

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

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

JANUARY / FEBRUARY 2017



NOW IN OUR FOURTH DECADE!

RYÛSUKÉ HAMAGUCHI'S HAPPY HOUR

NEW 5 1/2 HOUR JAPANESE MASTERPIECE



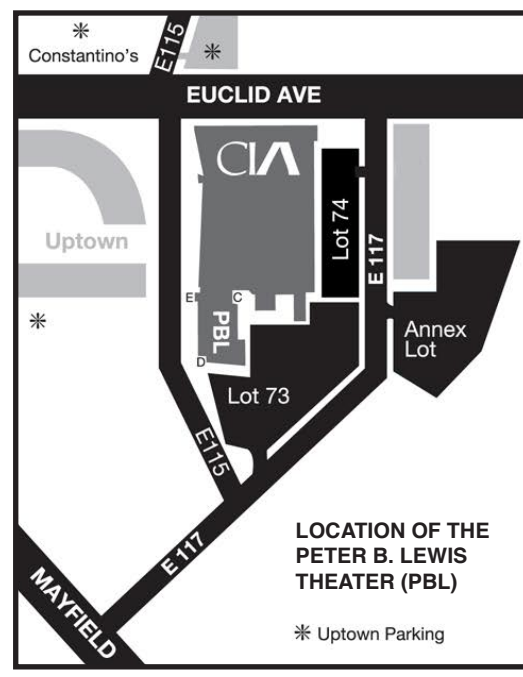
SUN., JAN. 15, 2 PM

"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
FREE LIGHTED PARKING · TEL 216.421.7450 · CIA.EDU/CINEMATHEQUE

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):

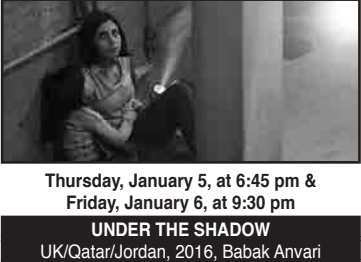
to become a Cinematheque member and save at least \$2 off regular admission prices (and receive the Cinematheque calendar in the mail) for one full year. Memberships cost \$35 and are issued to individuals only. They are not transferable. Fill out the form below and mail it, along with a check to the 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



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

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 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.



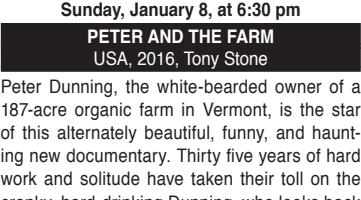
Saturday, January 7, at 7:00 pm & Sunday, January 8, at 8:25 pm TOWER USA, 2016, Keith Malland

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.



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.



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.

CINEMATHEQUE STAFF Director: John Ewing Assistant Director: Tim Harry Projectionists: Mike Glazer, Tom Sedlak, Les Vince Box Office: Daniel Erb, Gene Fitch, Gloria Prodemore, Stevie-Elizabeth Schwartz, MJ Tigert

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



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 (André Royo of The Wire), just out of prison, is surprised to discover that his old girlfriend now wants nothing to do with him.



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.

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



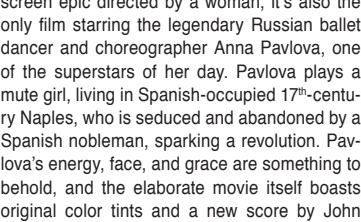
Saturday, January 14, at 5:00 pm THE DUMB GIRL OF PORTICI USA, 1916, Lois Weber, Phillips Smalley

Two silent films by Lois Weber (1879-1939), the leading female director of early Hollywood, have been newly restored for their 100th anniversary.



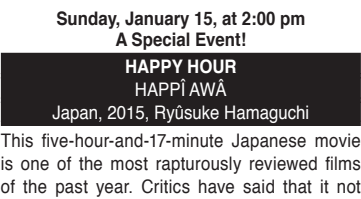
Saturday, January 14, at 7:15 pm SWEET CHARITY USA, 1969, Bob Fosse

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.



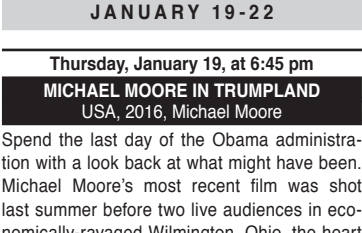
Sunday, January 15, at 2:00 pm HAPPY HOUR HAPPI AWÁ Japan, 2015, Ryūseki Hamaguchi

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.



