

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE



JANUARY / FEBRUARY 2017

NOW IN OUR FOURTH DECADE!

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

11610 EUCLID AVENUE, CLEVELAND, OH 44106

RYÛSUKE HAMAGUCHI'S HAPPY HOUR

NEW 5 ½ HOUR JAPANESE MASTERPIECE



SUN., JAN. 15, 2 PM

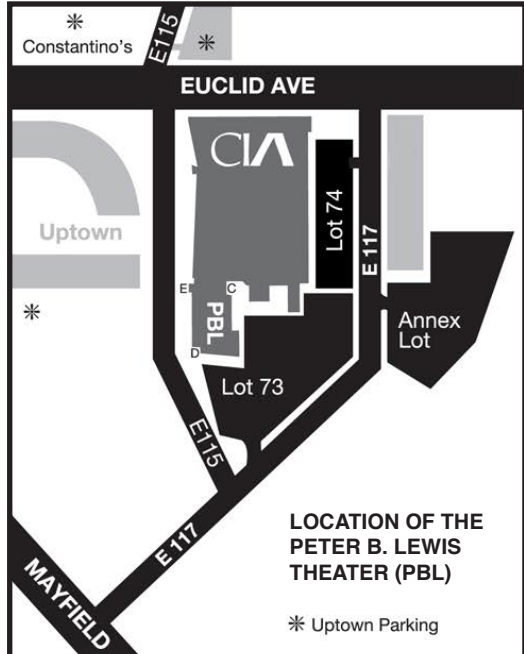
"I suspect we'll be talking about this one for some time to come—and not because of its length."

—Film Comment

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 currently 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 E. 117th) or Entrance E (which faces E. 115th). 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, visit cia.edu/cinematheque, call (216) 421-7450, or send an email to cinema@cia.edu. Smoking is not permitted in the Institute.



EACH FILM \$10 • MEMBERS, CIA, AGE 25 & UNDER \$7 • ADDITIONAL FILM ON SAME DAY \$7
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CINEMA TALK

BY JOHN EWING, CINEMATHEQUE DIRECTOR

Like many people, I thought 2017 would see the United States inaugurating its first female President. This near-certainty was just another reason why January and February was going to be the ideal time to present a film series I had been pondering and planning for over a year—a series of classic films directed by women.

Hillary's projected victory wasn't the reason for the series. The real reason (aside from the fact that such a season was long overdue at the Cinematheque) was a sudden profusion of new restorations of significant films by groundbreaking female filmmakers. Works by Lois Weber, Agnès Varda, Chantal Akerman, Susan Seidelman, Julie Dash, and Cheryl Dunye were being re-released in sparkling digital restorations or new 35mm prints. So I booked them, stringing them together into a seven-week exhibition entitled "The Female Gaze: Landmark Films by Women." An existing film print of a Dorothy Arzner classic supplemented these new restorations.

So 2017 will see my film series. But America's first female President will have to wait for another year.

More women. The next two months also finds us screening some brand new films by women. Highlights include Andrea Arnold's *American Honey* (one of 2016's very best films), and three highly acclaimed movies I haven't yet seen: Anna Muylaert's *Don't Call Me Son*; Lucile Hadzihalilovic's *Evolution*; and Anna Biller's shot-on-35 *The Love Witch*. The last three are Cleveland premieres.

Another new film by a female director. *Toni Erdmann* by Germany's Maren Ade, is racking up year-end awards after making a big splash at Cannes in May. As of December 3, this German/Austrian/Romanian co-production—about a workaholic career woman and her practical-joker father who tries to get her to stop and smell the roses—has topped *Sight & Sound* magazine's film poll as the best movie of 2016; has been nominated for five European Film Awards (the most of any movie this year) including Best European Film; and has been voted Best Foreign Language Film of 2016 by the New York Film Critics Circle. The movie is almost certain to get an Oscar nomination for Best Foreign Language Film and, at this point, is the favorite to win the award.

I saw *Toni Erdmann* at last September's Toronto Int'l Film Festival. Though it was one of the movies I most wanted to catch in Canada, I confess I was disappointed by it. For the first hour, I loved the movie and laughed a lot at Peter Simonischek's antics as the goofball dad. But this quirky comedy has a running time of *two hours and 42 minutes!* The movie's familiar (if not hackneyed) theme does not sustain a work of this length, and later scenes are repetitive and unbelievable. The film culminates in a long comic set piece that features one of the main characters wearing an absurd critter costume that is supposed to be hilarious, but wasn't to me. (If Adam Sandler had resorted to this, highfalutin critics would not be so forgiving.) Maybe I was in a funk when I saw *Toni Erdmann*, but I came away from it thinking that the emperor has no clothes—just like other characters in that celebrated climactic scene. Clevelanders may have to wait 'til February to see and judge it for themselves.

