

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

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CINEMATHEQUE
11610 EUCLID AVENUE, CLEVELAND, OH 44106



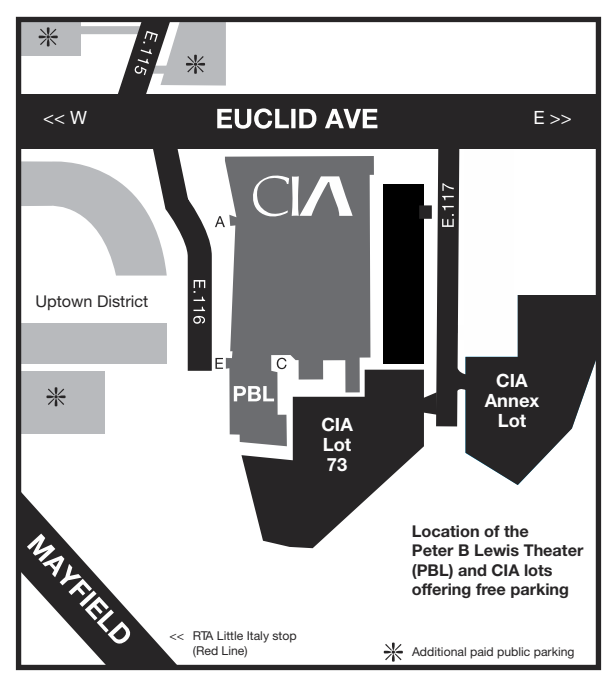
JANUARY / FEBRUARY 2018

**CANYON CINEMA
50TH ANNIVERSARY
FILM TOUR**

**4 PROGRAMS!
43 FILMS!
JAN. 13 – FEB. 24, 2018**

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE 11610 EUCLID AVENUE, UNIVERSITY CIRCLE, CLEVELAND OHIO 44106

The Cleveland Institute of Art Cinematheque is Cleveland's alternative film theater. Founded in 1986, the Cinematheque presents movies in CIA's Peter B. Lewis Theater at 11610 Euclid Avenue in the Uptown district of University Circle. This new, 300-seat theater is equipped with a 4K digital cinema projector, two 35mm film projectors, and 7.1 Dolby Digital sound. Free, lighted parking for filmgoers is available in two CIA lots located off E. 117th Street: Lot 73 and the Annex Lot. (Those requiring disability parking should use Lot 73.) Enter the building through Entrance C (which faces Lot 73) or Entrance A (which faces E.116th). Unless noted, admission to each screening is \$10; Cinematheque members, CIA and Cleveland State University I.D. holders, and those age 25 & under \$7. A second film on the same day generally costs \$7. For further information, call (216) 421-7450, visit cia.edu/cinematheque, or send an email to cinema@cia.edu. Smoking is not permitted in the Institute.



EXCEPTIONAL CLASSIC AND CONTEMPORARY FILMS

EACH FILM \$10 • MEMBERS, CIA, AGE 25 & UNDER \$7 • ADDITIONAL FILM ON SAME DAY \$7
FREE LIGHTED PARKING • TEL 216.421.7450 • CIA.EDU/CINEMATHEQUE

CINEMA TALK

BY JOHN EWING, CINEMATHEQUE DIRECTOR

I recently cleaned out a desk drawer at home and uncovered some old pages from *Variety* that I had saved. I subscribed to that entertainment trade paper for probably 20 years, from the late 1970s into the 1990s. During the pre-internet era, *Variety* was an essential source of information about the worldwide motion picture scene, containing (among many other things) news of films and film festivals, reviews of new movies, box office numbers, lists of films and distributors, obituaries, and lots of ads for upcoming movies and Oscar contenders. (I still have a full color, cardboard insert for *Revenge of the Jedi*, the third *Star Wars* film, that appeared in *Variety* sometime before the movie was released under the less bellicose title *Return of the Jedi*. Surmising its potential value to future *Star Wars* memorabilia collectors, I saved this artifact, figuring it would help finance my eventual retirement.)

