

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

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



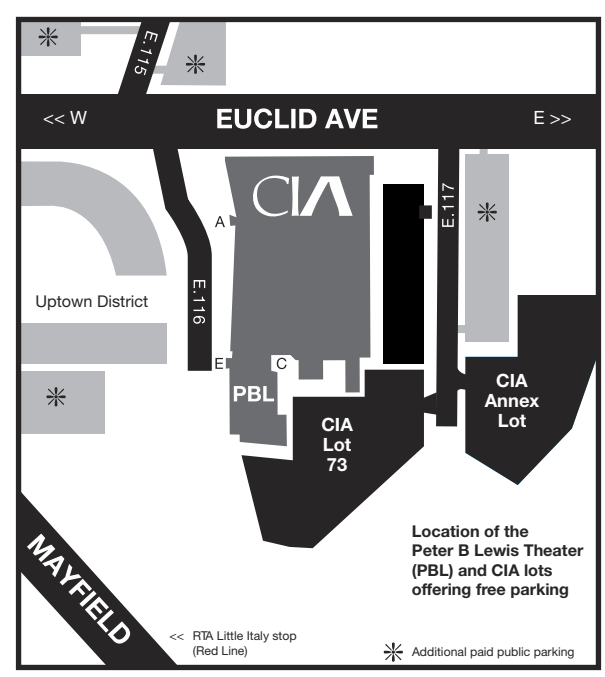
NOW IN OUR FOURTH DECADE!

**LINA WERTMÜLLER:
FIVE BEAUTIES**

**NEW RESTORATIONS!
JUNE 3-30, 2017**

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

Do I still have the same missionary zeal that I once had to get moviegoers to see films that I am wildly enthusiastic about? I wonder about this from time to time, and confess that some of my enthusiasm has probably dissipated over the four decades that I have been programming and screening movies. Nowadays I have a general sense, reinforced recurrently, that most people like only the kind of movies they are already predisposed to like, and it's hard to convert them to new varieties of film experiences, especially more challenging ones.

In June we will be showing a new digital restoration of Andrei Tarkovsky's *Stalker*, easily one of my 20 favorite movies of all time. Set in an unspecified, decrepit (possibly post-apocalyptic) future, this 1979 classic imagines a forbidden region (the "Zone"), cordoned off by the military, that can be breached and explored only by a special guide (or "stalker") who understands the invisible threats and illogical laws of nature that govern this dangerous, even deadly area. Tarkovsky's movie follows a stalker who leads two men—a writer and a scientist—into the Zone, and toward its inner sanctum (the "Room"), where it is rumored that one's deepest desire will come true.

For me, this sci-fi fable has everything: a fascinating premise that quivers with political, psychological, and metaphysical meanings; a vividly realized "alternative universe"; stunning cinematography (in sepia and color); indelible sound effects; nonstop mystery and suspense; and moments of unexpected, incongruous humor (e.g., a telephone ringing in the Room).

I would hope that first-time viewers of *Stalker* would enjoy all these elements as much as I do, coming away from the movie shaken and stirred (apologies to James Bond). But I know from my long experience of watching people watch movies that many won't. *Stalker* is 161 minutes long. It is s-l-o-w, with lethargic forward momentum and long stretches without dialogue. There is no "action." The main characters are pretty much symbolic ciphers and the story is cryptic and ultimately inscrutable. Some audience members might walk out. But since Cinematheque patrons tend to be polite, most who are bored by *Stalker* will probably just endure the movie silently, rather than draw attention to themselves (and risk offending me) by bolting for the exit.

So, when pushing our engagement of *Stalker*, should I buttonhole patrons and twist their arms—insisting that they have to see this masterpiece? That's what I would have done 20 or 30 years ago. But now? When I already know that many Cinematheque patrons' tastes don't jibe with Tarkovsky's aesthetic? More and more, I just let the impersonal, anonymous web and calendar blurbs do the p.r. work for our offerings, with first-person nudges during pre-show introductions and in this column adding emphasis.

On the other hand, I think there is some value in drawing a movie like *Stalker* to the special attention of young people. Since many of them don't know a Tarkovsky film from, say, one by George Cukor or even Michael Bay, they might actually find *Stalker* different and cool—as I did when I discovered it in my late 20s. And I'll settle for cool. "Life-changing" is just too high of an expectation.

Jean-Pierre Melville, the great French director known primarily for his crime films and WWII thrillers, is marking his centenary this year. To celebrate the occasion, we are showing six Melville movies in May and June. Though some of the filmmaker's greatest works (*Les Enfants Terribles*, *Le Samourai*) are in our tribute, other masterpieces (*Bob le Flambeur*, *The Army of Shadows*) are missing. How can this be?

Well, comprehensive director retrospectives are a luxury that a single-screen, unendowed art house in a city that's not exactly a world capital can't often afford. (However, we did present a near-complete, ten-film Melville series in 1996.) Because we're one of the few art-film venues in NE Ohio, we need to show a mix of new international films, restored classics, special guests, and even second-run movies in addition to thematic film series and director retrospectives. Otherwise, these acclaimed movies wouldn't play in the region either. So our Melville tribute has been assembled from films in three different categories: features we haven't shown as often as some of his others; features that are temporarily in the country in 35mm prints from France; and features that have been newly restored. It's still a terrific series. Just not comprehensive.