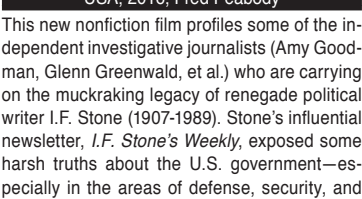
Sunday, January 15, at 4:10 pm PETER AND THE FARM (PART 2) See 1/15 at 2:00 for description, 96 min.

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



Thursday, January 19, at 8:20 pm & Saturday, January 21, at 8:35 pm MICHAEL MOORE IN TRUPLAND USA, 2016, Michael Moore

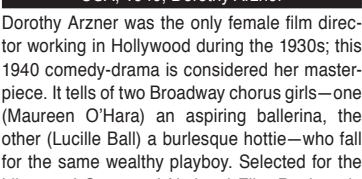
Spend the last day of the Obama administration with a look back at what might have been. Michael Moore's most recent film was shot last summer before two live audiences in economically-ravaged Wilmington, Ohio, the heart of "TrumpLand" (and, ironically, the Clinton County seat).



Thursday, January 19, at 8:20 pm & Saturday, January 21, at 8:35 pm ALL GOVERNMENTS LIE: TRUTH, DECEPTION, AND THE SPIRIT OF L.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 L.F. Stone (1907-1989).

Friday, January 21, at 5:00 pm & Saturday, January 21, at 6:30 pm NO FILMS FRI., 1/20



Friday, January 21, at 5:00 pm & Saturday, January 21, at 6:30 pm THE OATSI TRILOGY, Part 1 KOYAANISQATS: 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.

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

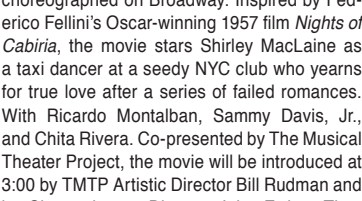
A cross-dressing teenage boy unsure of his gender identity suddenly learns that he was kidnapped as an infant by the working-class woman who raised him. But when he is returned to his wealthy biological parents, he discovers that they are straight-faced and conservative.

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



Saturday, January 21, at 8:35 pm EVOLUTION France/Belgium/Spain, 2015, Lucile 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-day boarding school, Hadzihalilovic's new nightmare is set in a remote but picturesque seaside village where young boys live only with their mothers.



Sunday, January 22, at 3:00 pm BOUND FOR GLORY USA, 1976, Hal Ashby

David Carradine plays legendary 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 boxcar and thumb.

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

Monday, January 26-29

Thursday, January 26, at 6:45 pm & Saturday, January 28, at 5:00 pm 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.

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 KURIPI: 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.



Thursday, February 2, at 6:45 pm & Saturday, February 4, at 9:15 pm THE WATERMELON WOMAN USA, 1996, Cheryl Dunye

The first film directed by an African American lesbian is a breezy independent comedy that's been restored and re-released for its 20th anniversary. The movie follows Philadelphia video store clerk Cheryl (director Dunye) as she researches the life of a forgotten, 1930s black actress for a film she's making.

Friday, January 27, at 7:30 pm & Saturday, January 28, at 11:00 am THE OATSI TRILOGY, Part 1 KOYAANISQATS: LIFE OUT OF BALANCE USA, 1983, Godfrey Reggio

Wandering through a post-apocalyptic city, a desperate brother and sister stumble upon the vast air of a mysterious hermit who is part alchemist, part autocrat.

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

Saturday, January 28, at 11:00 am KOYAANISQATS: 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 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 business-savvy madam (Julie Christie).

Saturday, January 28, at 9:00 pm & Sunday, January 29, at 6:30 pm EVOLUTION France/Belgium/Spain, 2015, Lucile 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-day boarding school, Hadzihalilovic's new nightmare is set in a remote but picturesque seaside village where young boys live only with their mothers.

Sunday, January 29, at 3:30 pm FILM CLASSICS IN 35mm! BOUND FOR GLORY USA, 1976, Hal Ashby

David Carradine plays legendary 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 boxcar and thumb.



Saturday, February 4, at 7:15 pm DRUNKEN 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.

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

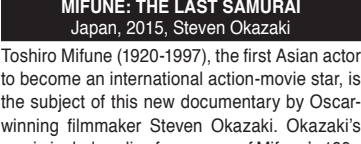
PARKING & MORE INFO

Free parking for filmmakers 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.

