

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE



MARCH / APRIL 2018

PERFORMANCE

EXCEPTIONAL CLASSIC AND CONTEMPORARY FILMS

CINEMA TALK

BY JOHN EWING, CINEMATHEQUE DIRECTOR

Dan Talbot, who died in late December at age 91, was a longtime exhibitor and distributor of art films. He ran the New Yorker Theater, a repertory house on the Upper West Side of Manhattan, from 1960 to 1973, and New Yorker Films, a specialty film distribution company he founded, from 1965 to 2009. Through these two outlets, Talbot altered the course of foreign-film distribution in the U.S., and shaped the tastes of thousands (millions?) of art film aficionados in New York and beyond—including those of one movie-loving kid from Canton, Ohio.

Talbot's New Yorker Films introduced America to major works by Bernardo Bertolucci, Robert Bresson, Louis Malle, Yasujiro Ozu, Ousmane Sembene, and Alain Tanner. The company was an early distributor of important titles from Brazil's Cinema Novo directors (Glauber Rocha, Nelson Pereira dos Santos, Ruy Guerra, Carlos Diegues, et al.). New Yorker was also the primary American source for the much-heralded New German Cinema films of the late 1960s and 1970s, with a large library of titles by Werner Herzog, Rainer Werner Fassbinder, Volker Schlöndorff, and others. During its four-decade history, the company released important films by Chantal Akerman (*Jeanne Dielman*), Gianni Amelio (*Lamerica*), Theo Angelopoulos (*Landscape in the Mist*), Claire Denis (*Beau Travail*), Jean Eustache (*The Mother and the Whore*), Federico Fellini (*City of Women*), Abbas Kiarostami (*The Wind Will Carry Us*), Emir Kusturica (*Underground*), Chris Marker (*Sans Soleil*), Errol Morris (*Gates of Heaven*), Maurice Pialat (*Loulou*), Jacques Rivette (*Celine and Julie Go Boating*), Andrei Tarkovsky (*Stalker*), and Wim Wenders (*The American Friend*). New Yorker's singular collection contained *Bronco Bullfrog* (1969), the only English-language movie with English subtitles that I had ever heard of, pre-Ken Loach. The company also handled the only movie that prompted a bomb scare at the Cleveland International Film Festival when it was based at the Cedar Lee Theatre—Jean-Luc Godard's controversial *Hail Mary* (1985).

Many of New Yorker's acquisitions debuted in America at the New York Film Festival. Then they opened commercially on one of Talbot's screens. (After the New Yorker Theater closed, he ran a succession of Upper West Side art houses: the Cinema Studio, the Metro, and the six-screen Lincoln Plaza Cinema, which shuttered at the end of January when Talbot's lease expired.) These were among the most coveted houses in Manhattan for distributors of foreign-language and specialty fare.

New Yorker did not have many breakout hits. Louis Malle's *My Dinner with Andre* was one. Alain Tanner's *Jonah Who Will Be 25 in the Year 2000* was another. Others included *Dona Flor and Her Two Husbands*, *Tampopo*, *The Marriage of Maria Braun*, *The Tree of Wooden Clogs*, and *Shoah*. But most of the company's revenue seemed to derive from renting 16mm prints of titles in their library to class instructors and college film societies across the U.S. This is how I saw most New Yorker Films during my pre-Cinematheque days.

New Yorker published an annual film catalogue that I perused continually. These handsome books boasted a distinctive, almost square 9" x 10" size and were printed on high-quality paper. The back cover of each edition contained a New Yorker Films logo and an alphabetical listing of the last names of the major directors whose works were distributed by the company and described inside. Talbot never hid his auteurist bent.

Unfortunately, there were two downsides to New Yorker Films. One was print quality. Many of their 16mm prints were worn and color 16mm prints were not especially vibrant (unlike 35mm copies I occasionally caught in New York or at the CWRU Film Society). Second drawback: their movies were expensive to rent. I suppose the prices weren't unreasonable for a small, boutique distributor handling high-quality goods of limited appeal. But for somebody running a small college film program with limited resources (at Denison University) or a free library film series with virtually no budget (at Canton's Stark County District Library), their titles were pricey. But one could get a reduced rate if you booked a package of movies. So the entire April-May 1982 Canton Film Society program at the Stark County District Library was "A Festival of New Yorker Films," consisting of nine significant but rarely shown titles from the company's library. I was especially proud of that two-month schedule.

When I started attending the Toronto International Film Festival in the late 1990s, one of my hopes was to meet Dan Talbot in person. Though I did not know what he looked like, I soon learned that he was the tall, bald gentleman whom I saw at many screenings with his much shorter female companion (his wife, Toby, as it turned out). Talbot always wore a white safari vest (to hunt for films?) and looked more like a hiker or rugged outdoorsman than a sophisticated city dweller. I introduced myself and thanked him for all the great movies over the years. He was kind and gracious.

