Presented by The Book Stall

Sunday, October 20 at 7pm

Former Olympic figure skater, DANCING WITH THE STARS Champion and self-professed America’s Sweetheart Adam Rippon! From traveling to skating practices on the Greyhound bus next to ex-convicts to being so poor he could only afford to eat the free apples at his gym, Rippon got through the toughest times with a smile on his face, a glint in his eye, and quip ready for anyone listening, and BEAUTIFUL ON THE OUTSIDE details his journey. Adam will be on stage and in conversation with author, queer historian, and Chicago LGBT Hall-of-Famer Owen Keehnen.

JAY AND SILENT BOB REBOOT ROADSHOW

With Jason Mewes and Kevin Smith in person

Monday, October 21 at 7pm & 10pm

Jason Mewes and Kevin Smith come to the Music Box to show their latest and greatest motion picture, the star studded JAY AND SILENT BOB REBOOT. The New Jersey stoner icons who first hit the screen 25 years ago in CLERKS are back! When Jay and Silent Bob discover that Hollywood is rebooting an old movie based on them, the clueless duo embark on another cross-country mission to stop it all over again!

THE LIGHTHOUSE

DIRECTED BY: Robert Eggers
STARRING: Robert Pattinson, Willem Dafoe
2019, 109 mins, DCP

From Robert Eggers, the visionary filmmaker behind modern horror masterpiece THE WITCH, comes this hypnotic and hallucinatory tale of two lighthouse keepers on a remote and mysterious New England island in the 1890s.

“Leaves you dazed, terrified and elated, and it signals Eggers as one of the most exciting directors working today.”
–Time Out

“The most immersive film experience of the year can be found in THE LIGHTHOUSE, a throwback black-and-white fever dream”
–The Wrap
FEATURES AND SPECIAL EVENTS

THE ROCKY HORROR PICTURE SHOW HALLOWEEN EDITION!
FRIDAY, OCTOBER 25 - THURSDAY, OCTOBER 31

A Halloween tradition, get ready to do the Time Warp again with THE ROCKY HORROR PICTURE SHOW! As 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 rock-and-roller Eddie—a shadow cast of actors clothed in lingerie gyrate in front of the screen.

Audience members are encouraged to participate, as the Midnight Madness Shadowcast puts on an unforgettable, interactive performance that has been delighting and scandalizing Chicago for decades (www.midnightmadness.org).

Friday, October 25  Saturday, October 26  Wednesday, October 30  Thursday, October 31
MIDNIGHT  MIDNIGHT  10:00pm  10:00pm

HALLOWEEN DOUBLE FEATURE

Sunday, October 27 at 7pm

The film that started it all over forty years ago, paired with 2018’s newly christened alternate sequel, together for the first time. John Carpenter’s return to the franchise after more than 35 years produced the most successful theatrical release of all HALLOWEEN films, as well as the second highest critically rated entry (only behind the original of course). The Shape comes stalking again with all the trademarks of the first film – emotionless brute force, inhuman resilience, and that instantly unsettling film score.

Presented by Chicago’s own horror professionals, Creepy Co., this event will include a pop-up shop with exclusive items, a pre-screening reception with special drinks, Djs, and giveaways that will have you swelling with Haddonfield pride.

FOUND FOOTAGE FESTIVAL: VOLUME 9

Friday, November 1 & Saturday, November 2 at 9:30pm

Joe Pickett (THE ONION) and Nick Prueher (THE COLBERT REPORT) return to Chicago with a live guided tour through their latest VHS finds, including the 1988 Miss Junior America Wisconsin pageant, a mysterious tape labeled “bonion sergery,” home movies taken at a Canadian hose factory, and rare footage from the local dance show from 1982, “The Chicago Party.”

