

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

MARCH / APRIL 2017



THE DEATH OF LOUIS XIV

NOW IN OUR FOURTH DECADE!

THE CLEVELAND INSTITUTE OF ART
CINEMATHEQUE
11610 EUCLID AVENUE, CLEVELAND, OH 44106

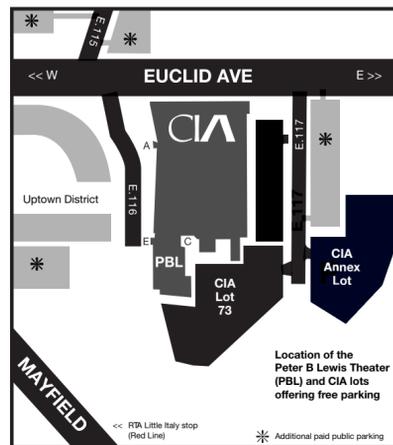
NEW ENGLAND SILENT FILM PIANIST
JEFF RAPSIS
ACCOMPANIES

BUSTER KEATON IN
THE CAMERAMAN
FRI., MARCH 3, 7:30 PM

LON CHANEY IN TOD BROWNING'S
THE UNKNOWN & WEST OF ZANZIBAR
SAT., MARCH 4, 7:15 PM

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.



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

For the most part, I have been very happy with the Cinematheque's new location in the growing "Uptown" district on Euclid Avenue east of Mayfield Road. (We've been here since August of 2015, in case you haven't been paying attention.) Our brand new auditorium, the 300-seat Peter B. Lewis Theater, located inside the Cleveland Institute of Art's new George Gund Building at 11610 Euclid Avenue, is everything we could have hoped for, and more—with a 36-foot-wide screen (much bigger than our old one), a Christie 4K digital projector, 7.1 Dolby Digital sound, dual 35mm and 16mm projection, cushioned seats, and great sightlines and acoustics.

However, one downside of moving into a "hot" new neighborhood like Uptown is that other businesses want to join you there. While it is great to have bars and restaurants, ice cream parlors, coffee and pastry shops, a book store, and a grocery store just a short walk from the Cinematheque, there has also been a fair amount of new construction to contend with. This construction has impaired access to the Cinematheque and confounded first-time patrons trying to find the building, park their cars, and locate our entrance. Even regular attendees have been flummoxed at times.

The recent groundbreaking for the new, multi-use "Centric" project (apartments, office, retail, parking garage) at Mayfield Road and E. 117th Street has prompted some major changes in getting to the Cinematheque. It's also causing significant disruptions to old routines. First of all, the large public parking lot (Lot 45) that used to sit on the property now being developed is gone. Although we never advertised Lot 45 (which was not owned by the Institute) as a place where moviegoers could park, many did. It was the most visible lot from Mayfield Road, and the lot closest to the Peter B. Lewis Theater's front doors. Though parking there wasn't free, it cost only \$2. Now it's gone.

But the new building construction has done more than eliminate Lot 45; it's also forced the closure of E. 117th Street from Mayfield Road (and it's never coming back). Because the three parking lots that the Cleveland Institute of Art owns or manages (Lot 73, Lot 74, and the Annex Lot, all east of the building) are also accessed from E. 117th, Cinematheque patrons must now get to those lots from E. 117th off Euclid Avenue. You just have to drive down E. 117th until you reach the "road closed" sign. Then turn either right into Lot 73 or left into the Annex Lot. Parking in both remains free for moviegoers.

The closest building entrance to these two lots is still Entrance C, which is tucked away at the end of the sidewalk off Lot 73. Look for it before you walk all the way around the building trying to get in. But if you don't park in CIA lots when attending the Cinematheque, or approach the Cleveland Institute of Art by foot or bicycle from the west, then start using Entrance A to enter the building. This is the main CIA entrance, located at the corner of Euclid and E. 115th (now E. 116th), right underneath the digital "media mesh" (jumbotron). Just walk through the doors and turn right toward the Peter B. Lewis Theater. The previous Cinematheque entrance on the west side of the building, Entrance E, which leads right into the Peter B. Lewis Theater lobby, is now an exit only.

Other changes: E. 116th Street (formerly E. 115th Street), the road that borders the west side of the Institute building, and used to run from Euclid to E. 117th Street, is now partly closed, due to the Centric construction. (There's a street barricade right outside Entrance E.) The parking meters on the street have also been removed, so parking there is now prohibited at all times.