The next time I saw him, maybe at a subsequent screening, maybe the following year, I asked him why New Yorker Films didn't distribute a movie that was already a few years old, Mohsen Makhmalbaf's 1996 Iranian drama *A Moment of Innocence*. It was a masterpiece, I said. And since New Yorker already handled Makhmalbaf's earlier movie *Gabbeh*, it seemed like a logical acquisition for the company. Talbot knew the film, liked it, and seemed surprised that it was still available for the U.S. market. He said he would look into it. Lo and behold, the following year, *A Moment of Innocence* turned up in the New Yorker catalogue! Whether I had anything to do with that, I'll never know. By the time I suggested the film to Talbot, he may have already made a deal for it and was just being cagey.



EIGHT HOURS DON'T MAKE A DAY

PREMIERE SHOWCASE March 1 – April 29 (13 films)

The first Cleveland showing of major new films by Norway's Joachim Trier, Germany's Fatih Akin, Argentina's Lucrecia Martel, and others, plus the Cleveland premiere of *Eight Hours Don't Make a Day* (1972-73), a previously unreleased-in-America, eight-hour German miniseries by the great Rainer Werner Fassbinder.

THU	3/1	6:45 PM	THELMA
THU	3/1	9:00 PM	BIRDBOY: THE FORGOTTEN CHILDREN
FRI	3/2	8:00 PM	BIRDBOY: THE FORGOTTEN CHILDREN
SAT	3/3	7:00 PM	BOMBSHELL: THE HEDY LAMARR STORY
SAT	3/3	8:50 PM	THELMA
SUN	3/4	1:00 PM	BOMBSHELL: THE HEDY LAMARR STORY
THU	3/8	6:45 PM	SATURDAY CHURCH
FRI	3/9	7:00 PM	TROUBLE NO MORE
FRI	3/9	9:55 PM	SATURDAY CHURCH
SAT	3/10	6:55 PM	IN THE FADE
SUN	3/11	8:30 PM	IN THE FADE
THU	3/15	6:45 PM	TEHRAN TABOO
THU	3/15	8:45 PM	VAZANTE
FRI	3/16	7:00 PM	VAZANTE
SAT	3/17	8:55 PM	TEHRAN TABOO
SUN	3/18	6:30 PM	THE BANISHMENT
THU	3/22	6:45 PM	WESTERN
SUN	3/25	8:25 PM	WESTERN
THU	4/19	6:45 PM	24 FRAMES
FRI	4/20	7:15 PM	EIGHT HOURS DON'T MAKE A DAY: PART ONE
SAT	4/21	7:05 PM	EIGHT HOURS DON'T MAKE A DAY: PART TWO
SUN	4/22	4:15 PM	EIGHT HOURS DON'T MAKE A DAY: PART THREE
SUN	4/22	8:25 PM	24 FRAMES
THU	4/26	8:35 PM	ZAMA
FRI	4/27	7:15 PM	ZAMA
SAT	4/28	4:00 PM	EIGHT HOURS DON'T MAKE A DAY: PART ONE
SUN	4/29	3:00 PM	EIGHT HOURS DON'T MAKE A DAY: PART TWO
SUN	4/29	7:00 PM	EIGHT HOURS DON'T MAKE A DAY: PART THREE



THE HOSPITAL

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

11610 EUCLID AVENUE, CLEVELAND, OH 44106

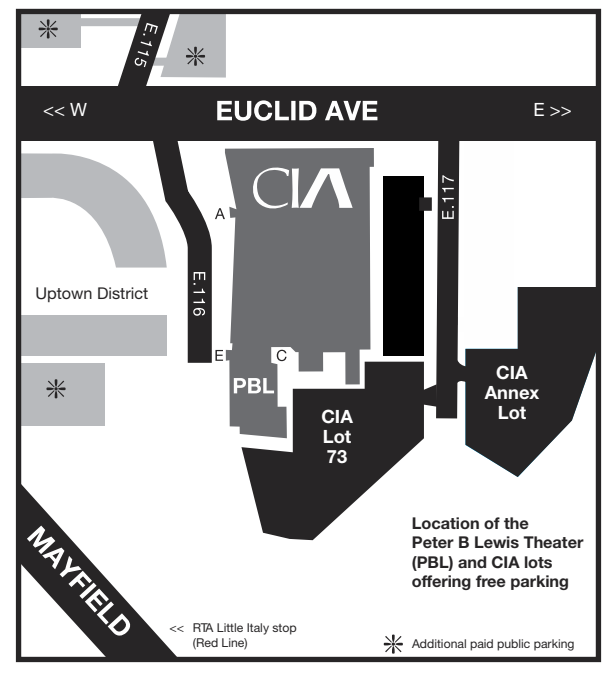
INGMAR BERGMAN 100: ESSENTIALS



7 CLASSIC FEATURES!
ALL NEW RESTORATIONS!
MARCH 2 – APRIL 28, 2018

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

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



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

SCARS AND LOVERS: THE SELFIE CINEMA OF PHILIPPE GARREL March 9 – April 29 (6 films)

"There are few other filmmakers for whom art and life are less separable."
—Dennis Lim

Philippe Garrel (b. 1948) is a latter-day French New Wave filmmaker better known here for his progeny (actor son Louis Garrel and actress daughter Esther Garrel) than for his movies. But he is a major cult figure in France, regarded as a Rimbaud-like Romantic. The son of actor Maurice Garrel, Philippe Garrel began making movies in his teens. His early films were low-budget, unscripted, minimalist, experimental. A disillusioned child of the May 1968 protests, Garrel met and became romantically involved with German chanteuse and Warhol "superstar" Nico in 1969. She provided songs for his movies and appeared in a number of them.