Variety was founded in 1905 in New York City to cover vaudeville and live theater. It grew into a text-heavy newspaper, printed on newsprint, that covered a much larger entertainment sphere (movies and TV, as well as live theater) but contained few pictures beyond those in the voluminous ads. *Variety* was most famous for its jargon, dubbed "slanguage" or "varietyese." Over the decades, the publication coined or popularized many entertainment-related terms. Among these were "show biz," "striptease," "sitcom," "legit," "boflo," and "biopic," to name just a few. *Variety* called indoor movie theaters "hardtops" and drive-ins "ozoners." The worldwide web was the "infobahn." To "ankle" was to quit or be fired from a job. There were also ample abbreviations in the newspaper: "auds" for "audiences," "perfs" for "performances," "tix" for "tickets," and "pix" for "motion pictures," among others. Some of this jargon has even crept into my own writing. "Unspools" (the actual projection of a movie) is a longtime favorite of mine.

Variety was also celebrated for its slangy headlines. The two most famous were "Wall St. Lays an Egg" (about the 1929 stock market crash) and "Sticks Nix Hick Pix" (for an article about how rural audiences don't respond to movies about rural life).

But the paper had other quirks. Staff writers would sign reviews, not with their full names, but with a cryptic three or four letter nickname: "Mosk." for Gene Moskowitz, "Cart." for Todd McCarthy, and "Murf." for A.D. Murphy, to name but three. Lists of famous creatives (performers, directors, et al.) crossing the Atlantic were printed from time to time under the headlines "U.S. to Europe" or "Europe to U.S." Box scores summarizing the critical reception that greeted movies opening in New York appeared every week. As I recall, reviews were grouped into three general categories (favorable, unfavorable, mixed) and just listed—a far cry from the statistically based (but often specious) practices of Rotten Tomatoes and Metacritic today.

Back in the halcyon days before weekly box office grosses became national headline news, *Variety* reported weekly revenue totals from a sampling of U.S. cities. (Cleveland was often one of them.) But, as expected, *Variety* did it with quaint charm and humor. Each city got its own story, so one could see how much money a particular film made in Kansas City as opposed to, say, San Francisco. In addition, local correspondents had to come up with adjectives that described each gross, not just regurgitate numbers. So, for example, *Lawrence of Arabia* might have made a "scorching \$26,000" at one screen in L.A., *Vertigo* a "dizzying \$20K" on six screens in Boston, or *Cast Away* a "lonely \$800" in Miami (in its 10th week). There were probably 10-15 films listed every week for ten different cities. I have no idea how these writers kept coming up with new descriptors. Some of them were forced and lame, but they were still amusing.

I had a slight acquaintance with Sanford Markey, Cleveland's longtime *Variety* stringer. But my primary personal connections to the "show biz Bible" were two other individuals. One was Ron Holloway, who co-founded the Cinematheque with George Gund and me back in the 1980s. Ron was a longtime writer for the newspaper—an American based in Berlin who specialized in covering Eastern European films and festivals. Ron was responsible for getting my name into *Variety* the first time—as one of the "Yanks and English-lingo indies attending the [1985] Munich [film]fest." (The item was headlined "Munich Mumbblings.") There I was, in black and white, for all to see: "John Ewing (Cleveland Cinematheque)." Considering the Cinematheque was still a year away from actually existing, it was a neat p.r. trick on Ron's part.

My second "in" at *Variety* was Larry Cohn, a Cleveland friend and inveterate movie buff who worked for CWRU during the day and went to movies at night, documenting all that he saw. Larry actually moved to New York in the early 1980s when he was hired by *Variety* as a film writer. After a few years, he became the paper's film editor—not bad for a non-journalist with a degree from the Wharton School of Finance! Larry signed his many film reviews "Lor.," which I understood was an abbreviation of his middle name.

In my impecunious, pre-Cinematheque days of working in public libraries, subscribing to weekly *Variety* was definitely an indulgence. It was expensive—something like \$150 or \$200 a year. (The price for *Daily Variety* was absolutely stratospheric, seemingly affordable only to producers and performers of the first magnitude.) But receiving *Variety* at home made me feel connected to a world I desperately wanted to enter. It also helped to underline the seriousness of my intentions. In retrospect, it was money well spent.



PREMIERE SHOWCASE January 4 – February 17 (20 films)

The first Cleveland showing of acclaimed new films by Takashi Miike, Hong Sang-soo, Aki Kaurismäki, and others, plus a visit from veteran documentary filmmaker Catherine Gund.