PREMIERE SHOWCASE

May 4 – June 30 (16 films)

The first Cleveland showing of new films by Werner Herzog, Bruno Dumont, João Pedro Rodrigues, and others.

THU 5/4	6:45 PM	SALT AND FIRE
THU 5/4	8:45 PM	METAMORPHOSES
FRI 5/5	7:30 PM	METAMORPHOSES
FRI 5/5	9:35 PM	SALT AND FIRE
SAT 5/6	9:20 PM	BURDEN
SUN 5/7	8:20 PM	BURDEN
THU 5/11	6:45 PM	BY THE TIME IT GETS DARK
SUN 5/14	8:55 PM	BY THE TIME IT GETS DARK
THU 5/18	6:45 PM	I, OLGA HEPNAROVÁ
THU 5/18	8:50 PM	MIMOSAS
FRI 5/19	7:30 PM	MIMOSAS
FRI 5/19	9:30 PM	I, OLGA HEPNAROVÁ
SAT 5/20	6:50 PM	CHASING TRANE: THE JOHN COLTRANE DOCUMENTARY
SUN 5/21	4:15 PM	CHASING TRANE: THE JOHN COLTRANE DOCUMENTARY
FRI 5/26	7:30 PM	SUNTAN
SAT 5/27	7:10 PM	SLACK BAY
SAT 5/27	9:35 PM	SUNTAN
SUN 5/28	3:45 PM	SLACK BAY
SAT 6/3	9:35 PM	HAROLD AND LILLIAN: A HOLLYWOOD LOVE STORY
SUN 6/4	6:30 PM	HAROLD AND LILLIAN: A HOLLYWOOD LOVE STORY
THU 6/8	9:00 PM	A WOMAN, A PART
FRI 6/9	7:30 PM	A WOMAN, A PART
SAT 6/10	7:00 PM	MEN: A LOVE STORY
SAT 6/10	8:40 PM	A WOMAN'S LIFE
SUN 6/11	4:00 PM	A WOMAN'S LIFE
SUN 6/11	6:30 PM	MEN: A LOVE STORY
THU 6/22	6:30 PM	THE WOMAN WHO LEFT
SAT 6/24	5:00 PM	LES HAUTES SOLITUDES
THU 6/29	6:45 PM	THE ORNITHOLOGIST
FRI 6/30	9:25 PM	THE ORNITHOLOGIST



JEAN-PIERRE MELVILLE 100

May 20 – June 2 (6 films)

Jean-Pierre Melville, who died in 1973, was born 100 years ago in Paris as Jean-Pierre Grumbach. This French film director, an Americanophile who loved Hollywood film noir and adopted the surname of the author of *Moby Dick* while working for the French Resistance during the Second World War, became famous after the war for his own crime films and for his movies about the Resistance. His were tales of loyalty and betrayal, and his spare, economical production methods (he worked outside the French studio system and employed real locations) had a major influence on the directors of the French New Wave. We mark Melville's centennial year with this short series consisting of six of his key works.

SAT 5/20	5:00 PM	THE SILENCE OF THE SEA
SAT 5/20	8:50 PM	LE SAMOURAI
SUN 5/21	6:30 PM	LE SAMOURAI
SUN 5/21	8:35 PM	THE SILENCE OF THE SEA
THU 5/25	8:20 PM	SECOND BREATH
FRI 5/26	9:35 PM	LES ENFANTS TERRIBLES
SAT 5/27	5:00 PM	LES ENFANTS TERRIBLES
SUN 5/28	8:05 PM	SECOND BREATH
THU 6/1	6:45 PM	TWO MEN IN MANHATTAN
THU 6/1	8:30 PM	LÉON MORIN, PRIEST
FRI 6/2	7:00 PM	LÉON MORIN, PRIEST
FRI 6/2	9:30 PM	TWO MEN IN MANHATTAN



A SECOND LOOK

May 6 – June 25 (15 films)

Some great classics and recent films return to Cleveland, including Barry (*Moonlight*) Jenkins' first feature, the Oscar-nominated German comedy *Toni Erdmann*, and two key Tarkovsky titles (in new restorations). 35mm prints showing in May and June include works by Federico Fellini, Asghar Farhadi, Don Siegel, Steven Spielberg, and George Miller, as well as the shot-in-Cleveland *One-Trick Pony*.