BY THE GRACE OF GOD

DIRECTED BY: François Ozon
STARRING: Melvil Poupaud, Denis Ménochet, Swann Arlaud, Eric Caravaca
2018, 137 mins, DCP, In French with English subtitles

The true story of three adult men – Alexandre, François and Emmanuel – who banded together to expose the code of silence that continued to enable a priest who abused them as boys. The three men will go to great lengths to denounce the perpetrator and the institution that has always protected him, a risky endeavor that will endanger the relationships with their loved ones, as well as compromise their own fragile selves. The true story upon which the film is based is an ongoing scandal in France, with Philippe Barbarin, Cardinal of Lyon, convicted in March 2019 for concealing the conduct of Father Preynat.

“An ambitious, urgently topical story from France’s side of the Catholic Church abuse scandal.” –Variety

A Music Box Films Release!
GOING ATTRACTIONS:
THE DEFINITIVE STORY OF MOVIE PALACES

Tuesday, November 12 at 7pm
(April Wright, 2019, 94 mins, DCP)

Other countries built palaces for royalty; in the United States we built them to watch movies.

GOING ATTRACTIONS: THE DEFINITIVE STORY OF MOVIE PALACES celebrates the grandeur of the great cinemas of the United States. Built in the 1910s-1930s, when movies were the acme of entertainment and the stories were larger than life, so were the venues designed to show them: Thousands of seats, giant screens, exotic and ornate interiors with balconies and lounges, in-house organs and orchestras, amazing marquees, and air conditioning back when homes had none. The film also tracks the theaters’ eventual decline, through to current-day preservation efforts. A tribute to America’s great art form and the great monuments created for audiences to enjoy them in.
Weekdays, November 14 at the Music Box!
See the Chicago Premiere of the 2019 Berlinale
Golden Bear Winner, Nadav Lapid’s

**SYNONYMES**
In French and Hebrew with English subtitles.
7:30 pm

Preceded by Israeli Men in Shorts, four live action shorts by well-known Israeli directors, including the 2019 Academy Award Winner, Guy Nattiv’s Skin.

8:00 pm

Tickets at israelifilmchi.org

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**MARriage STORY**

**DIRECTED BY:** Noah Baumbach  
**STARRING:** Scarlett Johansson, Adam Driver, Ray Liotta, Laura Dern, Alan Alda  
2019, 136 mins, DCP

MARriage STORY is Academy Award nominated filmmaker Noah Baumbach’s incisive and compassionate portrait of a marriage breaking up and a family staying together. Adam Driver is Charlie, a 100-percent New York experimental theater director; Scarlett Johansson is Nicole, his principal actress and soon-to-be L.A.-based ex-wife. Their “amicable” breakup devolves, one painful rash response and hostile counter-response at a time, into a legal battlefield, led on Nicole’s side by Laura Dern and on Charlie’s side by nice Alan Alda and not-so-nice Ray Liotta.

“...The joys, grace notes and riches of Baumbach’s latest are endless.”
—RogerEbert.com

“The work of a major film artist, one who shows that he can capture life in all its emotional detail and complexity”
—Variety

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**Music Box Drink-A-Long:**  
**DROP DEAD GORGEOUS**

**Wednesday, November 27 at 7pm**  
(Michael Patrick Jann, 1999, 97 mins, 35mm)

It’s the monthly Music Box Drink-A-Long! This November, bring your crowns, sashes, and patriotic headwear, because we’re drinking along to DROP DEAD GORGEOUS! Our hosts Brooke and Cody have a list of rules to accompany the movie, and they’ll be cueing you when to drink (by cheerfully yelling at you in the theater). We’ll have a specialty cocktail on hand, plus our usual selection of beer and wine. And even if drinking isn’t your thing, you can still join us to scream and shout along. It will be exactly how you pictured it!
THIS THANKSGIVING WEEKEND, GIVE THANKS FOR SOME OF YOUR “FAVORITE THINGS”

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

FRIDAY, NOVEMBER 29 at 1pm & 7pm
SATURDAY, NOVEMBER 30 at 1pm & 7pm
SUNDAY, DECEMBER 1 at 1pm & 6pm
SATURDAY, DECEMBER 7 at 11:30am
SUNDAY, DECEMBER 8 at 11:30am

ADVANCE TICKETS
General: $13.00
Music Box Member: $10.00
Kids 12 & under: $9.00
Available online through the Music Box Theatre website