Laying the groundwork. *Toni Erdmann*'s director Maren Ade has made two previous features, *The Forest for the Trees* (2003) and *Everyone Else* (2009). Both premiered in Cleveland exclusively at the Cinematheque. Other filmmakers whose new films are among the hottest titles in theaters right now were also introduced to NE Ohioans at the Cinematheque. The list includes: *Jackie*'s Pablo Larrain (we debuted three of his five previous features); *Manchester by the Sea*'s Kenneth Lonergan (we premiered his previous masterpiece *Margaret*); *Loving*'s Jeff Nichols (we debuted his first two features, *Shotgun Stories* and *Take Shelter*); *Arrival*'s Denis Villeneuve (his second feature *Maelstrom* opened exclusively at the Cinematheque); and *La La Land*'s Damien Chazelle (we premiered his 2013 short version of *Whiplash*). However, it was the Cleveland Museum of Art that introduced Chazelle to NE Ohio, playing the first of the young director's three features, the indie musical *Guy and Madeline on a Park Bench*, back in 2011. The museum also presented the exclusive Cleveland premiere of *Medicine for Melancholy* (2008), the only other feature by *Moonlight* director Barry Jenkins.

E. 117th Street between Mayfield and the Cleveland Institute of Art is closing due to construction of the Centric project on the former Lot 45. Therefore, to get to our free parking in Lot 73 and the CIA Annex Lot, you will have to enter E. 117th from Euclid Avenue. This detour may begin as early as January.

Jeff Blazek, our Thursday night box office worker who has very dependably sold tickets for the Cinematheque since 2012 (and worked as a volunteer ticket taker for a long time before that), is resigning. Jeff says he wants to free up his schedule somewhat so that he can try some new experiences, noting that he has a "milestone birthday" approaching. Gee, Jeff, you don't look 70.



PREMIERE SHOWCASE

January 5 – February 26 (19 films)

The first Cleveland showing of new films by Antonio Campos, Kiyoshi Kurosawa, Anna Biller, Jacques Perrin, Eugène Green, Alain Guiraudie, and others. Plus the first Cleveland showing of the five and a half hour Japanese masterpiece *Happy Hour*.

THU	1/5	6:45 PM	UNDER THE SHADOW
THU	1/5	8:30 PM	CHRISTINE
FRI	1/6	7:15 PM	CHRISTINE
FRI	1/6	9:30 PM	UNDER THE SHADOW
SUN	1/8	4:00 PM	MAYA ANGELOU: AND STILL I RISE
SUN	1/8	6:30 PM	PETER AND THE FARM
THU	1/12	6:45 PM	HUNTER GATHERER
THU	1/12	8:35 PM	FIRE AT SEA
FRI	1/13	7:15 PM	FIRE AT SEA
FRI	1/13	9:30 PM	HUNTER GATHERER
SUN	1/15	2:00 PM	HAPPY HOUR
THU	1/19	8:20 PM	ALL GOVERNMENTS LIE: TRUTH, DECEPTION, AND THE SPIRIT OF I.F. STONE
SAT	1/21	6:50 PM	DON'T CALL ME SON
SAT	1/21	8:35 PM	ALL GOVERNMENTS LIE: TRUTH, DECEPTION, AND THE SPIRIT OF I.F. STONE
SUN	1/22	8:20 PM	DON'T CALL ME SON
THU	1/26	8:25 PM	CREEPY
FRI	1/27	9:20 PM	CREEPY
SAT	1/28	9:00 PM	EVOLUTION
SUN	1/29	6:30 PM	EVOLUTION
THU	2/2	6:45 PM	MIFUNE: THE LAST SAMURAI
THU	2/2	8:25 PM	WE ARE THE FLESH
SAT	2/4	9:15 PM	MIFUNE: THE LAST SAMURAI
SUN	2/5	8:45 PM	WE ARE THE FLESH
THU	2/9	8:30 PM	THE LOVE WITCH
SAT	2/11	7:30 PM	BEST WORST THING THAT EVER COULD HAVE HAPPENED with actor Marc Moritz
SAT	2/11	9:40 PM	THE LOVE WITCH
SUN	2/12	8:00 PM	BEST WORST THING THAT EVER COULD HAVE HAPPENED with actor Marc Moritz
SAT	2/18	7:10 PM	SEASONS
SUN	2/19	8:25 PM	SEASONS
THU	2/23	6:45 PM	STAYING VERTICAL
THU	2/23	8:45 PM	THE SON OF JOSEPH
FRI	2/24	7:15 PM	THE SON OF JOSEPH
FRI	2/24	9:30 PM	STAYING VERTICAL
SAT	2/25	5:00 PM	OCEAN WAVES
SUN	2/26	1:45 PM	OCEAN WAVES



WILD & STRANGE: TWO BY JACK GARFEIN

January 7 & 14 (2 films)

Jack Garfein is a Holocaust survivor who was born in 1930 in the former Czechoslovakia and is still alive. Coming to the U.S. in 1946, Garfein established himself as a successful acting teacher and stage director and became involved in the legendary Actors Studio. Although live theater remained his primary focus, he directed two movies during the late 1950s and early 1960s. Both featured Actors Studio performers like Ben Gazzara, George Peppard, Pat Hingle, Ralph Meeker, and Carroll Baker, whom Garfein married. And both courted controversy in conservative America—dealing with such sensitive subjects as homosexuality, race relations, abuse of authority, and rape. In January, we show these two provocations whose reputations have grown in recent years.