SAT 5/6	5:00 PM	MEDICINE FOR MELANCHOLY
SAT 5/6	6:50 PM	AND THE SHIP SAILS ON
SUN 5/7	3:45 PM	AND THE SHIP SAILS ON
SUN 5/7	6:30 PM	MEDICINE FOR MELANCHOLY
THU 5/11	8:55 PM	THE NEON DEMON
FRI 5/12	9:15 PM	THE NEON DEMON
SAT 5/13	5:00 PM	A SEPARATION
SAT 5/13	7:30 PM	TONI ERDMANN
SUN 5/14	3:45 PM	APPARITION HILL
SUN 5/14	6:30 PM	A SEPARATION
THU 5/25	6:45 PM	WHO'S CRAZY??
SUN 5/28	6:30 PM	WHO'S CRAZY??
SUN 6/4	3:30 PM	THOROUGHLY MODERN MILLIE
SAT 6/10	5:00 PM	ONE-TRICK PONY
SUN 6/11	8:10 PM	ONE-TRICK PONY
THU 6/15	6:45 PM	STALKER
FRI 6/16	9:30 PM	THE BEGUILLED (1971)
SAT 6/17	5:00 PM	THE BEGUILLED (1971)
SAT 6/17	7:05 PM	MONTEREY POP
SAT 6/17	8:45 PM	STALKER
SUN 6/18	4:30 PM	MONTEREY POP
SUN 6/18	6:30 PM	VIOLET
FRI 6/23	7:30 PM	TWILIGHT ZONE—THE MOVIE presented by Mark Dawidziak
SAT 6/24	9:10 PM	SOLARIS
SUN 6/25	7:00 PM	SOLARIS



LINA WERTMÜLLER: FIVE BEAUTIES

June 3-30 (6 films)

In 1977, Italy's Lina Wertmüller became the first woman ever to be nominated for the Academy Award for Best Director. (The film was *Seven Beauties*.) This was the capstone to remarkable decade that saw this former assistant to Federico Fellini emerge as a major cultural icon and critical lightning rod. A string of broad, sexy, sometimes grotesque social and political comedies—most starring her bug-eyed muse Giancarlo Giannini as a beleaguered Italian everyman—had become international box office hits. But her retrograde attitude toward male-female relations—most nakedly depicted in her 1974 desert island parable *Swept Away*—made the director the target of outraged feminists.

Kino Lorber Films is now re-releasing a handful of Wertmüller classics in new digital restorations. In June, we show five of them—all from her greatest decade—as well as a new documentary about her.

SAT 6/3	5:00 PM	BEHIND THE WHITE GLASSES
SAT 6/3	7:15 PM	SEVEN BEAUTIES
SUN 6/4	8:25 PM	SEVEN BEAUTIES
THU 6/8	6:45 PM	SWEPT AWAY
FRI 6/9	9:30 PM	SWEPT AWAY
FRI 6/16	7:15 PM	THE SEDUCTION OF MIMI
SUN 6/18	8:15 PM	THE SEDUCTION OF MIMI
SAT 6/24	6:40 PM	LOVE AND ANARCHY
SUN 6/25	4:00 PM	LOVE AND ANARCHY
THU 6/29	9:05 PM	ALL SCREWED UP
FRI 6/30	7:15 PM	ALL SCREWED UP

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!

MAY 4-7



Thursday, May 4, at 6:45 pm & Friday, May 5, at 9:35 pm
SALT AND FIRE
France/Bolivia/USA/Germany/Mexico, 2016, Werner Herzog

Michael Shannon, Gael García Bernal, and former CWRU physics professor Lawrence Krauss star in Werner Herzog's new film, a thriller in which three ecologists investigating an environmental disaster in South America are kidnapped by the CEO of the corporation that caused the debacle. Soon they find themselves in the Bolivian salt flats near a dormant volcano. "Like all of Herzog's output, it casts its own strange spell." —*The Guardian*. Cleveland theatrical premiere. DCP. 98 min.

Friday, May 5, at 9:35 pm
SALT AND FIRE
See 5/4 at 6:45 for description

Thursday, May 4, at 8:45 pm & Friday, May 5, at 7:30 pm
METAMORPHOSES
France, 2014, Christophe Honoré

Ovid's ancient, multi-volume narrative poem *Metamorphoses* is a compendium of classical creation myths involving Roman gods and mortals—many of whom get transformed into plants, animals, or other things. This Latin classic receives a modern-day reimagining in the sensuous, visually stunning new film from the director of *Love Songs and Beloved*. The movie consists of three magical tales in which a contemporary French high school student encounters Jupiter, Bacchus, and Orpheus. "A remarkably beautiful film." —*Film Comment*. No one under 18 admitted! Cleveland premiere. Subtitles. DCP. 102 min.

Friday, May 5, at 9:35 pm
SALT AND FIRE
See 5/4 at 6:45 for description



Saturday, May 6, at 5:00 pm & Sunday, May 7, at 6:30 pm
MEDICINE FOR MELANCHOLY
USA, 2008, Barry Jenkins

The only other feature made by *Moonlight* director Barry Jenkins is an acclaimed, poetic tale of two African American urban hipsters (Wyatt Cenac, Tracey Heggens) who spend the day after a one-night stand talking and walking around San Francisco. "An exciting debut." —A.O. Scott, *The NY Times*. "Tender, smart, soulful." —*The Village Voice*. Blu-ray. 88 min.