If all of this sounds too intimidating, it really isn't. Just allow a little extra time on your first visit and you'll figure it out. The rewards are worth it.

The 41st Cleveland International Film Festival takes place from March 29 through April 9 at Tower City Cinemas downtown and at other locations throughout the area, including our own Peter B. Lewis Theater. The Cinematheque will also, once again, be a community partner on a festival film. But what that movie is, and when/where it will be shown, have not yet been determined as we go to press.



STARLESS DREAMS

PREMIERE SHOWCASE February 27 – April 30 (14 films)

The first Cleveland showing of acclaimed new films by Jaco Van Dormael, Pablo Larrain, Albert Serra, and others. Plus, just in time for the new season of *Twin Peaks*, a new documentary on David Lynch.

MON	2/27	6:45 PM	DISTURBING THE PEACE with co-producer in person
THU	3/2	6:45 PM	SAVING BANKSY
THU	3/2	8:25 PM	UNCLE KENT 2
FRI	3/3	9:00 PM	THE BRAND NEW TESTAMENT
SUN	3/5	4:00 PM	THE BRAND NEW TESTAMENT
SUN	3/5	8:45 PM	SAVING BANKSY
SAT	3/11	9:15 PM	NERUDA
SUN	3/12	4:00 PM	NERUDA
THU	3/16	6:45 PM	STARLESS DREAMS
THU	3/23	6:45 PM	BEHEMOTH
THU	3/23	8:35 PM	THE LURE
SUN	3/26	6:45 PM	THE LURE
THU	4/13	6:45 PM	MA
THU	4/20	6:45 PM	LOVESONG
FRI	4/21	9:30 PM	LOVESONG
SAT	4/22	9:30 PM	DAVID LYNCH: THE ART LIFE
SUN	4/23	6:30 PM	DAVID LYNCH: THE ART LIFE
THU	4/27	6:45 PM	THE SETTLERS
THU	4/27	8:55 PM	THE HUMAN SURGE
FRI	4/28	9:30 PM	THE HUMAN SURGE
SAT	4/29	7:00 PM	THE DEATH OF LOUIS XIV
SUN	4/30	4:00 PM	THE DEATH OF LOUIS XIV
SUN	4/30	8:40 PM	THE SETTLERS



TEA WITH MUSSOLINI

THREE WITH MUSSOLINI April 15-30 (3 films)

From March 31 through May 12, CIA's Reinberger Gallery will present "Italian Design in the Shadow of Fascism 1919-1943: Selections from the Albano Collection," an exhibition of furniture, ceramics, photographs, posters, household items, etc. from the Mussolini era. Complementing this show will be three classic movies by three Italian masters, all set during this time period.

SAT	4/15	5:00 PM	GENERAL DELLA ROVERE
THU	4/20	8:30 PM	TEA WITH MUSSOLINI
SAT	4/22	7:10 PM	TEA WITH MUSSOLINI
SUN	4/30	6:30 PM	A SPECIAL DAY

PETER (O'TOOLE) THE GREAT March 11 – April 29 (6 films)

The late, great British-Irish actor Peter O'Toole (1932-2013) is best remembered today as T.E. Lawrence in David Lean's 1962 historical epic *Lawrence of Arabia*. But if there had been no *Lawrence*, O'Toole would still be a screen immortal. He garnered eight Oscar nominations for Best Actor during his illustrious career (he holds the record for most Oscar nominations for acting without a win), and in 2002, he took home an Honorary Academy Award for career achievement. O'Toole was a tall, lanky man equally comfortable playing larger-than-life historical figures and loopy madmen and eccentrics—sometimes in the same character! He excelled at both comedy and drama. And he could bellow with the best of them. This series showcases six of O'Toole's most memorable non-*Lawrence* performances.