1979 proved a pivotal year for the filmmaker. His ten-year relationship with Nico (and a decade of drug addiction, depression, and electroshock therapy) ended, and he began work on *L'Enfant Secret*, a movie with a more conventional narrative. His subsequent films followed suit, with Garrel mining his own life for stories about couples, relationships, infidelities, and breakups. He cast his father, his wife Brigitte Sy, his son Louis, and even himself in these works, along with such New Wave icons as Jean-Pierre Léaud and Anne Wiazemsky. Soon he became a painter, poet, and portraitist of romantic pairings, and of the self-destructive behaviors that undermine them.

Starting with 2004's *Regular Lovers*, all of Garrel's recent films have been released on our shores. All have played Cleveland. (We present the local premiere of his latest movie, *Lover for a Day*, in this series.) But what about the 28 films in his back catalog? Two have shown at the Cinematheque, but this series includes five others—all of them among Garrel's most significant and celebrated works. Four will be shown from 35mm film, two in rare prints from France. *Special thanks to Jake Perlin, who is Garrel's foremost American advocate through his distribution company The Film Desk and his movie theater The Metrograph. Thanks also to Amélie Garin-Davet, Cultural Services of the French Embassy, New York.*

FRI	3/9	8:20 PM	LOVER FOR A DAY
SAT	3/10	9:05 PM	LOVER FOR A DAY
SAT	3/17	7:00 PM	THE BIRTH OF LOVE
SUN	3/25	6:30 PM	L'ENFANT SECRET (THE SECRET CHILD)
SAT	3/31	5:00 PM	EMERGENCY KISSES
SUN	4/22	6:30 PM	THE VIRGIN'S BED
SAT	4/28	9:45 PM	THE INNER SCAR
SUN	4/29	8:50 PM	THE INNER SCAR

A SECOND LOOK March 4 – April 14 (18 different programs)

Popular and well-received second-run films and classics—four of them introduced by special guests! Also the 9th Cleveland Cult Film Festival, with revivals of four beloved big-screen favorites!

SUN	3/4	2:50 PM	JANE
SUN	3/4	4:40 PM	WAIT FOR YOUR LAUGH
SUN	3/11	3:15 PM	THE BORDER introduced by Scott Edwards with post-film discussion and book signing
SUN	3/11	6:30 PM	VALLEY OF PEACE introduced by Joe Valencic
SUN	3/18	4:00 PM	UNSEEN with filmmaker Laura Paglin in person!
FRI	3/23	7:30 PM	IN SEARCH OF FELLINI
FRI	3/23	9:35 PM	NIGHTS AND WEEKENDS
SAT	3/24	6:50 PM	THE HOSPITAL
SAT	3/24	8:55 PM	ICHI THE KILLER
SUN	3/25	3:00 PM	THE KING AND I introduced and discussed by Bill Rudman
FRI	3/30	6:30 PM	THE ROAD MOVIE
FRI	3/30	8:00 PM	THE PASSION OF JOAN OF ARC
SAT	3/31	8:35 PM	19TH ANIMATION SHOW OF SHOWS
MON	4/2	6:45 PM	LEGEND OF THE MOUNTAIN
FRI	4/6	7:30 PM	PERFORMANCE
FRI	4/6	9:35 PM	KING OF HEARTS
SAT	4/7	7:00 PM	KING OF HEARTS
SAT	4/7	9:05 PM	PERFORMANCE
FRI	4/13	7:30 PM	ANTONIO GAUDI
FRI	4/13	9:05 PM	DEEP RED
SAT	4/14	7:00 PM	ANTONIO GAUDI
SAT	4/14	8:35 PM	DEEP RED



INGMAR BERGMAN 100: ESSENTIALS

March 2 – April 28 (7 films)

From the 1950s through the 1970s, Ingmar Bergman's work virtually defined the term "art film." Here was a Swedish director who asked big questions about life, death, God, faith, and meaning; who explored the human emotions of love, hate, fear, joy, sorrow, despair, and loneliness; and who probed sexuality and the human psyche. Working repeatedly with a stock company of superb actors (Max von Sydow, Liv Ullmann, Gunnar Björnstrand, Harriet Andersson, Bibi Andersson, Ingrid Thulin, et al.), Bergman displayed a real versatility in his subject matters—from sensual love stories and farcical comedies to tortured psychodramas and penetrating metaphysical inquiries.

Bergman, the son of a strict Lutheran minister, unleashed his religious doubts and personal demons on film. Nurtured by his parallel career as a theater director, he demonstrated an affinity for intimate dramas that excavated the inner lives of women. When he died in 2007, he was universally regarded as an artistic titan who had left an indelible imprint on the art of cinema.