DAY-OF TICKETS (IF AVAILABLE)
General: $15.00
Music Box Member: $12.00
Kids 12 & under: $10.00
Available at box office
If show does not sell out in advance

EL SANTO DOUBLE FEATURE

Tuesday, December 3 at 7pm

Double feature of the first two ever El Santo films. In SANTO CONTRA EL CEREBRO DEL MAL (SANTO VS. THE EVIL BRAIN), the silver-masked hero must foil the plot of a mad scientist to create a zombie army. Then in SANTO CONTRA HOMBRES INFERNALES (SANTO AGAINST THE HELLISH MEN). El Santo helps an undercover agent against a gang of drug smugglers.

Both filmed at the same time in Mexico and Cuba during the Revolution. Preserved and restored by archivist and filmmaker Viviana Garcia Besne with Peter Conheim, The Academy Film Archive and Nicolas Winding Refn. Co-presented by Chicago Film Programmer Raul Benitez and Viviana Garcia Besne of the Permanencia Voluntaria Archivo Cinematográfico Mexico.
VARDA BY AGNÈS

DIRECTED BY: Agnès Varda
2019, 125 mins, DCP, In French with English subtitles

The final film from the late, beloved Agnès Varda is a characteristically playful, profound, and personal summation of the director’s own brilliant career. At once impish and wise, she acts as our spirit guide on a free-associative tour through her six-decade artistic journey, shedding new light on her films, photography, and recent installation works while offering her one-of-a-kind reflections on everything from filmmaking to feminism to aging. Suffused with the people, places, and things she loved—Jacques Demy, cats, colors, beaches, heart-shaped potatoes—this wonderfully idiosyncratic work of imaginative autobiography is a warmly human, touchingly bittersweet parting gift from one of cinema’s most luminous talents.

"A fascinating, informative, and reflective swan song that gives Varda the final word, and some of the due she’s been owed her entire career.”
—Globe and Mail

"A personal, playful account of a rich creative legacy.”
—The Hollywood Reporter

DECEMBER 11 & 17

THE MUSIC BOX ALTERNATIVE CHRISTMAS DOUBLE FEATURE

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 Buddy the Elf & every working English actor from the early 2000s. Fall in love and stay young at heart with the beloved comedies ELF (Jon Favreau, 2003, 106 mins, 35mm) and LOVE ACTUALLY (Richard Curtis, 2003, 135 mins, 35mm). Who knew 2003 would gift us two new holiday classics!?
The 36th Annual Music Box Christmas Sing-A-Long and Double Feature

One of the most popular and beloved Christmas traditions in Chicago is celebrating its 36th 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 Kaye 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

Thursday, December 12
6:00pm: White Christmas
9:00pm: It’s a Wonderful Life

Friday, December 13
6:30pm: It’s a Wonderful Life
9:45pm: White Christmas

Saturday, December 14
12:00pm: White Christmas
3:15pm: It’s a Wonderful Life
6:30pm: White Christmas
9:45pm: It’s a Wonderful Life

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

Wednesday, December 18
6:00pm: White Christmas
9:00pm: It’s a Wonderful Life

Thursday, December 19
6:00pm: White Christmas
9:00pm: It’s a Wonderful Life

Friday, December 20
3:15pm: It’s a Wonderful Life
6:30pm: White Christmas
9:45pm: It’s a Wonderful Life

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

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

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

Tuesday, December 24
12:00pm: White Christmas
3:15pm: It’s a Wonderful Life
The inimitable Agnès Varda, who passed away earlier this year at the age of 90, was a great many things: a filmmaker, sometimes referred to as the “godmother” (or, more frustratingly, the “grandmother”) of the French New Wave; an incisive photographer; a whimsical installation artist; a devoted wife to fellow New Wave director Jacques Demy; a doting mother to daughter Rosalie and son Mathieu; and a real grandmother to their children. Often she’s discussed in terms of her effervescent personality, which won over mainstream audiences in her 2017 documentary FACES PLACES, made with acclaimed street artist JR and nominated for the Academy Award for Best Documentary Feature. Before that, she was recognized for a spate of similarly travelogue-like documentaries, including THE GLEANERS AND I (2000) and THE BEACHES OF AGNÈS (2008), in which she positioned herself prominently, as either a complement to the subject matter, or, as in the latter film, its primary focus.