SAT	3/11	6:40 PM	THE LION IN WINTER
SUN	3/12	8:10 PM	THE LION IN WINTER
SAT	3/18	6:50 PM	HOW TO STEAL A MILLION
SUN	3/19	3:45 PM	HOW TO STEAL A MILLION
SAT	3/25	7:00 PM	THE STUNT MAN
SAT	4/15	7:45 PM	THE RULING CLASS
SAT	4/22	5:00 PM	MY FAVORITE YEAR
SUN	4/23	8:20 PM	MY FAVORITE YEAR
SAT	4/29	5:00 PM	DEAN SPANLEY



PANIQUE

A SECOND LOOK March 3 – April 29 (18 films)

Two late silents by Buster Keaton, two Lon Chaney silent horror films by Tod Browning, and two rarities by Raúl Ruiz are just six of the classic movies showing during March and April. There are also new restorations of masterpieces by Josef von Sternberg, Julien Duvivier, and Kenji Mizoguchi, among others. And silent film accompanist Jeff Rapis returns to the Cinematheque for two more shows!

FRI	3/3	7:30 PM	THE CAMERAMAN accompanied by Jeff Rapis
SAT	3/4	5:00 PM	FIRE AT SEA
SAT	3/4	7:15 PM	THE UNKNOWN and WEST OF ZANZIBAR both accompanied by Jeff Rapis
SAT	3/4	9:35 PM	1984 (1984)
SUN	3/5	6:30 PM	1984 (1984)
THU	3/9	6:45 PM	BEAT THE DEVIL
FRI	3/10	9:30 PM	BEAT THE DEVIL
SAT	3/11	5:00 PM	SPITE MARRIAGE
SUN	3/12	6:30 PM	SPITE MARRIAGE
THU	3/16	8:25 PM	ANATAHAN
FRI	3/17	7:30 PM	ANATAHAN
FRI	3/17	9:25 PM	PANIQUE (PANIC)
SAT	3/18	5:00 PM	PANIQUE (PANIC)
SAT	3/18	9:15 PM	THREE CROWNS OF A SAILOR
SUN	3/19	6:30 PM	SILENCE
SAT	3/25	9:30 PM	CITY OF PIRATES
SUN	3/26	3:30 PM	PELLE THE CONQUEROR
THU	4/13	8:30 PM	GRAND ILLUSION
FRI	4/14	7:00 PM	GRAND ILLUSION
FRI	4/14	9:15 PM	MORGAN!
FRI	4/21	7:00 PM	SYMPATHY FOR THE DEVIL
SUN	4/23	4:00 PM	SALT OF THE EARTH
FRI	4/28	7:30 PM	UGETSU
SAT	4/29	9:15 PM	UGETSU



CLEVELAND CULT FILM FESTIVAL 8: THE RETURN OF THE REILED April 1-8 (4 films)

For the past eight years, we have presented a "Cleveland Cult Film Festival" during the two weekends of the Cleveland International Film Festival. The objective has always been to appeal to moviegoers who aren't camped out at Tower City Cinemas watching scores of new indie and foreign films (i.e., our regular audience).

This year's cult films begin on Saturday, April 1. Although it may look like an April Fool's joke, in 2017 we will be showing four Hollywood features, from four different decades, that are widely regarded as four of the worst movies ever made (though, as with all cult films, each has a coterie of fans). Since the Cinematheque bucks and questions conventional wisdom all the time, we think these maligned "mistakes" deserve second (or first) viewings that might lead to re-evaluation and maybe even rehabilitation of their reputations. On the other hand, the Cinematheque may be emptier than it usually is during the international film festival.

SAT	4/1	7:00 PM	MOMENT BY MOMENT
SAT	4/1	9:05 PM	ISHTAR
SUN	4/2	6:30 PM	ISHTAR
SUN	4/2	8:35 PM	MOMENT BY MOMENT
FRI	4/7	7:00 PM	SHOWGIRLS
FRI	4/7	9:30 PM	GIGLI
SAT	4/8	7:00 PM	GIGLI
SAT	4/8	9:20 PM	SHOWGIRLS

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!

Monday, February 27, at 6:45 pm
A Special Event!
Co-Producer in Person!
DISTURBING THE PEACE
 USA/Israel/Palestine, 2016, Stephen Apkon, Andrew Young

This inspiring new documentary profiles some of the former enemy combatants—both Israeli soldiers from elite units and Palestinian freedom fighters—who have banded together and formed "Combatants for Peace," an organization advocating for a nonviolent resolution of the longstanding (and often seemingly hopeless) Israeli-Palestinian conflict. The film's co-producer Marcia Hale will answer audience questions after the screening. "Critics' pick...Compelling—and persuasive." —*The NY Times*. Cleveland premiere. Subtitles. DCP. 87 min.