THU 1/4	6:30 PM	SYLVIO
THU 1/4	8:10 PM	BPM (BEATS PER MINUTE)
FRI 1/5	7:00 PM	BPM (BEATS PER MINUTE)
FRI 1/5	9:45 PM	SYLVIO
SAT 1/6	9:05 PM	IN SEARCH OF FELLINI
SUN 1/7	4:00 PM	IN SEARCH OF FELLINI
SAT 1/13	9:00 PM	TOM OF FINLAND
SUN 1/14	6:30 PM	TOM OF FINLAND
THU 1/18	8:35 PM	78/52: HITCHCOCK'S SHOWER SCENE
SAT 1/20	7:15 PM	78/52: HITCHCOCK'S SHOWER SCENE
SAT 1/20	9:30 PM	BRIMSTONE & GLORY
SUN 1/21	4:30 PM	THY FATHER'S CHAIR
FRI 1/26	7:30 PM	CHAVELA with Catherine Gund in person
SAT 1/27	6:45 PM	THE DIVINE ORDER
SAT 1/27	8:45 PM	BLADE OF THE IMMORTAL
SUN 1/28	4:15 PM	THE DEPARTURE
SUN 1/28	6:30 PM	MANSFIELD 66/67
SUN 1/28	8:20 PM	THE DIVINE ORDER
THU 2/1	6:45 PM	CINEMA NOVO
SAT 2/3	5:00 PM	HOLY AIR
SUN 2/4	8:25 PM	HOLY AIR
THU 2/8	8:45 PM	ON THE BEACH AT NIGHT ALONE
FRI 2/9	7:30 PM	ON THE BEACH AT NIGHT ALONE
SAT 2/10	6:50 PM	THE OTHER SIDE OF HOPE
SUN 2/11	8:25 PM	THE OTHER SIDE OF HOPE
THU 2/15	6:45 PM	BIG TIME followed by a panel discussion
FRI 2/16	9:15 PM	PORTO
FRI 2/16	10:50 PM	WET WOMAN IN THE WIND
SAT 2/17	7:10 PM	OPORTO OF MY CHILDHOOD
SAT 2/17	8:30 PM	PORTO
SAT 2/17	10:10 PM	WET WOMAN IN THE WIND



CANYON CINEMA 50 FILM TOUR January 13 – February 24 (4 different programs)

San Francisco's Canyon Cinema is a non-profit repository of artist-made experimental, avant-garde, or "underground" movies. Founded as a filmmaker cooperative in 1967 by Bruce Baillie and Chick Strand, Canyon Cinema, for the past 5 decades, has distributed works by some of the most distinctive and important American independent filmmakers of the modern era—from Kenneth Anger and Stan Brakhage to Barbara Hammer and Ohio's own Richard Myers.

In honor of its 50th anniversary, Canyon Cinema has assembled a four-program film tour consisting of 43 16mm movies drawn from their 3400-title circulating collection. The tour was curated by David Dinnell, visiting faculty member at California Institute of the Arts and former Program Director at the Ann Arbor Film Festival. It comes to Cleveland in January and February.

SAT 1/13	5:00 PM	PROGRAM TWO: ASSOCIATIONS
SAT 1/27	5:00 PM	PROGRAM ONE: STUDIES IN NATURAL MAGIC
SAT 2/10	5:00 PM	PROGRAM THREE: DECODINGS
SAT 2/24	5:00 PM	PROGRAM FOUR: CONTINUUM

The Canyon Cinema 50 project is organized by the Canyon Cinema Foundation and supported in part by the George Lucas Family Foundation, the Andy Warhol Foundation for the Visual Arts, National Endowment for the Arts, Owsley Brown III Foundation, the Phyllis G. Watts Foundation and The Fleishacker Foundation.



JEAN ROUCH 101 February 2-25 (6 films)

Jean Rouch is one of the key figures in modern French cinema, but his films are hardly known in America. (To the best of our knowledge, we have never shown one.) Rouch, an anthropologist and ethnographer who died in a 2004 car crash, used portable 16mm film equipment to document aspects of African life and culture starting in the 1940s. In 1960, working with sociologist Edgar Morin, he surveyed the attitudes of a group of First World Parisians for the documentary feature *Chronicle of a Summer*, which engendered the term *cinéma vérité*. Rouch was also a pioneer in the realm of meta-movies, inviting his subjects to comment (on film) about what's being shown on screen, or to direct or re-direct the action during shooting. Because he realized that the presence of a camera affected what was being captured, Rouch coined the term "ethnofiction" to describe his hybrid works that straddled documentary and dramatics. Rouch's no-frills filmmaking methods and innovations had a major impact on the French New Wave directors, and from 1987 to 1991 he was president of the Cinéma de France.