Friday, February 5, at 6:30 pm DAUGHTERS OF THE DUST See 2/4 at 5:00 for description

Sunday, February 5, at 8:45 pm WE ARE THE FLESH See 2/2 at 8:25 for description

February 9-14



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.

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 air of a mysterious hermit who is part alchemist, part autocrat.

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 splendid feminist fantasy about a beautiful and dangerous young woman who uses spells and potions to get men to love her.

Friday, February 3, at 7:30 pm THE TREE OF WOODEN COYS 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.

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

Friday, February 5, at 5:00 pm & Sunday, February 7, at 8:00 pm A SPECIAL EVENT! Actor Marc Moritz in Person!

BEST WORST THING THAT EVER COULD HAVE HAPPENED USA, 2016, Lonny Price

1981's Stephen Sondheim/Harold Prince musical Merry We Roll Along was a rare flop for the legendary team that had previously brought Tony-winning classics Company, Follies, and Sweeney Todd to Broadway.

Saturday, February 11, at 7:30 pm & Sunday, February 12, at 8:00 pm A Special Event! Actor Marc Moritz in Person!

Saturday, February 11, at 9:40 pm THE LOVE WITCH See 2/9 at 8:30 for description

Saturday, February 11, at 9:40 pm THE LOVE WITCH See 2/9 at 8:30 for description

Sunday, February 12, at 3:45 pm MARIUS See 2/11 at 5:00 for description

Saturday, February 18, at 7:10 pm & Sunday, February 19, at 8:25 pm SEASONS LES SAISONS France/Germany, 2015, Jacques Perrin, Jacques Cluzaud

The spectacular new nature film from the director of Winged Migration and Oceans focuses on the beasts—and humans—that flourish in the lush green forests that emerged in Europe after the Ice Age.

Saturday, February 18, at 9:05 pm & Sunday, February 19, at 8:45 pm NEW 4K Digital Restoration! MARCEL PAGNO's MARSEILLE TRILOGY, Part 2 FANNY France, 1932, Marcel Allégret

In the second part of Marcel Pagnol's enthralling "Marseille Trilogy" (see 2/11 at 5:00), Fanny, impregnated and abandoned by Marius, marries the dull but decent Panisse (Chargin), a prosperous widower who's 30 years older than she is.

Saturday, February 18, at 9:05 pm & Sunday, February 19, at 8:45 pm NEW 4K Digital Restoration! MARCEL PAGNO's MARSEILLE TRILOGY, Part 3 CÉSAR France, 1936, Marcel Pagnol

Pagnol himself directed the emotional third part of his Marseille Trilogy, which takes place 20 years after the events of Part 2 (see 2/16 at 9:05). Panisse becomes ill and Fanny reveals some surprising truths to her now-grown son.

Sunday, February 26, at 1:45 pm OCEAN WAVES See 2/25 at 5:00 for description

Sunday, February 26, at 3:45 pm VARIÉTÉ VARIÉTÉ Germany, 1925, E. A. Dupont

Jealousy and a love triangle bring a high-flying trapeze act down to earth in this dazzling silent masterpiece full of unusual compositions,

his time hiding and guarding an insurance windfall from his live relatives, who scheme to steal it from him, even resorting to arson and attempted murder. Cleveland revival premiere. Subtitles. DCP. 115 min.

Friday, February 5, at 6:30 pm DAUGHTERS OF THE DUST See 2/4 at 5:00 for description

Sunday, February 5, at 8:45 pm WE ARE THE FLESH See 2/2 at 8:25 for description

February 9-14

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 splendid feminist fantasy about a beautiful and dangerous young woman who uses spells and potions to get men to love her.

Friday, February 17, at 9:00 pm & Monday, February 20, at 6:45 pm LANDMARK FILMS BY WOMEN DOUBLE FEATURE! NEW DIGITAL RESTORATIONS!

JE TU IL ELLE (I YOU HE SHE) NEWS FROM HOME France/Belgium/W. Germany, 1977, Chantal Akerman

Two key works by the late, great Belgian filmmaker Chantal Akerman. The director herself stars in her minimalist first feature, Je Tu Il Elle. Reminiscent of early Fassbinder, it's the stark tale of an isolated young woman who writes love letters in her spartan apartment and ventures out only for two sexual encounters.

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extravaganza of 1933. But its main competitor, the Pre-Code disaster epic Deluge, has been forgotten. Deluge was a lost film for decades—until a dupe negative of the original English-language version turned up a few years ago in France.

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