SAT	1/7	5:00 PM	THE STRANGE ONE
SAT	1/14	5:00 PM	SOMETHING WILD



A SECOND LOOK

January 7 – February 19 (14 films)

A second chance to catch some of the most acclaimed movies of 2016! Plus newly restored classics on DCP and other essential "oldies" in 35mm film prints.

SAT	1/7	7:00 PM	TOWER
SAT	1/7	8:45 PM	AMERICAN HONEY
SUN	1/8	8:25 PM	TOWER
THU	1/19	6:45 PM	MICHAEL MOORE IN TRUMPLAND
SUN	1/22	3:00 PM	SWEET CHARITY introduced and discussed by Bill Rudman & John Ewing
FRI	1/27	7:30 PM	KOYANISQATSÍ: LIFE OUT OF BALANCE
SAT	1/28	11:00 AM	KOYANISQATSÍ: LIFE OUT OF BALANCE
SAT	1/28	6:40 PM	MCCABE & MRS. MILLER
SUN	1/29	3:30 PM	BOUND FOR GLORY
SUN	1/29	8:15 PM	MCCABE & MRS. MILLER
FRI	2/3	7:30 PM	THE TREE OF WOODEN CLOGS
SAT	2/4	7:15 PM	DRUNKEN ANGEL
SUN	2/5	3:45 PM	UGLY, DIRTY AND BAD
SUN	2/12	6:30 PM	DELUGE
TUE	2/14	7:00 PM	LOVE AFFAIR (1939)
SAT	2/18	5:00 PM	THE DAWN PATROL (1930)
SUN	2/19	6:30 PM	VARIETY (1925)

THE FEMALE GAZE: LANDMARK FILMS BY WOMEN

January 14 – February 25 (9 films)

Eight major films by six groundbreaking female filmmakers from the U.S., France, and Belgium have been recently restored and re-released. We show them in this series, along with another classic by a Hollywood pioneer.

SAT	1/14	7:15 PM	THE DUMB GIRL OF PORTICI & SHOES
SAT	1/21	5:00 PM	DANCE, GIRL, DANCE
SUN	1/22	6:30 PM	DANCE, GIRL, DANCE
THU	1/26	6:45 PM	LE BONHEUR (HAPPINESS)
SAT	1/28	5:00 PM	LE BONHEUR (HAPPINESS)
SAT	2/4	5:00 PM	DAUGHTERS OF THE DUST
SUN	2/5	6:30 PM	DAUGHTERS OF THE DUST
THU	2/9	6:45 PM	THE WATERMELON WOMAN
FRI	2/17	9:00 PM	JE TU IL ELLE (I YOU HE SHE) & NEWS FROM HOME
MON	2/20	6:45 PM	JE TU IL ELLE (I YOU HE SHE) & NEWS FROM HOME
SAT	2/25	7:00 PM	SMITHEREENS



MARCEL PAGNOL'S MARSEILLE TRILOGY

February 11-26 (3 films)

Marcel Pagnol (1895-1974) was a French playwright who told stories of the Provence region in southern France, including its largest city Marseille. He turned to screenwriting and directing movies as a way to make his plays more widely seen. Pagnol created some of the warmest, funniest characters ever seen on screen—even if some of them were heavies—and engendered great comic actors like Raimu and Fernandel. *The Baker's Wife*, *The Well-Digger's Daughter*, *Jean de Florette*, and *Manon of the Spring* (among many others) are all derived from his works. But perhaps his most enduring achievement is his beloved Marseille Trilogy—the engrossing tale of waterfront bar owner César, local girl Fanny (who sells cockles), and Fanny's flighty lover Marius, César's son. Though this story has been remade many times (and even turned into a stage musical), the three original films from the 1930s remain unsurpassed. We screen them in February in new digital restorations.

SAT	2/11	5:00 PM	MARIUS
SUN	2/12	3:45 PM	MARIUS
SAT	2/18	9:05 PM	FANNY
SUN	2/19	3:45 PM	FANNY
SAT	2/25	8:50 PM	CÉSAR
SUN	2/26	3:45 PM	CÉSAR

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!

JANUARY 5-8



Thursday, January 5, at 6:45 pm & Friday, January 6, at 9:30 pm
UNDER THE SHADOW
UK/Qatar/Jordan, 2016, Babak Anvari

This Farsi-language thriller is Britain's submission for the 2017 Oscar for Best Foreign Language Film, as well as one of the most acclaimed movies of 2016. Both a chilling ghost story and a sly parable on the oppression of women in Iran, the movie is set during the terrifying final days of the 1980s Iran-Iraq war. It follows an aspiring doctor and her young daughter who live by themselves in Tehran and who are threatened by Iraqi missiles outside their apartment and an evil spirit inside. "Satisfyingly tense and atmospheric... Vaguely political and ineluctably sinister." —*Variety*. Cleveland theatrical premiere. Subtitles. DCP. 84 min.