Saturday, May 6, at 5:00 pm & Sunday, May 7, at 6:30 pm
MEDICINE FOR MELANCHOLY
USA, 2008, Barry Jenkins

Friday, May 5, at 9:35 pm
SALT AND FIRE
See 5/4 at 6:45 for description



Saturday, May 13, at 7:30 pm
TONI ERDMANN
Germany/Austria/Switzerland/Romania, 2016, Maren Ade

This epic-length German comedy was unquestionably the foreign-language film of 2016. *Toni Erdmann* was named best movie of the year by four respected international film magazines (Britain's *Sight & Sound*, France's *Cahiers du Cinema*, America's *Film Comment*, and Canada's *Cinema Scope*); was voted Best Foreign Language Film by the National Society of Film Critics, the New York Film Critics Circle, and the London Film Critics Circle; and was awarded five European Film Awards (Best Picture, Director, Screenplay, Actor, and Actress). It probably would have won the Oscar for Best Foreign Language Film if President Trump's Muslim travel ban hadn't sparked sympathy votes for Iran's *The Salesman*.

Consequently, Maren Ade's tale of a prankster dad's outrageous efforts to reconnect with his workaholic daughter lasted only two weeks in Cleveland, and many local filmmakers didn't see it. Tonight they have another chance. Subtitles. DCP. 162 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*

Friday, May 5, at 9:35 pm
SALT AND FIRE
See 5/4 at 6:45 for description

Saturday, May 6, at 6:50 pm & Sunday, May 7, at 3:45 pm
World War I + 100
AND THE SHIP SAILS ON
E LA NAVE VA
Italy/France, 1983, Federico Fellini

Federico Fellini's stunningly stylized snapshot of European society on the cusp of World War I is set on a luxury ocean liner. Opera singers, statesmen, aristocrats, and a rhinoceros (I sail from Naples to an island where the ashes of the world's greatest soprano will be scattered. Don't miss this rare opportunity to see one of the maestro's most ravishing color films in an imported 35mm print that's in the U.S. only temporarily! Subtitles. 127 min. *Special admission \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*

Saturday, May 6, at 9:20 pm & Sunday, May 7, at 8:20 pm
BURDEN
USA/UK/Belgium/Sweden, 2016, Richard Dewey, Timothy Marrinan

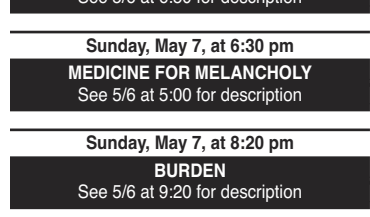
The controversial late installation/performance artist and sculptor Chris Burden—who repeatedly risked his health and life in the name of art (he was famously "crucified" on a Volkswagen Beetle in 1974)—is profiled in this new documentary. Includes archival film clips and interviews with Marina Abramovic, Vito Acconci, Franck Gehry, et al. Adults only! Cleveland theatrical premiere. DCP. 88 min.

Sunday, May 7, at 3:45 pm
AND THE SHIP SAILS ON
See 5/6 at 6:50 for description

Sunday, May 7, at 6:30 pm
MEDICINE FOR MELANCHOLY
See 5/6 at 5:00 for description

Sunday, May 7, at 8:20 pm
BURDEN
See 5/6 at 9:20 for description

MAY 11-14



Thursday, May 11, at 6:45 pm & Friday, May 12, at 9:30 pm
I, OLGA HEPNAROVÁ
JÁ, OLGA HEPNAROVÁ
Czech Republic/Poland/France/Slovakia, 2016, Petr Kazda, Tomáš Weinreb

Michalína Olszanská (*The Lure*) is chilling as the lonely, troubled lesbian who, in 1973 at the tender age of 22, killed eight people, becoming the last Czech woman to be executed. "An austere, hypnotic story of sadness, madness and murder." —*The NY Times*. Adults only! Cleveland premiere. Subtitles. DCP. 105 min.

Thursday, May 11, at 6:45 pm & Friday, May 12, at 9:30 pm
BY THE TIME IT GETS DARK
DAO KHANONG
Thailand/France/Qatar/Netherlands, 2016, Aocha Suwichakornpong

The lingering trauma of a 1976 government-sanctioned murder of student demonstrators in Bangkok is obliquely investigated in this acclaimed, poetic Thai feature from the director of *Mundane History*. Beginning straightforwardly as the tale of a filmmaker interviewing an elderly activist whose life was transformed by the 40-year-old Thammasat University massacre, this sensuous work soon expands into a shape-shifting, multi-character narrative full of memories, fictions, politics, and cinematics. "You'll be lucky to find a more ambitious or entrancing work of cinema." —*Sight & Sound*. Cleveland premiere. Subtitles. DCP. 105 min.

Thursday, May 11, at 6:45 pm & Friday, May 12, at 9:30 pm
BY THE TIME IT GETS DARK
DAO KHANONG
Thailand/France/Qatar/Netherlands, 2016, Aocha Suwichakornpong

Thursday, May 18, at 8:50 pm & Friday, May 19, at 7:30 pm
MIMOSAS
Spain/Morocco/France/Romania/Qatar, 2016, Oliver Laxe

In this "religious Western" that won the Critics Week Grand Prize at last year's Cannes Film Festival, a caravan carrying a dying sheikh to his tribe's ancestral burial ground turns to pure faith



Thursday, May 11, at 8:55 pm & Friday, May 12, at 6:15 pm
THE NEON DEMON
USA/Denmark/France, 2016, Nicolas Winding Refn

The latest loved/hated film from the director of *Drive* and *Only God Forgives* is a transgressive, visually staggering horror story about an aspiring young model (Ella Fanning) who moves to L.A. There her youth, beauty, and vitality are coveted by older, vampirish fashion models who will stop at nothing to get it. Jena Malone, Christina Hendricks, and Keanu Reeves co-star in this true cult classic. "Imagine an issue of *Vogue* with Maleficent as guest editor." —*Toronto Star*. No one under 18 admitted! DCP. 118 min.