MARCH 2-5



Thursday, March 2, at 6:45 pm & Sunday, March 5, at 8:45 pm
SAVING BANKSY
 USA, 2014, Colin M. Day

This "lively, involving documentary" (L.A. *Times*) explores the efficacy and ethics of saving street art from defacement and destruction—and then selling it for a lot of money that the artist does not share. The film centers on one well-meaning San Francisco collector who tries to save a red painted in 2010 on the side of a Haight-Ashbury building by famed, anonymous British street artist Banksy. His intention is to donate it to a museum, but the road to hell is paved with good intentions... Cleveland premiere. DCP. 80 min.

Thursday, March 2, at 8:25 pm
UNCLE KENT 2
 USA, 2015, Todd Rohal, Joe Swanberg

Mumblecore movie star and *SpongeBob SquarePants* writer and artist Kent Osborne plays a version of himself in this "sequel" to Joe Swanberg's 2011 indie comedy *Uncle Kent*—a movie you don't have to have seen before watching this one. (*The Village Voice* has called *Uncle Kent 2* "the most stand-alone sequel ever made.") It's an outrageous, surreal work that finds Osborne at the San Diego Comic Con, where he loses his mind and confronts the end of the world. "The craziest movie sequel ever. A defiantly unconventional crowdpleaser." —*Indiewire*. Cleveland premiere. DCP. 73 min.

Friday, March 3, at 7:30 pm
Film Classics in 35mm!
JEFF RAPIS ACCOMPANIES
 USA, 1928, Buster Keaton, Edward Sedgwick

New England's foremost silent film accompanist, Jeff Rapis, returns to the Cinematheque to accompany the first comedy Buster Keaton made for MGM near the end of the silent era. (It's one of his funniest movies.) Buster plays a lovestruck Hollywood newsreel cameraman who must contend with both a local town war and a precocious organ grinder's monkey before getting the girl. 68 min. *Special admission \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9; no passes, twofers, or radio winners.* Keaton's second film for MGM, and his last silent feature, shows on 3/11 & 12.

Friday, March 3, at 9:00 pm & Sunday, March 5, at 4:00 pm
THE BRAND NEW TESTAMENT
 Belgium/France/Luxembourg, 2015, Jaco Van Dormael

God exists, but He is a jerk. Or so *To To the Hero* and *Mr. Nobody* director Jaco Van Dormael has it in his outrageous, religiously incorrect new fantasy, one of the most acclaimed films of the past two years. (It won Magritte Awards, Belgium's Oscars, for Best Picture, Director, and Screenplay.) The movie imagines a God who lives in a Belgian high-rise and never gets out of his robe and pajamas. He delights in tormenting not only humanity but also His beleaguered wife and young daughter. When the child rebels, hacking into His computer and leaking the death date for every person on earth, Her Father is not forgiving, and goes after her and her motley band of "apostles." With Catherine Deneuve. "Irresistibly laugh-out-loud and feel-good." —*The Hollywood Reporter*. "For sheer inventiveness of story, language, visuals and theme, *The Brand New Testament*, quite rarely, a divine comedy." —*The Washington Post*. Cleveland premiere. Subtitles. DCP. 114 min.

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Saturday, March 4, at 5:00 pm
Back by Popular Demand!
FIRE AT SEA
 Italy/France, 2016, Gianfranco Rosi

One of this year's five Oscar nominees for Best Documentary Feature, Gianfranco Rosi's observational documentary chronicles how the current European migrant crisis has affected the Sicilian island of Lampedusa, located only 70 miles from the coast of North Africa. For two decades now, Italian fishermen and their families on the island have had to coexist with boatloads of African and Middle Eastern refugees who seek (and often lose) their lives crossing the Mediterranean in search of safety and stability. "Masterly filmmaking." —*The Guardian*. Cleveland premiere. Subtitles. DCP. 114 min.