Thursday, January 5, at 8:30 pm & Friday, January 6, at 7:15 pm
CHRISTINE
UK/USA, 2016, Antonio Campos

Rebecca Hall has gotten the best reviews of her career for her performance as Christine Chubbuck, the Hudson native and Laurel School alum who became a TV news reporter in Florida and then killed herself on air in 1974. This new movie dramatizes Chubbuck's final days. "A thrumming, heart-rending, sometimes viciously funny character study, sensitive both to the singularities of Chubbuck's psychological collapse and the indignities weathered by any woman in a 1970s newsroom." —*Variety*. Cleveland premiere. DCP. 115 min.

Friday, January 6, at 9:30 pm
UNDER THE SHADOW
See 1/5 at 6:45 for description



Saturday, January 7, at 5:00 pm
Film Classics in 35mm!
Wild & Strange: Two by Jack Garfein
THE STRANGE ONE
aka END AS A MAN
USA, 1957, Jack Garfein

Jack Garfein (b. 1930) was a longtime writer, director, teacher, and producer of live theater, active in the Actors Studio. But he helmed two movies—both of them electrifying works that tested the limits of screen censorship. (We show both in January.) Garfein's first film *The Strange One* stars Ben Gazzara (in his screen debut) as a sadistic, sociopathic student leader at a Southern military academy. There he engineers the expulsion of a prominent underclass cadet during a hazing ritual. The movie's homoerotic subtext was groundbreaking. With George Peppard. Print from the Sony Pictures studio archive! 100 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners. Garfein's other film shows 1/14.*



Saturday, January 7, at 7:00 pm & Sunday, January 8, at 8:25 pm
TOWER
USA, 2016, Keith Maitland

Animation, personal testimony, and archival film clips are masterfully blended to recreate the dramatic events of August 1, 1986, when gunman Charles Whitman opened fire from the University of Texas clock tower, killing 16 and wounding 32. This is one of the most acclaimed, original, and moving films of 2016—a tale of heroism as much as of horror. Has a 100% critics' rating on Rotten Tomatoes. DCP. 82 min.



Saturday, January 7, at 8:45 pm
AMERICAN HONEY
UK/USA, 2016, Andrea Arnold

An Oklahoma teenage girl with nothing to lose leaves home to join a pack of equally rootless young people who drive around the Midwest in a van and sell magazine subscriptions door to door. The first made-in-USA film by acclaimed British filmmaker Andrea Arnold is a vivid, free-wheeling, lyrically shot, impeccably acted slice of American pie, offering an indelible snapshot of early-21st century life in the troubled heartland. One of the best-see movies of 2016! With Shia LaBeouf. DCP. 113 min.

Sunday, January 8, at 4:00 pm
MAYA ANGELOU: AND STILL I RISE
USA, 2016, Bob Hercules, Rita Coburn Whack

Poet, writer, and performer Maya Angelou (*I Know Why the Caged Bird Sings*), who died in 2014 at age 86, was not just a witness to some of the 20th century's great social and political movements, but an active participant in them. This is the first-ever documentary feature about this extraordinary Presidential Medal of Freedom winner. Cleveland premiere. DCP. 114 min.

Sunday, January 8, at 6:30 pm
PETER AND THE FARM
USA, 2016, Tony Stone

Peter Dunning, the white-bearded owner of a 187-acre organic farm in Vermont, is the star of this alternately beautiful, funny, and haunting new documentary. Thirty five years of hard work and solitude have taken their toll on the cranky, hard-drinking Tunning, who looks back on his life with philosophical musings and much regret. "Reveals the twin burdens of working the farm alone while beating back an encroaching inner darkness. *Peter and the Farm* isn't afraid to get dirt under its fingernails." —*Variety*. Cleveland theatrical premiere. Blu-ray. 91 min.

CINEMATHEQUE STAFF
Director: John Ewing
Assistant Director: Tim Harry
Projectionists: Mike Glazer,
Tom Sedlak, Les Vinco
Box Office: Daniel Erb,
Genevieve, Gloria Prodenore,
Stefan Fitch, Schwartz, MJ Tigert

Sunday, January 8, at 8:25 pm
TOWER
See 1/7 at 7:00 for description

JANUARY 12-15



Thursday, January 12, at 6:45 pm & Friday, January 13, at 9:30 pm
HUNTER GATHERER
USA, 2016, Joshua Lucy

A middle-aged ex-con (Andre Royo of *The Wire*), just out of prison, is surprised to discover that his old girlfriend now wants nothing to do with him. So he sets about trying to win her back. Joshua Lucy's big-hearted but bitersweet new comedy, which has a 92% critics' score and a 100% audience score on Rotten Tomatoes, has been called "a sweet, shambling poem to the tenacity of hope and the sustaining power of friendship" (*The NY Times*). Cleveland premiere. DCP. 88 min.



Thursday, January 12, at 8:35 pm & Friday, January 13, at 7:15 pm
FIRE AT SEA
FUOCOAMMARE
Italy/France, 2016, Gianfranco Rosi

Winner of the Golden Bear (top prize) at last year's Berlin Film Festival and Italy's official submission for this year's Oscar for Best Foreign Language Film, Gianfranco Rosi's observational documentary chronicles how the current European migrant crisis has affected life on the Sicilian island of Lampedusa. For two decades now, Italian fishermen and their families have had to coexist with boatloads of African and Middle Eastern refugees who risk (and often lose) their lives crossing the Mediterranean in search of safety and stability. "Masterly filmmaking." —*The Guardian*. Cleveland premiere. Subtitles. DCP. 114 min.