Friday, May 12, at 9:15 pm
THE NEON DEMON
See 5/11 at 8:55 for description



Saturday, May 13, at 5:00 pm & Sunday, May 14, at 6:30 pm
Film Classics in 35mm!
A SEPARATION
JODAEIYE NADER AZ SIMIN
Iran, 2011, Asghar Farhadi

Iranian master Asghar Farhadi (*The Salesman*) won the first of his two Oscars for Best Foreign Language Film for this rich, multifaceted work. At once a domestic drama, a suspense thriller, a whodunit, and a social critique, the film focuses on an Iranian married couple, already at odds over whether to leave the country and live elsewhere, who find their decision further complicated by a parent who's suffering from Alzheimer's and by their sudden, unexpected implication in a murder case. A masterpiece! Subtitles. 35mm. 123 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners. Film presented as part of The Seventh Art Stand, a nationwide series of screenings of movies from the majority-Muslim nations targeted by President Trump's travel ban.*

Saturday, May 13, at 7:30 pm
TONI ERDMANN
Germany/Austria/Switzerland/Romania, 2016, Maren Ade

This epic-length German comedy was unquestionably the foreign-language film of 2016. *Toni Erdmann* was named best movie of the year by four respected international film magazines (Britain's *Sight & Sound*, France's *Cahiers du Cinema*, America's *Film Comment*, and Canada's *Cinema Scope*); was voted Best Foreign Language Film by the National Society of Film Critics, the New York Film Critics Circle, and the London Film Critics Circle; and was awarded five European Film Awards (Best Picture, Director, Screenplay, Actor, and Actress). It probably would have won the Oscar for Best Foreign Language Film if President Trump's Muslim travel ban hadn't sparked sympathy votes for Iran's *The Salesman*.

Consequently, Maren Ade's tale of a prankster dad's outrageous efforts to reconnect with his workaholic daughter lasted only two weeks in Cleveland, and many local filmmakers didn't see it. Tonight they have another chance. Subtitles. DCP. 162 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*

Saturday, May 13, at 7:30 pm
TONI ERDMANN
Germany/Austria/Switzerland/Romania, 2016, Maren Ade

Friday, May 12, at 9:15 pm
THE NEON DEMON
See 5/11 at 8:55 for description

Saturday, May 13, at 5:00 pm & Sunday, May 14, at 6:30 pm
Film Classics in 35mm!
A SEPARATION
JODAEIYE NADER AZ SIMIN
Iran, 2011, Asghar Farhadi

Iranian master Asghar Farhadi (*The Salesman*) won the first of his two Oscars for Best Foreign Language Film for this rich, multifaceted work. At once a domestic drama, a suspense thriller, a whodunit, and a social critique, the film focuses on an Iranian married couple, already at odds over whether to leave the country and live elsewhere, who find their decision further complicated by a parent who's suffering from Alzheimer's and by their sudden, unexpected implication in a murder case. A masterpiece! Subtitles. 35mm. 123 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners. Film presented as part of The Seventh Art Stand, a nationwide series of screenings of movies from the majority-Muslim nations targeted by President Trump's travel ban.*

Saturday, May 13, at 7:30 pm
TONI ERDMANN
Germany/Austria/Switzerland/Romania, 2016, Maren Ade

This epic-length German comedy was unquestionably the foreign-language film of 2016. *Toni Erdmann* was named best movie of the year by four respected international film magazines (Britain's *Sight & Sound*, France's *Cahiers du Cinema*, America's *Film Comment*, and Canada's *Cinema Scope*); was voted Best Foreign Language Film by the National Society of Film Critics, the New York Film Critics Circle, and the London Film Critics Circle; and was awarded five European Film Awards (Best Picture, Director, Screenplay, Actor, and Actress). It probably would have won the Oscar for Best Foreign Language Film if President Trump's Muslim travel ban hadn't sparked sympathy votes for Iran's *The Salesman*.

Consequently, Maren Ade's tale of a prankster dad's outrageous efforts to reconnect with his workaholic daughter lasted only two weeks in Cleveland, and many local filmmakers didn't see it. Tonight they have another chance. Subtitles. DCP. 162 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*

Saturday, May 13, at 7:30 pm
TONI ERDMANN
Germany/Austria/Switzerland/Romania, 2016, Maren Ade

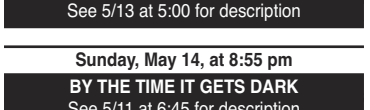
This epic-length German comedy was unquestionably the foreign-language film of 2016. *Toni Erdmann* was named best movie of the year by four respected international film magazines (Britain's *Sight & Sound*, France's *Cahiers du Cinema*, America's *Film Comment*, and Canada's *Cinema Scope*); was voted Best Foreign Language Film by the National Society of Film Critics, the New York Film Critics Circle, and the London Film Critics Circle; and was awarded five European Film Awards (Best Picture, Director, Screenplay, Actor, and Actress). It probably would have won the Oscar for Best Foreign Language Film if President Trump's Muslim travel ban hadn't sparked sympathy votes for Iran's *The Salesman*.