Saturday, March 4, at 7:15 pm
Film Classics in 35mm!
A Special Event!
Tod Browning Double Feature!
JEFF RAPIS ACCOMPANIES

Before he directed such horror classics as *Dracula* and *Freaks*, Tod Browning made an unparalleled series of lurid, twisted silent thrillers starring the peerless "man of a thousand faces," Lon Chaney. (One of them, 1927's vampire movie *London After Midnight*, is one of the most coveted of lost films.) Tonight we show the best two Browning/Chaney movies that survive, both with live musical accompaniment by New Hampshire silent film pianist Jeff Rapis (see 3/3 at 7:30). *The Unknown* is a creepy, unforgettable circus drama in which an "armless" knife thrower (Chaney) falls for a beautiful bareback rider (Joan Crawford) who doesn't like to be

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Saturday, March 4, at 7:15 pm
Film Classics in 35mm!
A Special Event!
Tod Browning Double Feature!
JEFF RAPIS ACCOMPANIES

Before he directed such horror classics as *Dracula* and *Freaks*, Tod Browning made an unparalleled series of lurid, twisted silent thrillers starring the peerless "man of a thousand faces," Lon Chaney. (One of them, 1927's vampire movie *London After Midnight*, is one of the most coveted of lost films.) Tonight we show the best two Browning/Chaney movies that survive, both with live musical accompaniment by New Hampshire silent film pianist Jeff Rapis (see 3/3 at 7:30). *The Unknown* is a creepy, unforgettable circus drama in which an "armless" knife thrower (Chaney) falls for a beautiful bareback rider (Joan Crawford) who doesn't like to be

touched. *The Time Out Film Guide* calls it "one of the great silent movies, astonishing in its intensity" and "by far the best of the remarkable series of Browning/Chaney collaborations." In the sleazy, Africa-set *West of Zanzibar*, Chaney plays an evil magician, paralyzed from the waist down and known as "Dead Legs," who vows revenge on the ivory trader (Lionel Barrymore) who caused his injury and stole his wife. Total approx. 120 min. *Special admission \$15; members, CIA & CSU I.D. holders, and those age 25 & under \$12; no passes, twofers, or radio winners.*

Saturday, March 4, at 9:35 pm & Sunday, March 5, at 6:30 pm
Film Classics in 35mm!
John Hurt, 1940-2017
 1984
 aka NINETEEN EIGHTY-FOUR
 UK, 1984, Michael Radford

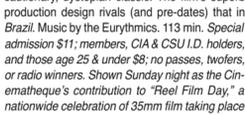
The late John Hurt co-stars with Richard Burton (in his last screen appearance) in this grim, impressive, and powerful version of George Orwell's cautionary, dystopian classic. The film's superb production design rivals (and pre-dates) that in *Brazil*. Music by the Eurythmics. 113 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$9; no passes, twofers, or radio winners.* *Shown Sunday night as the Cinematheque's contribution to "Real Film Day," a nationwide celebration of 35mm film taking place in select theaters on 3/5 (get it?).*

Sunday, March 5, at 4:00 pm
THE BRAND NEW TESTAMENT
 See 3/3 at 9:00 for description

Sunday, March 5, at 6:30 pm
 1984 (1984)
 See 3/4 at 9:35 for description

Sunday, March 5, at 8:45 pm
SAVING BANKSY
 See 3/2 at 6:45 for description

MARCH 9-12



Thursday, March 9, at 6:45 pm & Friday, March 10, at 9:30 pm
New 4K Digital Restoration!
BEAT THE DEVIL
 UK/Italy/USA, 1953, John Huston

Humphrey Bogart, Jennifer Jones, Gina Lollobrigida, Peter Lore, and Robert Morley star in John Huston's spoof of the international-intrigue thriller, co-written by Truman Capote, about a bunch of rival, shady uranium speculators on the same Africa-bound boat. The problem was that most moviegoers didn't see this absurd tale as a joke, so the film flopped and Bogie, who invested in it, lost a lot of money. (He called it "a mess.") It became a cult classic years later; legendary film critic Pauline Kael even dubbed it "the funniest mess of all time." Cleveland revival premiere. DCP. 93 min.

Thursday, March 9, at 8:40 pm & Friday, March 10, at 7:00 pm
FILM TO BE ANNOUNCED
 Visit cia.edu/cinematheque for updates

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 See 3/9 at 6:45 for description

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Saturday, March 11, at 5:00 pm & Sunday, March 12, at 6:30 pm
Film Classics in 35mm!
SPIKE MARRIAGE
 USA, 1929, Buster Keaton, Edward Sedgwick

Buster Keaton's second film for MGM was also his last silent feature. It's also one of his least shown and most underrated comedies. Keaton plays a pants-presser in love with a stage actress who marries him in order to spite the man she really loves, an actor who has jilted her. "Three of the sequences (a play ruined by Buster's gauche-ness, getting a drunk ride to bed, and an extraordinary shipboard fight) put the film up in distinction, crowning a decade of unparalleled creativity." —*Time Out Film Guide*. Music track. 76 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*