Friday, January 13, at 9:30 pm
HUNTER GATHERER
See 1/12 at 6:45 for description



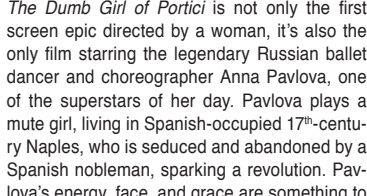
Saturday, January 14, at 5:00 pm
Film Classics in 35mm!
Wild & Strange: Two by Jack Garfein
SOMETHING WILD
USA, 1961, Jack Garfein

50+ years after it topped at the box office, Jack Garfein's second and final movie as a film director (see 1/7 at 5:00) has finally been recognized as a unique, powerful classic of American independent cinema. Carroll Baker (Garfein's then wife) plays a college student who is brutally raped, attempts suicide, but is rescued by a mechanic. However, that's not the end of her twisted ordeal. Atmospheric cinematography by German émigré Eugen Schufftan (*Metropolis, Napoleon*); music by Aaron Copland. 112 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*



Saturday, January 14, at 7:15 pm
Landmark Films by Women
Double Feature!
THE DUMB GIRL OF PORTICI
USA, 1916, Lois Weber, Phillips Smalley

Two silent films by Lois Weber (1879-1939), the leading female director of early Hollywood, have been newly restored for their 100th anniversary. *The Dumb Girl of Portici* is not only the first screen epic directed by a woman, it's also the only film starring the legendary Russian ballet dancer and choreographer Anna Pavlova, one of the superstars of her day. Pavlova plays a mute girl, living in Spanish-occupied 17th-century Naples, who is seduced and abandoned by a Spanish nobleman, sparking a revolution. Pavlova's energy, face, and grace are something to behold, and the elaborate movie itself boasts original color tints and a new score by John Sweeney. Tonight's second feature, *Shoes*, is considered Weber's masterpiece. It's the heart-breaking account of a hardworking shop girl who only plays wage earner in her family of six—who contemplates prostitution in order to afford to buy a new pair of shoes. New score by Donald Sosin. Cleveland revival premiere. DCP. Total 168 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*



Sunday, January 15, at 2:00 pm
A Special Event!
HAPPY HOUR
HAPPY AWA
Japan, 2016, Ryūsuke Hamaguchi

This five-hour-and-17-minute Japanese movie is one of the most rapturously reviewed films of the past year. Critics have said that it not only justifies its length, but is worth all the time it takes to view it. (We will show the movie in three parts, with a 20-min. intermission between Parts 1 and 2 and a 45-min. dinner break between Parts 2 and 3.) The film follows four Japanese women in their 30s—longtime friends, three of them married—as they grapple with issues of life, love, and trust that are precipitated when one of them reveals she is seeking a divorce from her husband. "Spellbinding... Hamaguchi's movie foregrounds the quotidian, revealing the latent drama in the most seemingly mundane moments." —*Village Voice*. "I suspect we'll be talking about this one for some time to come—and not because of its length." —*Film Comment*. Cleveland premiere. Subtitles. DCP. Part 1, 107 min. *Special admission (whole film) \$15; members, CIA & CSU I.D. holders, and those age 25 & under \$10; no passes, twofers, or radio winners.*

Sunday, January 15, at 4:10 pm
HAPPY HOUR (PART 2)
See 1/15 at 2:00 for description. 96 min.

Sunday, January 15, at 6:30 pm
PETER AND THE FARM
USA, 2016, Tony Stone

Peter Dunning, the white-bearded owner of a 187-acre organic farm in Vermont, is the star of this alternately beautiful, funny, and haunting new documentary. Thirty five years of hard work and solitude have taken their toll on the cranky, hard-drinking Tunning, who looks back on his life with philosophical musings and much regret. "Reveals the twin burdens of working the farm alone while beating back an encroaching inner darkness. *Peter and the Farm* isn't afraid to get dirt under its fingernails." —*Variety*. Cleveland theatrical premiere. Blu-ray. 91 min.

Sunday, January 15, at 4:10 pm
HAPPY HOUR (PART 2)
See 1/15 at 2:00 for description. 96 min.

Sunday, January 15, at 6:30 pm
HAPPY HOUR (PART 3)
See 1/15 at 2:00 for description. 115 min.

JANUARY 19-22

Thursday, January 19, at 6:45 pm
MICHAEL MOORE IN TRUMPLAND
USA, 2016, Michael Moore

Spend the last day of the Obama administration with a look back at what might have been. Michael Moore's most recent film was shot last summer before two live audiences in economically-ravaged Wilmington, Ohio, the heart of "TrumpLand" (and, ironically, the Clinton County seat!). The lefty director of *Bowling for Columbine* and *Fahrenheit 9/11* (who was an ardent Bernie supporter) delivers a funny, impassioned, stirring monologue in which he extends an olive branch to working-class Trump supporters—acknowledging their pain and neglect but ultimately advocating, quite movingly, that they give Hillary a chance. Though past its expiration date, this remarkable film is still worth seeing. DCP. 73 min.