That’s not to say that her narrative features have gone unrecognized—CLÉO FROM 5 TO 7 (1962) and VAGABOND (1985) are among her best-known films—but that all these works, while extraordinary, are but a fraction of her total output, most of which she discusses in her last feature, VARDA BY AGNÈS.

Beyond her impish and inquisitive personality, which enabled her to approach people in every corner of the world, the Belgian-born Varda was a masterful artist. VARDA BY AGNÈS—largely culled together from presentations, masterclasses, and talks she’d given at screenings of her films and exhibitions of her photo and installation work—traverses her lengthy career, starting with her films (it covers most of them, from her 1955 feature LA POINTE COURTE—which predates those of all of her male New Wave compatriots—onward, though not in chronological order), continuing with her photography, and concluding with her installations. Film clips and footage of the photographs and installations in question are interspersed throughout.

Each segment is enlightening, providing rare insight into various aspects of each work. Sometimes Varda appears with guests, such as cinematographer Nurith Aviv, who shot Varda’s DAGUERRÉOTYPES (1976) and JANE B. PAR AGNÈS V. (1988), or Sandrine Bonnaire, the star of VAGABOND. Their comments are illuminating, such as when Bonnaire reminisces over her experience working with Varda on the film—she recalls that Varda was pleased that she had acquired real blisters during the shoot, and that Varda made her get in a plastic body bag for the scene in which it’s revealed her character had died. Details such as these help to elucidate Varda’s distinct directorial sensibility.

In one scene, in which she discusses the right-to-left tracking shots that punctuate VAGABOND at rhythmic intervals, Varda says, “I enjoyed setting up an enigma for which only I knew the secret.” In VARDA BY AGNÈS it’s as if she’s inviting us into her confidence, expounding upon the inspiration, the creation, and, finally, the sharing—the act of putting her art and herself into the world.

Much like its maker, VARDA BY AGNÈS is many things: part documentary, part essay film, part lecture, part masterclass, yet still wholly Agnès, retaining the delightfully eccentric elements that differentiate her films from those of others. For viewers uninitiated into her world, it’s an excellent primer—a syllabus of sorts—for where to start, while being a reminder that cinema is an exploration that never ends. For those of us who’ve long resided in her sphere, it’s a reminder of the same thing, that she’ll be always alive in and through her films.

Dedicated to Andrea Gronvall.

Kathleen Sachs is a local film critic and programmer. She’s the associate editor of Cine-File.info and a contributor to the Chicago Reader.
A TRUE JOY  
Holiday Spirit Found in WHITE CHRISTMAS at the Music Box  
By Patrick McDonald

Every year, the holidays seem more daunting. But there is a true joy in the season... the Music Box Theatre singalong, with the double feature screenings of IT’S A WONDERFUL LIFE and WHITE CHRISTMAS. I’m going to focus on the mystical holiday spirit in WHITE CHRISTMAS.

WHITE CHRISTMAS was released in 1954. It features Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen, as well as directed by Michael Curtiz (who also directed CASABLANCA). Later it was shown yearly on TV during the holidays, but it was the Music Box Theatre that gave it the big screen revival. From its roots in the 1980s, the classic double feature emerged and the singalong with organist Dennis Scott and Santa Claus was added, formulating an annual Chicago holiday tradition.

I came upon that tradition in the 1990s. It was 1994, a challenging year for me and three other friends, going through divorces and away-from-the-family holidays. I discovered the Music Box screenings out of that blue fog and chose WHITE CHRISTMAS for the downtrodden crew. It lifted the fog like a miracle, and our seasonal spirit was renewed... we giggled like kids on Christmas morn. I vowed to come back every year, and I’ve kept that promise.