Saturday, March 11, at 6:40 pm & Sunday, March 12, at 8:10 pm
Peter (O'Toole) the Great
New 4K Digital Restoration!
THE LION IN WINTER
 UK, 1968, Anthony Harvey

If talking politics ruined last Christmas for you, then take heart. It could have been worse. In this classic costume drama, King Henry II (Peter O'Toole) and his estranged wife Eleanor of Aquitaine (Oscar winner Katharine Hepburn) spend Christmas 1183 arduously vying over which of their sons should succeed to the British throne. Anthony Hopkins and Timothy Dalton both made their screen debuts in this much-honored film that earned O'Toole the third of his eight Oscar nominations. The great score by John Barry did win an Oscar. Cleveland revival premiere. DCP. 134 min.

Saturday, March 11, at 9:15 pm & Sunday, March 12, at 4:00 pm
NERUDA
 Chile/Argentina/France/Spain/USA, 2016, Pablo Larraín

Gael García Bernal stars in the second acclaimed film of 2016 by Jackie director Pablo Larraín. The movie, which was Chile's official entry for this year's Oscar for Best Foreign Language Film, chronicles the political persecution suffered by Nobel Prize-winning Chilean poet and Communist Senator Pablo Neruda after he criticized the country's president in 1948. "[Larraín] in this stunning best... A work of such cleverness and beauty, alongside such power, that it's hard to know how to parcel out praise." —*Variety*. Cleveland premiere. Subtitles. DCP. 107 min.

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SPIE MARRIAGE
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Sunday, March 12, at 8:10 pm
THE LION IN WINTER
 See 3/11 at 6:40 for description

MARCH 16-19

Thursday, March 16, at 6:45 pm
STARLESS DREAMS
ROYHAYE SOOBH
 Iran, 2016, Mehrdad Oskoui

Iranian filmmaker Mehrdad Oskoui spent seven years trying to secure access to the all-female juvenile detention center in Tehran that is the setting for her acclaimed new documentary. There she interviews some of the incarcerated teenage girls about their crimes (which range from cocaine possession to bank robbery to patricide) and about the societal and cultural conditions that may have sparked them. "The world needs to see this spare, revelatory film and hear these girls' pained and sometimes proud confessions." —*Village Voice*. Cleveland premiere. Subtitles. DCP. 76 min.

Thursday, March 16, at 8:25 pm & Friday, March 17, at 7:30 pm
New Digital Restoration!
ANATAHAN
 aka THE SAGA OF ANATAHAN
 Japan, 1953, Josef von Sternberg

The final feature by the great Joseph von Sternberg (*The Blue Angel*, *The Docks of New York*) was an independent production shot in Japan. Inspired by a true case, the film focuses on twelve shipwrecked Japanese sailors who, at the end of WWII, were stranded and forgotten on a remote island inhabited by a man and a woman. They spend the next few years fighting over the woman and vying for control of the island. Pictorially, *Anatahan* is a masterpiece (as you would expect from von Sternberg, who made Marlene Dietrich an immortal screen icon) and this new digital restoration is derived from the original camera negative. "If the material is fascinating, the treatment is just amazing... Images of staggering beauty." —*Time Out Film Guide*. "Could be [von Sternberg's] masterpiece." —*Dave Kehr*. Cleveland revival premiere. In Japanese with English voiceover narration by the director. DCP. 91 min.

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PAQUICO (PANIC)
 France, 1946, Julien Duvivier

The great Michel Simon (*L'Atlantide*, *Boudu Saved from Drowning*) stars in the first film version of Georges Simenon's 1933 crime novel *Mr. Hire's Engagement* (remade in 1989 as *Monsieur Hire*). Simon plays a lonely misanthrope and voyeur, living in a suburb of Paris where he is widely disliked and distrusted, who is framed for a murder he didn't commit. Part film noir, part tragic romance, this nasty thriller is a "near-perfect piece of film craftsmanship," according to legendary film critic Pauline Kael. "A masterpiece... a joy to watch... Unforgettable." —*Village Voice* (2017). Cleveland revival premiere. Subtitles. DCP. 90 min.

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