Thursday, January 19, at 8:20 pm & Saturday, January 21, at 8:35 pm
ALL GOVERNMENTS LIE: TRUTH, DECEPTION, AND THE SPIRIT OF I.F. STONE
USA, 2016, Fred Peabody

This new nonfiction film profiles some of the independent investigative journalists (Amy Goodman, Glenn Greenwald, et al.) who are carrying on the muckraking legacy of renegade political writer I.F. Stone (1907-1989). Stone's influential newsletter, *I.F. Stone's Weekly*, exposed some harsh truths about the U.S. government—especially in the areas of defense, security, and intelligence. With Michael Moore, Noah Chomsky, and Ralph Nader. "A damning indictment of mainstream media. Will cause audiences to question what they see and read." —*The L.A. Times*. Cleveland premiere. DCP. 91 min.

NO FILMS FRI., 1/20



Saturday, January 21, at 5:00 pm & Sunday, January 22, at 6:30 pm
Film Classics in 35mm!
Landmark Films by Women
DANCE, GIRL, DANCE
USA, 1940, Dorothy Arzner

Dorothy Arzner was the only female film director working in Hollywood during the 1930s; this 1940 comedy-drama is considered her masterpiece. It tells of two Broadway chorus girls—one (Maureen O'Hara) an aspiring ballerina, the other (Lucille Ball) a burlesque hottie—who fall for the same wealthy playboy. Selected for the Library of Congress' National Film Registry in 2007, the movie boasts president feminist attitudes about the objectification of women. 35mm. 90 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$10; no passes, twofers, or radio winners.*



Saturday, January 21, at 6:50 pm & Sunday, January 22, at 8:20 pm
DON'T CALL ME SON
MÃE SÓ HÁ UMA
Brazil, 2016, Anna Muylaert

A cross-dressing teenage boy unsure of his gender identity suddenly learns that he was kidnapped as an infant by the working-class woman who raised him. But when he is returned to his wealthy biological parents, he discovers that they are straight-faced and conservative. Anna Muylaert's follow-up to her superb 2015 feature *The Second Mother* won a major award for LGBT feature at last year's Berlin Int'l Film Festival. "A poignant and energetic Brazilian drama... Turns a potentially bleak subject into a warmlyhearted study of genetics, gender and the true meaning of home." —*The Hollywood Reporter*. Cleveland premiere. Subtitles. DCP. 82 min.

Saturday, January 21, at 8:35 pm
ALL GOVERNMENTS LIE: TRUTH, DECEPTION, AND THE SPIRIT OF I.F. STONE
See 1/19 at 8:20 for description



Sunday, January 22, at 3:00 pm
A Special Event!
Pre-film Introductions!
Post-film Discussion!
SWEET CHARITY
USA, 1969, Bob Fosse

Bob Fosse made his debut as a film director with this Cy Coleman/Dorothy Fields/Neil Simon musical that he originally directed and choreographed on Broadway. Inspired by Federico Fellini's Oscar-winning 1957 film *Nights of Cabiria*, the movie stars Shirley Maclaine as a taxi dancer at a seedy NYC club who yearns for true love after a series of failed romances. With Ricardo Montalban, Sammy Davis, Jr., and Chita Rivera. Co-presented by The Musical Theater Project, the movie will be introduced at 3:00 by TMTP Artistic Director Bill Rudman and by Cinematheque Director John Ewing. They will also lead a post-film discussion. DCP. 149 min. *Special admission \$15; Cinematheque & TMTP members, CIA & CSU I.D. holders, and those age 25 & under \$10; no passes, twofers, or radio winners.*

Sunday, January 22, at 6:30 pm
DANCE, GIRL, DANCE
See 1/21 at 5:00 for description

Sunday, January 22, at 8:20 pm
DON'T CALL ME SON
See 1/21 at 6:50 for description

JANUARY 26-29

Thursday, January 26, at 6:45 pm & Saturday, January 28, at 5:00 pm
Landmark Films by Women
LE BONHEUR (HAPPINESS)
France, 1965, Agnès Varda

A happily married young husband, living in a country with his dressmaker wife and two small children, begins an affair with an attractive postal clerk. But he feels he can love both women at the same time. Agnès Varda's sunny, beautifully photographed French New Wave classic is almost insidiously "pretty," with a cheerful color palette and music by Mozart that runs counter to the self-centeredness and infidelity on display. Subtitles. DCP. 80 min.

ADMISSION PRICES
Unless noted, admission to each film is \$10; members, CIA & CSU I.D. holders, and those age 25 & under \$7. An additional film on the same day costs an extra \$7 (or the member price for that movie).



Thursday, January 26, at 8:25 pm & Friday, January 27, at 9:20 pm
CREEPY
KURUPI: ITSUWARI NO RINJIN
Japan, 2016, Kiyoshi Kurosawa

The new film by Japan's art-horror maestro Kiyoshi Kurosawa (*Cure, Pulse*) is a slow-burn thriller about a retired police detective who is asked to investigate the long ago, unsolved disappearance of a family. He soon discerns that his reclusive neighbor may have some connection to this cold case. "Nail-biting... A character study of skin-crawling weirdness." —*Variety*. Cleveland premiere. Subtitles. DCP. 130 min.