Consequently, Maren Ade's tale of a prankster dad's outrageous efforts to reconnect with his workaholic daughter lasted only two weeks in Cleveland, and many local filmmakers didn't see it. Tonight they have another chance. Subtitles. DCP. 162 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*

Sunday, May 14, at 6:30 pm
A SEPARATION
See 5/13 at 5:00 for description

Sunday, May 14, at 8:55 pm
BY THE TIME IT GETS DARK
See 5/11 at 6:45 for description

MAY 18-21



Thursday, May 18, at 6:45 pm & Friday, May 19, at 9:30 pm
I, OLGA HEPNAROVÁ
JÁ, OLGA HEPNAROVÁ
Czech Republic/Poland/France/Slovakia, 2016, Petr Kazda, Tomáš Weinreb

Michalína Olszanská (*The Lure*) is chilling as the lonely, troubled lesbian who, in 1973 at the tender age of 22, killed eight people, becoming the last Czech woman to be executed. "An austere, hypnotic story of sadness, madness and murder." —*The NY Times*. Adults only! Cleveland premiere. Subtitles. DCP. 105 min.

Thursday, May 18, at 8:50 pm & Friday, May 19, at 7:30 pm
MIMOSAS
Spain/Morocco/France/Romania/Qatar, 2016, Oliver Laxe

In this "religious Western" that won the Critics Week Grand Prize at last year's Cannes Film Festival, a caravan carrying a dying sheikh to his tribe's ancestral burial ground turns to pure faith

Thursday, May 18, at 8:50 pm & Friday, May 19, at 7:30 pm
MIMOSAS
Spain/Morocco/France/Romania/Qatar, 2016, Oliver Laxe

In this "religious Western" that won the Critics Week Grand Prize at last year's Cannes Film Festival, a caravan carrying a dying sheikh to his tribe's ancestral burial ground turns to pure faith

to help them traverse the inhospitable desert and Morocco's forbidding Atlas Mountains. "Inspired by Sufi mysticism, Roberto Rossellini's *Andrei Rublev*... An elliptical and adventurous odyssey." —*Sight & Sound*. Cleveland premiere. Subtitles. DCP. 96 min. *This program supported by the Charles Lang Bergengren Memorial Film Fund.*

Friday, May 19, at 9:30 pm
I, OLGA HEPNAROVÁ
See 5/18 at 6:45 for description



Friday, May 19, at 9:30 pm
I, OLGA HEPNAROVÁ
See 5/18 at 6:45 for description

Friday, May 26, at 7:30 pm & Saturday, May 27, at 9:35 pm
SUNTAN
Greece/Germany, 2016, Argyris Papadimitropoulos

A lonely, flabby, middle-aged man becomes the new doctor on a small, sleepy Greek island that comes alive in the summer with hordes of gorgeous, unclothed, hedonistic young people. While treating one of these noble young vacationers for a slight injury, he becomes instantly smitten with her. Soon he is ingratiating himself into her youthful circle and eventually humbling himself. "A bull's-eye... A festival must-have... Captures [the] explosive aura of youth... Astonishing sexuality." —*Variety*. Adults only! Cleveland premiere. Subtitles. DCP. 104 min.

Friday, May 26, at 9:35 pm & Saturday, May 27, at 5:00 pm
Jean-Pierre Melville 100
THE SILENCE OF THE SEA
LE SILENCE DE LA MER
France, 1949, Jean-Pierre Melville

Jean-Pierre Melville's first feature introduces one of his favorite themes: the French Resistance during WWII. An aristocratic German officer lodging with a French farmer and his grown niece during the Occupation discovers that his defiant hosts refuse to talk to him. However, the young woman can't stop her romantic feelings for the unwanted houseguest. This daring, low budget, "uncinematic" compendium of looks and gestures had a major impact on Robert Bresson and the French New Wave. Subtitles. DCP. 86 min.

Saturday, May 20, at 6:50 pm & Sunday, May 21, at 4:15 pm
CHASING TRAINS:
THE JOHN COLTRANE DOCUMENTARY
USA, 2016, John Scheinfeld

The life and times of jazz saxophonist John Coltrane (1926-1967) are explored in this definitive new documentary that was made with the full support of the musician's family and record labels. Denzel Washington supplies Coltrane's voice, and the film includes archival clips and new interviews with Common, Bill Clinton, Cornel West, Wynton Marsalis, and others. Cleveland premiere. DCP. 99 min.