2018 is the centennial of Bergman's birth, so there will be worldwide celebrations/commemorations of his life and work all year. We are participating, showing a lot of Bergman movies during the next ten months. First up is this two-month survey of seven of his most important and acclaimed masterpieces, all presented in new digital restorations made for the centenary. Stay tuned for further series and screenings later in the year. *Special thanks to Brian Belovarac, Janus Films.*

FRI	3/2	9:40 PM	THE SEVENTH SEAL
SAT	3/3	5:00 PM	THE SEVENTH SEAL
THU	3/8	8:30 PM	SAWDUST AND TINSEL
SAT	3/10	5:00 PM	SAWDUST AND TINSEL
FRI	3/16	9:20 PM	WILD STRAWBERRIES
SAT	3/17	5:00 PM	WILD STRAWBERRIES
THU	3/22	9:05 PM	THE VIRGIN SPRING
SAT	3/24	5:00 PM	THE VIRGIN SPRING
FRI	3/30	9:45 PM	PERSONA
SAT	3/31	6:50 PM	PERSONA
THU	4/19	9:00 PM	SHAME
SAT	4/21	5:00 PM	SHAME
THU	4/26	6:45 PM	CRIS AND WHISPERS
SAT	4/28	7:50 PM	CRIS AND WHISPERS

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!

MARCH 1-4



Thursday, March 1, at 6:45 pm & Saturday, March 3, at 8:50 pm

THELMA Norway/France/Denmark/Sweden, 2017, Joachim Trier

The much-praised new film from the director of Reprise and Louder than Bombs was Norway's official submission for this year's Oscar for Best Foreign Language Film. Thelma tells of a shy young college freshman, raised in a fundamentalist religious family, whose confounding, "impure" feelings for a fellow female student trigger seizures, nightmarish visions, and telekinetic powers. Though reminiscent of Carrie, this movie is "less interested in supernatural horror than in contemplating the effects of an oppressive religious environment on personal development and the challenges of taking control of one's destiny." (Hollywood Reporter). A 2017 New York Film Festival selection; has a 92% critics score on Rotten Tomatoes. Cleveland premiere. Subtitles. DCP. 116 min.



Thursday, March 1, at 9:00 pm & Friday, March 2, at 8:00 pm

BIRDBOY: THE FORGOTTEN CHILDREN PSICONAUTAS, LOS NIÑOS OLVIDADOS aka PSYCHONAUTS: THE FORGOTTEN CHILDREN Spain, 2015, Pedro Rivero, Alberto Vázquez

Winner of the Goya Award (Spanish Oscar) for Best Animated Feature, this haunting, darkly comic, almost Buñuelian tale is set in a grim post-apocalyptic world. Yearning for a better life, a teenage mouse and her anthropomorphic animal friends hatch a dangerous plot to escape the bleak island on which they are stranded. From Alberto Vázquez's graphic novel. Not for children. "Casts an undeniable spell." (Hollywood Reporter). Cleveland premiere. Subtitles. DCP. 76 min.



Friday, March 2, at 9:40 pm & Saturday, March 3, at 5:00 pm

THE SEVENTH SEAL DET SJUNDE INSEKLET Sweden, 1957, Ingmar Bergman

A knight (Max von Sydow) returns from the Crusades to a plague-ravaged Sweden where he searches for God and plays chess with Death. Ingmar Bergman's medieval morality play cemented his international reputation and remains one of the seminal works of world cinema. Cleveland revival premiere. Subtitles. DCP. 96 min.



Saturday, March 3, at 7:00 pm & Sunday, March 4, at 1:00 pm

BOMBHELL: THE HEDY LAMARR STORY USA, 2017, Alexandra Dean

This eye-opening new documentary chronicles the life and career of the glamorous Austrian-born Hollywood beauty who also invented a wartime radio technology that, decades later, contributed to the development of cell phones, Wi-Fi, Bluetooth, and GPS. Includes archival material and original interviews with Peter Bogdanovich, Mel Brooks, et al. "Critic's Pick...Very enjoyable." (NY Times). Cleveland premiere. DCP. 90 min.

Saturday, March 3, at 8:50 pm

THELMA See 3/1 at 6:45 for description

Sunday, March 4, at 1:00 pm BOMBHELL: THE HEDY LAMARR STORY See 3/3 at 7:00 for description



Sunday, March 4, at 2:50 pm

JANE USA, 2017, Brett Morgan

This magnificent new portrait of pioneering British primatologist Jane Goodall is largely derived from hours of previously unseen 16mm color footage (shot for National Geographic during the 1960s) of her interacting with chimpanzees in the African wilderness. It's topped off by a new Philip Glass score. Hard to believe this universally acclaimed movie was not nominated for the Oscar for Best Documentary Feature! DCP. 90 min.



Sunday, March 4, at 4:40 pm

A Special Event! Rose Marie, 1923-2017

Wait for your laugh USA, 2017, Jason Wise Before she played tough, sarcastic TV writer Sally Rogers on The Dick Van Dyke Show and became one of the hippest of the Hollywood Squares, singer-comedienne Rose Marie worked in vaudeville, radio, nightclubs, Broadway, and Vegas. Her incredible nine-decade career, which began when she was four years old and was once nurtured by the Mob, is recounted in this fascinating new film that includes archival film clips and new interviews with Carl Reiner, Dick Van Dyke, Peter Marshall, and Tim Conway. 85 min. Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.