Friday, January 27, at 7:30 pm & Saturday, January 28, at 11:00 am
The Oatsi Trilogy, Part 1
KOYAANISQATSI: LIFE OUT OF BALANCE
USA, 1983, Godfrey Reggio

Serene landscapes and bustling cityscapes are captured in both slow motion and frenetic time-lapse photography in this gorgeous, thrilling, wordless non-narrative feature—an inquiry into man's place in the natural world. Music by Philip Glass. DCP. 90 min. *Shown as part of a special weekend presentation of Reggio and Glass's complete Oatsi Trilogy, co-presented by the Cinematheque and the Cleveland Museum of Art in honor of Glass's 80th birthday. The other two films, Powaqqatsi and Naqoyqatsi, will show from 35mm in the art museum's Gartner Auditorium at 1:30 pm and 3:30 pm respectively on 1/28 & 1/29. Special admission each film \$12; CMA & Cinematheque members, seniors 65 & over, students \$9. Trilogy package \$30; members, seniors, students \$21. No passes, twofers, or radio winners.*

Friday, January 27, at 9:20 pm
CREEPY
See 1/26 at 8:25 for description

Saturday, January 28, at 11:00 am
KOYAANISQATSI: LIFE OUT OF BALANCE
See 1/27 at 7:30 for description

Saturday, January 28, at 5:00 pm
LE BONHEUR (HAPPINESS)
See 1/26 at 6:45 for description



Saturday, January 28, at 6:40 pm & Sunday, January 29, at 8:15 pm
LEONARD COHEN, 1934-2016
New 4K Digital Restoration!
McCABE & MRS. MILLER
USA, 1971, Robert Altman

Robert Altman's dreamy, melancholy Western—set in a booming Pacific Northwest mining town at the turn of the 20th century—follows a small-time braggart and gambler (Warren Beatty) who opens a brothel with an opium-addicted but business-savvy madam (Julie Christie). The ethereal cinematography is by the late, great Vilmos Zsigmond, and the haunting songs are by the late, great Leonard Cohen. Cleveland revival premiere. DCP. 121 min.



Saturday, January 28, at 9:00 pm & Sunday, January 29, at 6:30 pm
EVOLUTION
France/Belgium/Spain, 2015, Lucie Hadzihalilovic

The second film (and first in 10 years) from Gaspar Noé's partner is a companion piece to her eerie 2004 debut *Innocence*. Whereas that earlier movie was set at a strange, ominous, all-girl boarding school, Hadzihalilovic's new nightmare is set in a remote but picturesque seaside village where young boys live only with their mothers. But what's with the weird rituals the women practice at night, and what happens at the community's creepy clinic? "A trippy visual feast that satisfies on an aesthetic level... Equal parts David Cronenberg and Victor Erice." —*The Hollywood Reporter*. No one under 18 admitted! Cleveland premiere. Subtitles. DCP. 81 min.



Sunday, January 29, at 3:30 pm
Film Classics in 35mm!
FOUND FOR GLORY
USA, 1976, Hal Ashby

David Carradine plays evasive folk singer Woody Guthrie ("This Land Is Your Land") in this biographical film from the director of *Harold and Maude*, *The Last Detail*, *Shampoo*, and *Coming Home*. Set during the Great Depression, the movie follows the young protest singer as he and desperate Okies who are fleeing Dust Bowl droughts travel west via work and thumb. In California, he fights for workers' rights and social justice. Nominated for six Academy Awards (including Best Picture), the film won two, including one for cinematographer Haskell Wexler. (*Bound for Glory* was the first film to use the Steadicam for moving-camera shots.) 35mm. 147 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners. Co-sponsored by the United Labor Agency; people with union cards also admitted for \$8. This is the first in an ongoing series of periodic labor-related films co-produced by the ULA.*

Sunday, January 29, at 6:30 pm
EVOLUTION
See 1/28 at 9:00 for description

Sunday, January 29, at 8:15 pm
McCABE & MRS. MILLER
See 1/28 at 6:40 for description

PARKING & MORE INFO
Free parking for filmpgoers is available in the Cleveland Institute of Art's Lot 73 and in the CIA Annex Lot. Both are accessed from E. 117th Street, between Euclid Avenue and Mayfield Road. (Handicapped patrons should park in Lot 73.) Enter the Cinematheque at CIA entrances C or E. For further information, visit cia.edu, call (216) 421-7450, or email cinema@cia.edu.