Saturday, May 20, at 8:50 pm & Sunday, May 21, at 6:30 pm
Film Classics in 35mm!
Jean-Pierre Melville 100
50th Anniversary!
LE SAMOURAÏ
aka THE GODSON
France/Italy, 1967, Jean-Pierre Melville

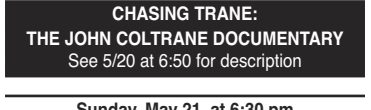
Alain Delon plays a solitary, mostly silent contract killer in this spare, stylish Jean-Pierre Melville masterpiece that, for five decades now, has influenced other major filmmakers—from Martin Scorsese and Jim Jarmusch to John Woo, who once called it "the closest thing to a perfect movie that I have ever seen." Delon's hit man is wanted by both his employers and the police, and his only "friend" is a female eyewitness to his crime. Has a 100% critics rating on Rotten Tomatoes! Color print from France! Subtitles. 105 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*

Sunday, May 21, at 4:15 pm
CHASING TRAINS:
THE JOHN COLTRANE DOCUMENTARY
See 5/20 at 6:50 for description

Sunday, May 21, at 6:30 pm
LE SAMOURAÏ
See 5/20 at 6:50 for description

Sunday, May 21, at 8:35 pm
THE SILENCE OF THE SEA
See 5/20 at 5:00 for description

MAY 25-28



Thursday, May 25, at 6:45 pm & Sunday, May 28, at 6:30 pm
NEW Digital Restoration!
WHO'S CRAZY?
Belgium/US, 1966, Thomas White

Ornette Coleman and two members of his trio, David Izenzon and Charles Moffett, provide the memorable musical accompaniment to this mid-1960s curiosity that was considered a lost film until the sole surviving 35mm print was found in the director's garage in 2015, having languished there for decades (perhaps since its Cannes debut). It's a Dadaesque work in which members of New York's experimental stage troupe, the Living Theatre, play escaped mental patients who take over an abandoned Belgian farmhouse. There they do things with eggs and candles while mocking rituals of "normal" society. Coleman and his trio (assisted by a young Marianne Faithfull) improvised their score while watching this singular blend of Mack Sennett and the French New Wave. The result is "some of the best music ever made for use in a movie" (*The New Yorker*). Cleveland revival premiere. DCP. 73 min. *This program supported by the Charles Lang Bergengren Memorial Film Fund.*

Friday, May 25, at 6:45 pm & Sunday, May 28, at 6:30 pm
NEW Digital Restoration!
WHO'S CRAZY?
Belgium/US, 1966, Thomas White

Ornette Coleman and two members of his trio, David Izenzon and Charles Moffett, provide the memorable musical accompaniment to this mid-1960s curiosity that was considered a lost film until the sole surviving 35mm print was found in the director's garage in 2015, having languished there for decades (perhaps since its Cannes debut). It's a Dadaesque work in which members of New York's experimental stage troupe, the Living Theatre, play escaped mental patients who take over an abandoned Belgian farmhouse. There they do things with eggs and candles while mocking rituals of "normal" society. Coleman and his trio (assisted by a young Marianne Faithfull) improvised their score while watching this singular blend of Mack Sennett and the French New Wave. The result is "some of the best music ever made for use in a movie" (*The New Yorker*). Cleveland revival premiere. DCP. 73 min. *This program supported by the Charles Lang Bergengren Memorial Film Fund.*

Friday, May 25, at 6:45 pm & Sunday, May 28, at 6:30 pm
NEW Digital Restoration!
WHO'S CRAZY?
Belgium/US, 1966, Thomas White

Ornette Coleman and two members of his trio, David Izenzon and Charles Moffett, provide the memorable musical accompaniment to this mid-1960s curiosity that was considered a lost film until the sole surviving 35mm print was found in the director's garage in 2015, having languished there for decades (perhaps since its Cannes debut). It's a Dadaesque work in which members of New York's experimental stage troupe, the Living Theatre, play escaped mental patients who take over an abandoned Belgian farmhouse. There they do things with eggs and candles while mocking rituals of "normal" society. Coleman and his trio (assisted by a young Marianne Faithfull) improvised their score while watching this singular blend of Mack Sennett and the French New Wave. The result is "some of the best music ever made for use in a movie" (*The New Yorker*). Cleveland revival premiere. DCP. 73 min. *This program supported by the Charles Lang Bergengren Memorial Film Fund.*

Thursday, May 25, at 8:20 pm & Sunday, May 28, at 8:05 pm
Film Classics in 35mm!
Jean-Pierre Melville 100
SECOND BREATH
LE DEUXIÈME SOUFFLE
France, 1966, Jean-Pierre Melville

A veteran gangster (Lino Ventura) breaks out of prison and takes part in a daring highway robbery on his way to leaving the country. But a dogged police detective (Paul Meurisse) and double-crossing gangsters complicate his escape plan. Has a 100% critics rating on Rotten Tomatoes! "Jean-Pierre Melville's most elaborate and intricately plotted film noir, a labyrinthine exploration of loyalties and betrayals in the French underworld." —*Time Out Film Guide*. Uncut print from France! Subtitles.