NO EVENING FILMS SUN., 3/4



Thursday, March 8, at 6:45 pm & Friday, March 9, at 9:55 pm

SATURDAY CHURCH USA, 2017, Damon Cardasis

When his father dies suddenly, Ulysses, a shy

and effeminate 14-year-old Bronx teen grappling with gender identity, suddenly finds himself "the man of the house." To escape his repressive home life and new responsibilities, Ulysses retreats into imagined musical numbers (realized on screen) and starts attending a weekly community program for LGBTQ youth. "Blending sensitive drama with musical fantasy and a heart won't unapologetically on its sleeve, Saturday Church is a modest charmer." (Hollywood Reporter). Cleveland theatrical premiere. DCP. 82 min.



Thursday, March 8, at 8:30 pm & Saturday, March 10, at 5:00 pm

INGMAR BERGMAN 100: ESSENTIALS New Digital Restoration!

SAWDUST AND TINSEL aka THE NAKED NIGHT GYCKLARNAS AFTON Sweden, 1953, Ingmar Bergman

The earliest film in our current Bergman series is arguably the director's first great work. It's an expressionistic, psychosexual tale of love, betrayal, and degradation about an aging circus owner, his young mistress (Harriet Andersson), his estranged wife, and a haunted, heavy-drinking clown. Has a 100% critics score on Rotten Tomatoes. Cleveland revival premiere. Subtitles. DCP. 92 min.



Friday, March 9, at 7:00 pm

TROUBLE NO MORE USA, 2017, Jennifer Lebeau

In 1978, Bob Dylan confounded his fans by declaring himself "born again." Then between 1979 and 1981, he released a trilogy of Christian albums: Slow Train Coming, Saved, and Shot of Love. He also embarked on a three-part, 79-show "Gospel Tour" that lasted from November 1979 through May 1980. This new concert film features rare performance footage from two of those shows (Buffalo & Toronto). New "sermons" written by Luc Sante and delivered by Michael Shannon punctuate the songs. Cleveland theatrical premiere. DCP. 60 min.



Friday, March 9, at 8:20 pm & Saturday, March 10, at 9:05 pm

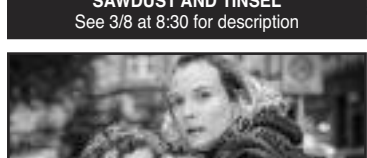
Philippe Garrel

LOVER FOR A DAY L'AMANT D'UN JOUR France, 2017, Philippe Garrel

Philippe Garrel's latest film stars his youngest child Esther Garrel (she was Marzia in Call Me By Your Name) as a desperate 23-year-old who returns home after a devastating breakup with her boyfriend, only to discover that her father is involved with a young woman exactly her age. It's an awkward situation. "Wonderful, quinescentially French." (Screen Int'l). Cleveland premiere. Subtitles. DCP. 76 min.

Friday, March 9, at 9:55 pm

SATURDAY CHURCH See 3/8 at 6:45 for description



Saturday, March 10, at 5:00 pm

SAWDUST AND TINSEL See 3/8 at 8:30 for description



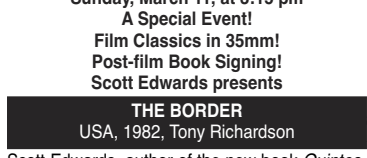
Saturday, March 10, at 6:55 pm & Sunday, March 11, at 8:30 pm

IN THE FADE AUS DEM NICHTS Germany/France, 2017, Fatih Akin

Winner of the 2018 Golden Globe Award for Best Foreign Language Film (but snubbed by Oscar), this acclaimed drama also won the 2017 Cannes Film Festival Best Actress prize for its star, Diane Kruger. She plays a Hamburg woman who seeks revenge or justice after her Kurdish husband and son are killed in a hate crime by Neo-Nazis. From the Turkish-German director of Head-On. "An edge-of-seat thriller...Leave(s) the audience shaken." (Hollywood Reporter). Cleveland premiere. Subtitles. DCP. 106 min.

Saturday, March 10, at 9:05 pm

LOVER FOR A DAY See 3/9 at 8:20 for description



Sunday, March 11, at 3:15 pm

A Special Event! Film Classics in 35mm!

THE BORDER USA, 1982, Tony Richardson

Scott Edwards, author of the new book Quintessential Jack: The Art of Jack Nicholson on Screen (McFarland, 2017), appears in person to introduce and lead a discussion after a lesser-known Nicholson film that has contemporary relevance. In The Border, Nicholson plays a new Texas immigration enforcement agent who succumbs to the corruption of his colleagues (Harvey Keitel, Warren Oates) before trying to make amends by helping a young immigrant mother. With Valerie Perrine; music by P. Coodey. "Perhaps the most understated and underrated film, and performance, of Nicholson's career...It's time it got its due." (Oliver Lyttelton). Edwards will sell and sign books after the screening. Show print! 108 min. Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.