February 2-5



Thursday, February 2, at 6:45 pm & Saturday, February 4, at 9:15 pm
MIFUNE: THE LAST SAMURAI
Japan, 2015, Steven Okazaki

Toshio Mifune (1920-1997), the first Asian actor to become an international action-movie star, is the subject of this new documentary by Oscar-winning filmmaker Steven Okazaki. Okazaki's movie includes clips from some of Mifune's 160+ films (16 of them directed by Akira Kurosawa) and interviews with colleagues and fans like Steven Spielberg and Martin Scorsese. Keanu Reeves narrates. Cleveland premiere. Subtitles. DCP. 80 min. *Mifune's first collaboration with Kurosawa, Drunken Angel, shows on 2/4 at 7:15.*

Thursday, February 2, at 8:25 pm & Sunday, February 5, at 8:45 pm
WE ARE THE FLESH
TENEMOS LA CARNE
Mexico, 2016, Emiliano Rocha Minter

Wandering through a post-apocalyptic city, a desperate brother and sister stumble upon the vast lair of a mysterious hermit who is part alchemist, part autocrat. In exchange for food and shelter, the siblings agree to do this man's bidding—building a strange structure and engaging in depraved acts. Produced by Carlos Reygadas and endorsed by Mexico's movie-making heavyweights Alejandro González Iñárritu and Alfonso Cuarón, this visionary short is not for the squeamish. "An extreme Mexican fiesta of incest, cannibalism and explicit sex... Could squat quite comfortably alongside Hieronymus Bosch's depiction of hell." —*Variety*. No one under 18 admitted! Cleveland premiere. Subtitles. DCP. 79 min.



Thursday, February 9, at 8:30 pm & Saturday, February 11, at 9:40 pm
THE LOVE WITCH
USA, 2016, Anna Biller

The extravagantly praised new film from the director of 2007's *Viva* is a sly, sexy, visually splendiferous feminist fantasy about a beautiful and dangerous young woman who uses spells and potions to get men to love her. Playing on—and subverting—men's longstanding fear of female sexuality (seen in many of the 1960s and 1970s European and American color exploitation films that the movie mimics), the lavishly designed *The Love Witch* was actually shot and printed on 35mm film stock—rare for a new movie. And that's how we will show it. "Destined to be a cult classic." —*The Hollywood Reporter*. Adults only! Cleveland premiere. 35mm. 120 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*



Friday, February 3, at 7:30 pm
New Digital Restoration!
THE TREE OF WOODEN CLOGS
L'ALBERO DEGLI ZOCCOLI
Italy, 1978, Ermanno Olmi

Winner of the *Palme d'Or* at the 1978 Cannes Film Festival and one of the most acclaimed and honored movies of the past 40 years, Ermanno Olmi's rustic epic employs non-professional actors to depict day-to-day, late 19th-century life in and around a northern Italian farmhouse shared by four peasant families. Living close to the earth, they remain sensitive to the eternal cycles of work and seasons, love and marriage, birth and death. "Intimate in scale but epic in scope—a towering, heart-stirring work of humanist filmmaking." —*Criterion.com*. Cleveland revival premiere. Subtitles. DCP. 186 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*

Saturday, February 4, at 5:00 pm & Sunday, February 5, at 6:30 pm
Landmark Films by Women
New Digital Restoration!
DAUGHTERS OF THE DUST
USA, 1991, Julie Dash

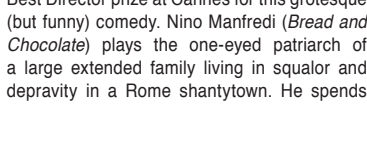
The first feature by an African-American woman to receive a wide theatrical release is also one of the most beautiful color movies ever made. (This 25th anniversary restoration, done in conjunction with UCLA and overseen by cinematographer Arthur Jafa, should look stunning.) Set on the dawn of the 20th century, the film centers on a multi-generational family in the Gullah community on the Sea Islands of South Carolina. There these former West African slaves with many of their ancestors' Yoruba traditions contemplate leaving their economically depressed island for the growing northern industrial cities on the mainland. But how will they maintain their cultural heritage and folklore when they migrate even further from their roots? "The film stands as a landmark achievement not only in black cinema, but in independent cinema." —*Sight & Sound*. Cleveland revival premiere. DCP. 112 min.



Saturday, February 4, at 7:15 pm
Film Classics in 35mm!
DRUNK ANGEL
YOIORE TENSHI
Japan, 1948, Akira Kurosawa

Toshio Mifune is electrifying in his first performance for Akira Kurosawa, playing a gangster who visits an alcoholic slum doctor (Takashi Shimura) to have a bullet removed. When the doctor discovers that the criminal also has tuberculosis, the two men enter into a strangely symbiotic relationship. This terrific, visually stunning piece was followed by 15 other Mifune/Kurosawa collaborations. Subtitles. 98 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners. A new documentary about Mifune plays on 2/2 & 2/4.*

Saturday, February 4, at 9:15 pm
MIFUNE: THE LAST SAMURAI
See 2/2 at 6:45 for description



Sunday, February 5, at 3:45 pm
New Digital Restoration!
ETTORE SCOLA, 1931-2016
UGLY, DIRTY AND BAD
aka DOWN AND DIRTY
BRUTTI, SPORCHI E CATTIVI
Italy, 1976, Ettore Scola

The late Italian writer and filmmaker Ettore Scola (*A Special Day, La Nuit de Varennes*) won the Best Director prize at Cannes for this grotesque (but funny) comedy. Nino Manfredi (*Bread and Chocolate*) plays the one-eyed patriarch of a large extended family living in squalor and depravity in a Rome shantytown. He spends

his time hiding and guarding an insurance windfall from his live relatives, who scheme to steal it from him, even resorting to