From that time on, the annual gathering evolved – recalling especially the house parties of the 2000s as tinsel-filled memories – and it’s still a kick to introduce the WHITE CHRISTMAS event to first-time participants. I relish their kid-on-Christmas-morning merriment when they absorb the film within the Music Box atmosphere, and love it when they add it to their annual tradition as well.

WHITE CHRISTMAS is a musical that could be from another planet, it’s so sincerely weird (in a good way) and sentimental. The basic story is that two World War II army buddies (Crosby and Kaye), now a song-and-dance act, help to save a ski lodge run by their former general (Dean Jagger, perfectly cast) with the help of a sister act (Clooney and Vera-Ellen).

Some observations on the film in association with the Music Box Theatre...

— The singalong holiday atmosphere is pitch perfect. Over the years, the Music Box has upped the decor, nostalgia and pure cheer of Santa Claus and Dennis Scott. The vibe is embracing.

— The lead actors are like old friends. Marvel that Bing’s character is 50 years old and never married, but woos a 24-year-old Rosemary Clooney (who looks much older). Be amazed that Danny Kaye is a quadruple threat (singing, dancing, acting AND comedy), yet still has a tense chemistry with his pursuit, Vera-Ellen... arguably one of the most talented dancers in Hollywood history, and alarmingly thin in the film.

— The song-and-dance highlights include “Sisters” (performed by both the women AND the men), the sublime “Snow” and of course the title track, all composed by Irving Berlin. Not to be missed...the freaky staging of “Love, You Didn’t Do Right By Me” with Rosemary Clooney. There’s also a perfect restroom break... the past-its-expiration-date “Minstrel Medley.”

— The supporting cast boasts – besides Dean Jagger – the great Mary Wickes, who nearly steals the film as the lodge’s snooping “facilitator” (and apparently, a great kisser). Barrie Chase portrays Doris, with an unforgettable catchphrase...“Mutual, I’m sure!” And as a background dancer, future Oscar winner George Chakiris (“West Side Story”), who said to me many years later that his closeup in “Love, You Didn’t Do Right By Me” kickstarted his career, after Paramount Studios received thousands of fan letters.

— The Music Box Theatre audience for the film has become Rocky Horror-style participants. The fake snow (confetti) comes out on the song “Snow,” bleating sheep calls permeate “Count Your Blessings,” the catchphrase “Mutual, I’m sure!” is now a shout-along. Let’s do the holiday time warp again!

— Finally, the film’s sentiment is a heartwarming thrill in a cynical age. The General is redeemed through his song-and-dance soldiers, ten years after they all won the war. “We’ll follow the old man wherever he wants to go...” When combining the spectacular Music Box Theatre with a holiday movie classic, there is a seasonal spirit that cannot be defined, only felt. That spirit is about taking a breathing and knowing that we’ve made it another year, surrounded by loved ones, reveling in health and wealth. All because we’ve allowed that a humble singalong and film at the Music Box Theatre has made our days feel “merry and bright.”

Patrick McDonald is an Editor and Film Writer for HollywoodChicago.com, and can be heard weekly providing film insight on WBGR (Monroe, Wisconsin) and WSSR (Joliet, The Eddie Volkman Show).
A fixture of popular films of the 1950s and '60s, Doris Day would light up the screen with her (seemingly) effortless charm and tremendous talent as an actress and singer. Consistently ranked as one of the top box office draws in America, she had a Girl Next Door warmth, with a light comedic touch and fierce emotional honesty, showcased in musicals, comedies, thrillers and dramas from some of the industry’s top directors, and often alongside the biggest leading men of the day, with her films with Rock Hudson particularly celebrated.

At the time of her death, Doris Day had been retired from acting for nearly 50 years in order to focus on animal welfare causes. However, her work lives on, and the Music Box will showcase a handful of her indelible screen performances with a special Matinee series.