Sunday, March 11, at 6:30 pm

New Digital Restoration! Joe Valencic introduces

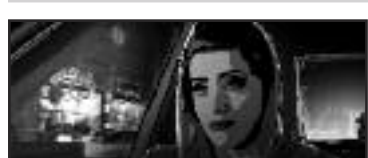
VALLEY OF PEACE DOLINA MIRU Yugoslavia, 1956, France Stiglic

This beautifully shot WWII film follows two young Slovenian children living under German occupa-

tion. When their families and homes are destroyed in an air raid, the kids set off to find a fabled "Valley of Peace." Along the way they meet a downed African-American GI (John Kitzmiller, who won the best actor prize at Cannes for his performance, the first black person to do so), and he protects them on their journey. This new restoration was a "Cannes Classics" presentation at the 2016 Cannes Film Festival. Historian, writer, and radio host Joe Valencic will introduce the film at 6:30. Slovenian with subtitles. DCP. 90 min.

Sunday, March 11, at 8:30 pm

IN THE FADE See 3/10 at 6:55 for description



Thursday, March 15, at 6:45 pm & Saturday, March 17, at 8:25 pm

TEHRAN TABOO Austria/Germany, 2017, Ali Soozandeh

This new animated feature by an Iranian-born writer and director who's now a German citizen offers an unflinchingly frank portrait of life in the Islamic Republic. A prostitute, a musician, and other young people intersect and interact in this movie that depicts sex, violence, and drugs and shows how women in particular are repressed by Iran's politics and religion. "An audacious debut." (Hollywood Reporter). Adults only! Cleveland premiere. Subtitles. DCP. 96 min.



Thursday, March 15, at 8:45 pm & Friday, March 16, at 7:00 pm

VAZANTE Brazil/Portugal, 2017, Daniela Thomas

A widowed Portuguese settler who owns a falling estate in colonial 1821 Brazil takes a 12-year-old bride, removing her from her family. Left mostly alone at her husband's remote, rugged farmhouse, the girl finds solace and companionship in the similarly displaced and oppressed African slaves around her. But by associating with them, she crosses a barrier that is not to be breached. The first solo directorial outing by frequent Walter Salles collaborator Daniela Thomas is a visually lush and sonically striking slow-burn drama that explores the fraught intersection of feminism, colonialism, and race. "A hushed opera that builds to a shattering climax." (Hollywood Reporter). Cleveland premiere. Subtitles. DCP. 116 min.



Friday, March 16, at 9:20 pm & Saturday, March 17, at 5:00 pm

Ingmar Bergman 100: Essentials New Digital Restoration!

WILD STRAWBERRIES SMULTRONSTÄLLET Sweden, 1957, Ingmar Bergman

One of Ingmar Bergman's most famous films! An elderly professor (Swedish silent-era film master Victor Sjöström/Seastrom) relives episodes from his life via dreams and memory flashbacks while traveling by car to a distant city to accept a lifetime achievement award. Cleveland revival premiere. Subtitles. DCP. 91 min.



Saturday, March 17, at 7:00 pm

A Special Event! Film Classics in 35mm!

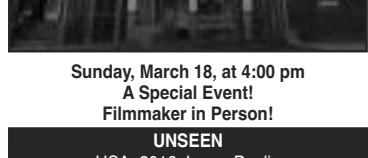
NIGHTS AND WEEKENDS USA, 2008, Greta Gerwig, Joe Swanberg

Lady Bird was Greta Gerwig's solo directorial debut. But ten years ago, she co-directed an indie drama that she also co-wrote and co-starred in, along with her co-director and co-writer Joe Swanberg. (Swanberg essentially "discovered" Gerwig and cast her in her first four films, all directed by him.) Nights and Weekends is an ultra-low-budget "mumblecore" movie about two twentysomethings who live separately in New York and Chicago but try to maintain a long-distance relationship. Indie writer-directors Jay Duplass and Lynn Shelton co-star. Adults only! DVD. 79 min.

Saturday, March 17, at 9:35 pm

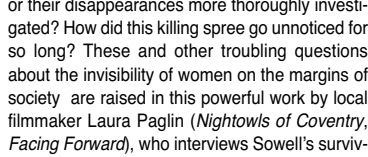
THE BIRTH OF LOVE LA NAISSANCE DE L'AMOUR France, 1983, Philippe Garrel

In this Philippe Garrel classic that's undistributed in the U.S. (tonight's print has been imported from France), Jean-Pierre Léaud and Lou Castel play two middle-aged friends on opposite romantic trajectories. Castel is a married actor who turns to younger lovers to escape the oppression of his family life. Léaud is a writer who seeks reconciliation with his wife who has left him for another man. With Johanna ter Steege. Cinematography by Raoul Coutard; original score by John Cale. Subtitles. 94 min. Special admission \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9; no passes, twofers, or radio winners.



Sunday, March 17, at 8:55 pm

TEHRAN TABOO See 3/15 at 6:45 for description

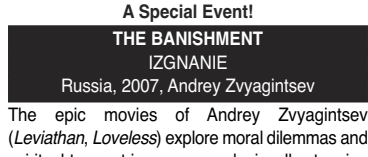


Sunday, March 18, at 4:00 pm

A Special Event! Filmmaker in Person!

UNSEEN USA, 2016, Laura Paglin

In 2009, Cleveland police discovered the bodies of eleven women decomposing in the Imperial Avenue house and yard of known sex offender Anthony Sowell. Why were these women missing or their disappearances more thoroughly investigated? How did this killing spree go unnoticed for so long? These and other troubling questions about the invisibility of women on the margins of society are raised in this powerful work by local filmmaker Laura Paglin (Nightwits of Coventry, Facing Forward), who interviews Sowell's surviving victims and secures shocking police video footage. Paglin will answer audience questions after the screening. Adults only! DCP. 77 min. Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.