Friday, June 2, at 9:30 pm
TWO MEN IN MANHATTAN
See 6/1 at 6:45 for description

Thursday, June 1, at 8:30 pm & Friday, June 2, at 7:00 pm
Jean-Pierre Melville 100
NEW 4K Digital Restoration!
LEON MORIN, PRIEST
LEON MORIN, PRÊTRE
France/Italy, 1961, Jean-Pierre Melville

Jean-Paul Belmondo and the recently deceased Emmanuelle Béart (*Amour*) star in this spiritual drama set during the German Occupation of France. It follows a handsome young priest who tries to convert a godless Communist woman to Christianity. She, in turn, tries to get him to break his vow of celibacy. This new 4K restoration is 11 minutes longer than the version of the film shown previously. "Miraculous cinema, even for heretics." —*Time Out Film Guide*. Cleveland revival premiere. Subtitles. DCP. 128 min. *This film supported by a generous grant from Maison Française de Cleveland.*

Friday, June 2, at 9:30 pm
TWO MEN IN MANHATTAN
See 6/1 at 6:45 for description

Saturday, June 3, at 5:00 pm
Lina Wertmüller: Five Beauties
BEHIND THE WHITE GLASSES
Italy, 2015, Valerio Ruiz

Italy's Lina Wertmüller (b. 1928) was the first woman to garner an Oscar nomination for Best Director. This definitive documentary traces Wert-

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 an extra \$7 (or the member price for that movie).

150 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8; no passes, twofers, or radio winners.*



Friday, May 26, at 7:30 pm & Saturday, May 27, at 9:35 pm
SUNTAN
Greece/Germany, 2016, Argyris Papadimitropoulos

A lonely, flabby, middle-aged man becomes the new doctor on a small, sleepy Greek island that comes alive in the summer with hordes of gorgeous, unclothed, hedonistic young people. While treating one of these noble young vacationers for a slight injury, he becomes instantly smitten with her. Soon he is ingratiating himself into her youthful circle and eventually humbling himself. "A bull's-eye... A festival must-have... Captures [the] explosive aura of youth... Astonishing sexuality." —*Variety*. Adults only! Cleveland premiere. Subtitles. DCP. 104 min.

Friday, May 26, at 9:35 pm & Saturday, May 27, at 5:00 pm
Jean-Pierre Melville 100
THE SILENCE OF THE SEA
LE SILENCE DE LA MER
France, 1949, Jean-Pierre Melville

Jean-Pierre Melville's first feature introduces one of his favorite themes: the French Resistance during WWII. An aristocratic German officer lodging with a French farmer and his grown niece during the Occupation discovers that his defiant hosts refuse to talk to him. However, the young woman can't stop her romantic feelings for the unwanted houseguest. This daring, low budget, "uncinematic" compendium of looks and gestures had a major impact on Robert Bresson and the French New Wave. Subtitles. DCP. 86 min.

Saturday, May 26, at 9:35 pm & Sunday, May 27, at 5:00 pm
Jean-Pierre Melville 100
LES ENFANTS TERRIBLES
aka THE STRANGE ONES
France, 1950, Jean-Pierre Melville

Jean Cocteau's tale of a teenage brother and sister who play erotically charged games in their own enclosed, private world receives exemplary treatment in Jean-Pierre Melville's celebrated tragedy. Music by Vivaldi and Bach. Subtitles. DVD. 106 min.

Saturday, May 26, at 9:35 pm & Sunday, May 27, at 5:00 pm
Jean-Pierre Melville 100
LES ENFANTS TERRIBLES
aka THE STRANGE ONES
France, 1950, Jean-Pierre Melville

Jean Cocteau's tale of a teenage brother and sister who play erotically charged games in their own enclosed, private world receives exemplary treatment in Jean-Pierre Melville's celebrated tragedy. Music by Vivaldi and Bach. Subtitles. DVD. 106 min.

Saturday, May 27, at 7:10 pm & Sunday, May 28, at 3:45 pm
SLACK BAY
MA LOUTE
France/Germany, 2016, Bruno Dumont

Juliette Binoche, Fabrice Luchini, and Valeria Bruni Tedeschi star in Bruno (*Humanité*) Dumont's second foray into screen comedy (following 2014's wonderful *LI QUIQUIN*). *Slack Bay* is set during the summer of 1910 on France's scenic north coast, where a haughty upper-class family returns to its elaborate holiday home just as two local Laurel-and-Hardysque police inspectors are investigating the mysterious disappearance of some other tourists and vacationers. "Very strange and very funny." —*The Guardian* (UK). Cleveland premiere. Subtitles. DCP. 122 min.

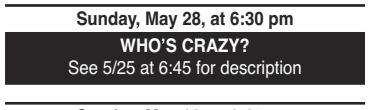
Saturday, May 27, at 9:35 pm
SUNTAN
See 5/26 at 7:30 for description

Sunday, May 28, at 3:45 pm
SLACK BAY
See 5/27 at 7:10 for description

Sunday, May 28, at 6:30 pm
WHO'S CRAZY?
See 5/25 at 6:45 for description

Sunday, May 28, at 8:05 pm
SECOND BREATH
See 5/25 at 8:20 for description

JUNE 1-4



Thursday, June 1, at 8:30 pm & Friday, June 2, at 7:00 pm
Jean-Pierre