Born 101 years ago, Rouch made over 90 films during his long career. Eight of his most important movies were restored in France last year in honor of his centenary. Thanks to Icarus Films in Brooklyn, New York, we present six of them in this long overdue series that constitutes an essential introduction to Rouch's groundbreaking work.

FRI 2/2	7:30 PM	MOI, UN NOIR (I, A NEGRO) & THE MAD MASTERS
SUN 2/11	6:30 PM	THE HUMAN PYRAMID
SUN 2/18	6:30 PM	CHRONICLE OF A SUMMER
SUN 2/18	8:20 PM	THE LION HUNTERS
SUN 2/25	6:30 PM	JAGUAR



A SECOND LOOK January 6 – February 25 (20 films)

Classics in new digital restorations or beautiful 35mm film prints, plus two recent multiplex must-sees that you may have missed.

SAT 1/6	5:00 PM	THE EARRINGS OF MADAME DE...
SAT 1/6	7:05 PM	THE SPIDER'S STRATAGEM
SUN 1/7	6:30 PM	DINA
SUN 1/7	8:35 PM	THE EARRINGS OF MADAME DE...
THU 1/11	6:30 PM	D.O.A.: A RITE OF PASSAGE
THU 1/11	8:20 PM	THE SQUARE
FRI 1/12	7:00 PM	THE SQUARE
FRI 1/12	9:45 PM	D.O.A.: A RITE OF PASSAGE
SAT 1/13	7:15 PM	THE CRIME OF MONSIEUR LANGE
SUN 1/14	3:30 PM	SHALL WE DANCE (1937) discussed by Bill Rudman
SUN 1/14	8:45 PM	THE CRIME OF MONSIEUR LANGE
THU 1/18	6:45 PM	FRANCES HA
SAT 1/20	5:00 PM	BEFORE THE REVOLUTION
SUN 1/21	6:30 PM	SHAKESPEARE WALLAH
SUN 1/21	8:55 PM	FRANCES HA
THU 2/1	8:35 PM	MACUNAIMA
FRI 2/2	9:35 PM	MILDRED PIERCE (1945)
SAT 2/3	6:45 PM	LA BELLE NOISEUSE
SUN 2/4	4:00 PM	MILDRED PIERCE (1945)
SUN 2/4	6:30 PM	MACUNAIMA
THU 2/8	6:45 PM	BOB LE FLAMBEUR
FRI 2/9	9:35 PM	BOB LE FLAMBEUR
SAT 2/10	8:50 PM	A MATTER OF LIFE AND DEATH
SUN 2/11	4:00 PM	A MATTER OF LIFE AND DEATH
SAT 2/17	5:00 PM	HALLELUJAH
SUN 2/18	4:00 PM	HALLELUJAH
THU 2/22	6:45 PM	MEMORIES OF UNDERDEVELOPMENT
THU 2/22	8:45 PM	FORBIDDEN GAMES
SAT 2/24	6:45 PM	FORBIDDEN GAMES
SAT 2/24	8:35 PM	GOODFELLAS
SUN 2/25	4:00 PM	WESTFRONT 1918
SUN 2/25	8:25 PM	MEMORIES OF UNDERDEVELOPMENT

BECOME A CINEMATHEQUE MEMBER OR A DONOR OR BOTH!

I want (check one or more):

to become a Cinematheque member and save at least \$2 off regular admission prices (and receive the Cinematheque calendar in the mail) for one full year. Memberships cost \$35 and are issued to individuals only. They are not transferable. Fill out the form below and mail it, along with a check to the Cinematheque. A membership card good for a full year from the date of purchase, will be mailed to you. \$20 student and senior (65 and over) memberships are also available, but only at the boxoffice, after presentation of proper I.D.

to become a Cinematheque donor and support the Cinematheque with a cash gift over and above the cost of my membership—or in lieu of membership in order to receive the Cinematheque calendar in the mail. Fill out the form below and mail it to the Cinematheque along with your check. Those who donate at least \$5 will receive the Cinematheque calendar in the mail for one year.

Name _____
Address _____
City _____ State _____ Zip _____
Email _____ Phone _____

Membership amount enclosed _____ Donation Enclosed _____

Make checks out and mail to: The Cleveland Institute of Art Cinematheque, 11610 Euclid Avenue, Cleveland, OH, 44106. Thank you for your support!