Sunday, March 18, at 6:30 pm

A Special Event! THE BANISHMENT IZGANIE Russia, 2007, Andrey Zvyagintsev

The epic movies of Andrey Zvyagintsev (Leviathan, Loveless) explore moral dilemmas and spiritual torment in a measured, visually stunning manner that evokes Tarkovsky. They are like great

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).

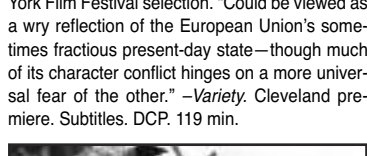
Russian novels on film. Because such works are daunting to most American moviegoers, Zvyagintsev's follow-up to his award-winning debut feature The Return was never released in the U.S. until now (after two of his subsequent films garnered Oscar nominations). The Banishment follows a young family spending two months at their country house. But their rural idyll is undone by the wife's revelation that she is pregnant with another man's child, and by the husband's connection to his brother's shady activities. Inspired by a William Saroyan novel. "An extraordinary slow burn." (NY Times). Cleveland premiere. Subtitles. DCP. 157 min. Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.



Thursday, March 22, at 6:45 pm & Sunday, March 25, at 8:25 pm

WESTERN Germany/Bulgaria/Austria, 2017, Valeska Grisebach

Macho German construction workers building a dam in a remote region of Bulgaria spark distrust and resentment among the locals who have had quite enough of German outsiders. This slow-burn thriller that captures the economic and cultural tensions between certain groups of Europeans evokes classic caters. A 2017 New York Film Festival selection. "Could be viewed as a very reflection of the European Union's sometimes fractious present-day state—though much of its character conflict hinges on a more universal fear of the other." (Variety). Cleveland premiere. Subtitles. DCP. 119 min.



Thursday, March 22, at 9:05 pm & Saturday, March 24, at 5:00 pm

Ingmar Bergman 100: Essentials New Digital Restoration!

THE VIRGIN SPRING JUNGFRUKÄLLAN Sweden, 1960, Ingmar Bergman

Max von Sydow stars in Ingmar Bergman's gripping medieval fable about a deeply religious father who wreaks terrible revenge on infidels who rape and murder his innocent young daughter. This Oscar winner for Best Foreign Language Film was remade by Wes Craven as The Last House on the Left. Cleveland revival premiere. Subtitles. DCP. 88 min.

Friday, March 23, at 7:30 pm

Back by Popular Demand! IN SEARCH OF FELLINI USA, 2017, Taron Lexton

Dayton native Nancy Cartwright, the longtime voice of Bart Simpson, co-wrote this semi-autobiographical tale of a sheltered Ohio girl who travels to Italy to meet Federico Fellini after his films open her eyes to a new world of fantastic possibilities. The movie's American scenes were shot in greater Cleveland! With Maria Bello. "A charming drama about the love of movies and youthful passion...Ms. Cartwright creates a Fellinesque fantasy of her own." (NY Times). DCP. 103 min.



Friday, March 23, at 9:35 pm

NIGHTS AND WEEKENDS USA, 2008, Greta Gerwig, Joe Swanberg

Lady Bird was Greta Gerwig's solo directorial debut. But ten years ago, she co-directed an indie drama that she also co-wrote and co-starred in, along with her co-director and co-writer Joe Swanberg. (Swanberg essentially "discovered" Gerwig and cast her in her first four films, all directed by him.) Nights and Weekends is an ultra-low-budget "mumblecore" movie about two twentysomethings who live separately in New York and Chicago but try to maintain a long-distance relationship. Indie writer-directors Jay Duplass and Lynn Shelton co-star. Adults only! DVD. 79 min.

Saturday, March 24, at 5:00 pm

THE VIRGIN SPRING See 3/22 at 9:05 for description

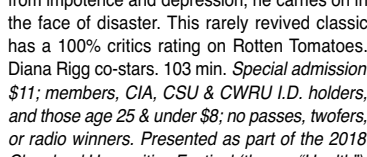


Saturday, March 24, at 6:50 pm

A Special Event! Film Classics in 35mm!

THE HOSPITAL USA, 1971, Arthur Hiller

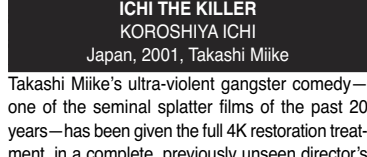
Right before he wrote Network, Paddy Chayefsky penned this savagely funny black comedy about modern health care. Like that subsequent TV satire, it won Chayefsky an Oscar for Best Original Screenplay. George C. Scott stars as the beleaguered Chief of Medicine at a metropolitan hospital beset with problems ranging from ineptitude to murder. Though the doctor himself suffers from impotence and depression, he carries on in the face of disaster. This rarely revived classic has a 100% critics rating on Rotten Tomatoes. Diana Rigg co-stars. 103 min. Special admission \$11; members, CIA, CSU & CWRU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners. Presented as part of the 2018 Cleveland Humanities Festival (theme: "Health"), coordinated by the Baker-Nord Center for the Humanities at CWRU. Visit chf.case.edu for a complete list of festival programs.