**THE INIMITABLE DORIS DAY**
SATURDAYS & SUNDAYS AT 11:30am

November 2 & 3
**PILLOW TALK**  
(Michael Gordon, 1959, 102 mins, 35mm)

November 23 & 24
**LOVER COME BACK**  
(Delbert Mann, 1961, 107 mins, 35mm)
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 SIDESHOW

(Erle C. Kenton, 1928, 67 mins, 35mm)
Saturday, October 26 at 11am

One of a handful of surviving silent features from Columbia Pictures, THE SIDESHOW is the kind of unpretentious entertainment that regularly tumbled out of the Gower Gulch assembly line to meet the demands of small-town exhibitors. After the dissolution of her family’s trapeze act, Queenie (Marie Prevost) takes up with the traveling sideshow troupe of P. W. Melrose (“Little Billy” Rhodes), a circle of social outcasts harboring a saboteur. Melrose suspects carnival barker Ted Rogers (Ralph Graves) to be the culprit, an accusation that could also serve as a swift resolution to their mutual pursuit of Queenie. The rare dramatic showcase for Rhodes (a little person who later acted in THE WIZARD OF OZ) was scarcely noticed, itself treated like a sideshow on the fringe of a changing industry.

THE SIGNAL TOWER

(Clarence Brown, 1924, 84 mins, 35mm)
Saturday, November 9 at 11:30am

Clarence Brown turned a working rail line into his studio for THE SIGNAL TOWER, a mountain melodrama shot entirely on location in California’s redwood country, hundreds of miles from Hollywood. Switch operator Dave (Rockcliffe Fellows) works a 12-hour shift at the signal tower, then goes home to his wife Sally (Virginia Valli) and Sonny (Frankie Darro) in their made-to-order cabin. The family takes on a new boarder, Joe (Wallace Beery), the dandified city boy who alternates shifts with Dave at the signal tower and aspires to do so in the homestead too. A stunningly photographed and emotionally direct saga of man and machine, THE SIGNAL TOWER has been restored by the San Francisco Silent Film Festival in conjunction with Photoplay Productions.

JAZZ ’34: REMEMBRANCES OF KANSAS CITY SWING

(Robert Altman, 1997, 72 mins, 35mm)
Tuesday, October 22 at 7pm

Believe it or not, Robert Altman once directed an episode of the PBS culture-vulture staple Great Performances. JAZZ ’34 was conceived as an exploratory footnote to Altman’s 1996 feature KANSAS CITY CITY, reusing its sets and some of its cast to fashion a memory piece based on the director’s boyhood recollections of his hometown’s hottest clubs. Employing the finest jazz interpreters of the ’90s (including Joshua Redman, James Carter, Geri Allen, and David “Fathead” Newman) as stand-ins, surrogates, and reanimators of the ’30s sound, JAZZ ’34 is a concert film of ghostly exuberance. This expanded ‘theatrical’ version never actually saw theatrical release in the US.

Print courtesy of Robert Altman Collection, UCLA Film & Television Archive
Presented with the Jazz Institute of Chicago as part of their 50th Anniversary

PETER PAN

(Herbert Brenon, 1924, 102 mins, 35mm)
Monday, December 9 at 7pm

Theatrical convention dictated that the eponymous lead of J.M. Barrie’s 1904 play Peter Pan; or, the Boy Who Wouldn’t Grow Up, be played by a girl. Every actress in Hollywood eyed the role, but Barrie himself insisted on casting the unknown seventeen-year-old dancer Betty Bronson over the likes of Gloria Swanson and Mary Pickford. Here and elsewhere, Herbert Brenon’s glorious adaptation benefits from its peculiar fidelity to the stage version: the Darling family dog is played by a man in a mutt costume and the very theatrical moment when Peter begs the audience to clap to save Tinker Bell (Virginia Browne Faire) is imported wholesale to the cinema. By locating the magic in plain sight, Brenon fashions an unassuming masterwork of silent cinema.
OVER THE EDGE
(Jonathan Kaplan, 1979, 95 mins, 35mm)
Monday, November 4 at 7pm

Amidst the soul-sucking prefabs and potential real estate developments of New Granada, Colorado, is a seething, angry mass of kids: ignored by parents, distrustful of authority, and not a whole lot to do except cause a whole lot of trouble. Inspired by a rash of juvenile crimes in the suburbs, writers Charles Haas and Tim Hunter created a script about the implosion of a middle-class planned community and rounded up a crew of young and talented nonactors, including a 14-year-old Matt Dillon. The result was one of the most beautiful and respectful films about teenage rebellion ever made. Woefully mismanaged by a studio that marketed it as a horror film, OVER THE EDGE became a cult classic, influencing celebrity slackers from Kurt Cobain to Richard Linklater.