Saturday, March 24, at 8:55 pm

New 4K Restoration! ICHI THE KILLER KOROSHIVA ICHI Japan, 2001, Takashi Miike

Takashi Miike's ultra-violent gangster comedy—one of the seminal splatter films of the past 20 years—has been given the full 4K restoration treatment, in a complete, previously uncut director's cut! This outlandish thriller follows a sado-masochistic yakuza enforcer who, while searching



Saturday, March 31, at 5:00 pm

A Special Event! EMERGENCY KISSES LES BAISSERS DE SECOURS France, 1989, Philippe Garrel

Members of the Garrel clan—director Philippe

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

for his missing boss, encounters Ichi, a psychotic killing machine who is even more ruthless than he is. Originally premiered in Cleveland at the Cinematheque, Ichi the Killer was banned in Norway, Germany, and Malaysia. "Funny, absurd, nightmarishly visceral and, of course, deeply serious." (Time Out Film Guide. No one under 18 admitted!) Subtitles. DCP. 129 min.



Sunday, March 25, at 3:00 pm

A Special Event! Bill Rudman Introduces

THE KING AND I USA, 1956, Walter Lang

Yul Brynner (repeating his Broadway role and winning an Oscar for it) plays 19th-century King Mongkut of Siam, and Deborah Kerr is the widowed British schoolteacher who becomes governess and teacher of the King's many children. In this lavish, award-winning film version of the famous Rodgers and Hammerstein musical. Today's screening, which is co-presented by The Musical Theater Project, will be introduced at 3:00 by TMTF founding director Bill Rudman (and Cinematheque director John Ewing). There will also be a post-film discussion. DCP. 133 min. Special admission \$15; Cinematheque & TMTF members, CIA & CSU I.D. holders, and those age 25 & under \$10; no passes, twofers, or college radio winners.



Sunday, March 25, at 6:30 pm

Philippe Garrel

L'ENFANT SECRET (THE SECRET CHILD) France, 1979, Philippe Garrel

Anne Wiazemsky (Au Hasard Balhazar) and another of Bresson's "models" (as opposed to "actors"), Henri de Maulban of The Devil, Probably, play an impoverished Parisian couple (he's a filmmaker, she's a single mom) who fall in love and then fall to pieces, descending into drug addiction and mutually-enforced self-destruction. Inspired by the director's former relationship with the singer Nico, this transitional film in Philippe Garrel's career pivots from his previous experimental work into narrative. "A quietly devastating film of almost unbearable alternations between tenderness and the harshest truths." (Film Comment). Cleveland premiere. Subtitles. DCP. 92 min.

Sunday, March 25, at 8:25 pm

WESTERN See 3/22 at 6:45 for description



Friday, March 30, at 6:30 pm

THE ROAD MOVIE Belarus, 2016, Dmitri Kalashnikov

Dashcam videos from across Russia record some of the damndest things you've ever seen—from road rage and weather events to car crashes, cows, and comets—in this unbelievable (but true) compilation film that, thankfully, shuns showing bloodied bodies. "Between the defensive driving and offensive behavior, and vice versa, The Road Movie is a gleeful rubberneck's large popcorn's worth of crazy." (LA Times). Subtitles. DCP. 67 min.

Friday, March 30, at 8:00 pm

Back by Popular Demand! New 4K Restoration!

THE PASSION OF JOAN OF ARC LA PASSION DE JEANNE D'ARC France, 1928, Carl Theodor Dreyer

By and large, moviegoers who saw Carl Dreyer's silent masterpiece on the big screen last December, with Richard Einhorn's 1994 oratorio Voices of Light on the soundtrack, found it an overwhelming experience. So we're bringing it back. Voted the ninth best movie of all time in a 2012 Sight & Sound poll of international film critics and curators, this visually stunning re-creation of the heresy trial of the 15th-century French freedom fighter is based on actual court transcripts. The work is celebrated for its stark, stunning close-ups, and for Renée Falconetti's sublime portrayal of Joan (which critic Pauline Kael called "maybe the finest performance ever recorded on film"). "One of the most staggeringly intense films ever made...Magisterial cinema...Almost unbearably moving." (Time Out Film Guide). Subtitles. DCP. 82 min.



Friday, March 30, at 9:45 pm & Saturday, March 31, at 6:50 pm

Ingmar Bergman 100: Essentials New Digital Restoration!

PERSONA Sweden, 1966, Ingmar Bergman

One of Bergman's greatest and most admired works! Two women—a famous actress afflicted with a psychosomatic loss of speech (Liv Ullmann) and a garrulous nurse (Bibi Andersson)—share a remote seaside cottage where their identities overlap, blur, and eventually merge. This singular psychological drama is an indescribable film experience that influenced Altman, Lynch, Fincher, Aronofsky, and von Trier, among others. Original, uncut version; adults only! Cleveland revival premiere. Subtitles. DCP. 83 min.



Saturday, March 31, at 5:00 pm

A Special Event! Film Classics in 35mm!

EMERGENCY KISSES LES BAISSERS DE SECOURS France, 1989, Philippe Garrel

Members of the Garrel clan—director Philippe