Print courtesy of the Academy Film Archive

DRUMLINE
(Charles Stone III, 2002, 118 mins, 35mm)
Monday, December 2 at 7pm

Nick Cannon stars as an incoming freshman and talented snare drum player at the fictional Atlanta A&T University, a place where the halftime shows far outshine the football. In a beautiful trifecta of egos, he’s also an incorrigible show-off who clashes with his controlling percussion leader (Leonard Roberts) and his band director (Orlando Jones), a man so dead set against modern music he counters their rival band’s au courant hip-hop compositions with “Flight of the Bumblebee.”

DRUMLINE’s depiction of black college life is a rare and much-needed addition to Hollywood cinema, yet its most tremendous achievement may lie in its production: the competition scenes showcase some of the greatest real-life marching bands of the South, and they are beautifully shot, heart-pounding affairs, with the final showdown being well worth the price of admission.

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.

October 4 & 5
BLISS
(Joe Begos, 2019, 80 mins, DCP)

October 11 & 12
THE EVIL DEAD
(Sam Raimi, 1981, 85 mins, DCP)
New 4K Restoration

October 25 & 26
THE ROCKY HORROR PICTURE SHOW
(Jim Sharman, 1975, 100 mins, 35mm)
Halloween Screenings -
More Info on Page 10

October 25 & 26
JAY AND SILENT BOB REBOOT
(Kevin Smith, 2019, 90 mins, DCP)

November 1 & 2
TAMMY AND THE T-REX
(Stewart Raffill, 1994, 91 mins, DCP)
Unrated Gore Cut!

November 8 & December 6
THE ROOM
(Tommy Wiseau, 2003, 99 mins, 35mm)

November 9
CLUE
(Jonathan Lynn, 1985, 94 mins, DCP)
With Live Shadowcast!

November 15 & 16
NINJA SCROLL
(Yoshiaki Kawajiri, 1993, 94 mins, DCP)

November 22 & 23
SANTA SANGRE
(Alejandro Jodorowsky, 1989, 121 mins, DCP)
New 4K Restoration

November 29 & 30
THE MATRIX
(Lana & Lilly Wachowski, 1999, 136 mins, 35mm)
20th Anniversary - Starts at 11:30pm

CLUE
(Jonathan Lynn, 1985, 94 mins, DCP)

The murderously funny film based (very loosely) on the classic board game, the hilarious whodunit CLUE comes to life with the Midnight Madness shadowcast. A cast of comic ringers, including Madeline Kahn, Tim Curry and Christopher Lloyd, are your usual suspects. Was it Colonel Mustard in the study with a gun? Miss Scarlet in the billiard room with a candlestick? The only thing flying faster than the bullets is the rapid fire dialogue. With the Midnight Madness shadowcast performing in front of the screen, it’s more fun and interactive than playing the game at home!

THE MATRIX
(Lana & Lilly Wachowski, 1999, 136 mins, 35mm)

Have you ever had a dream that you were so sure was real? What if you couldn’t awaken? How would you know the difference between dream and reality? When a beautiful stranger (Carrie Ann Moss) leads computer hacker Neo (Keanu Reeves) to a forbidding underworld, he discovers the shocking truth—the life he knows is the elaborate deception of an evil cyber-intelligence. Neo joins rebel warrior Morpheus (Lawrence Fishburne) in the battle to destroy the illusion enslaving humanity. Now celebrating its 20th Anniversary, the Wachowskis inventive and groundbreaking film revolutionized the blockbuster, and changed popular cinema as we headed into the 21st century.
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