

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

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



NOVEMBER / DECEMBER 2017

FEMALE CONVICT SCORPION: JAILHOUSE 41

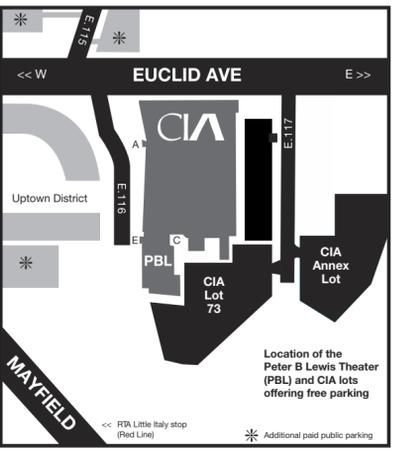
GRAND PASSIONS: FIVE FILMS BY LUCINO VISCONTI



NOV 11 - DEC 16, 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
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EXCEPTIONAL CLASSIC AND CONTEMPORARY FILMS

CINEMA TALK

BY JOHN EWING, CINEMATHEQUE DIRECTOR

The familiar world in which I grew up continues to empty out. The latest departure was Jerry Lewis, who died on August 20 at age 91.

I was never really a Jerry Lewis fan. I saw a few of his movies over the years, and occasionally found myself laughing at his stupid antics. But I think I liked and respected the *idea* of Jerry Lewis more than the man himself. Here was an all-out performer who would torpedo his dignity and good looks to do anything—pratfalls, funny faces, annoying voices—for a laugh. But Lewis was such a cultural fixture for so many years that one didn't even need to follow his career to know him. He was just *around*—if not making movies then opening a chain of automated twin movie theaters or haranguing viewers, working up a sweat, and shedding tears on his annual Muscular Dystrophy Association Labor Day telethon.

Lewis was a clown, an egotist, an innovator, and a philanthropist who raised billions of dollars in his lifetime. During the counterculture era of the late 1960s and early 1970s, he was a total square—so "out" that he became the butt of jokes that also disparaged the French for regarding him as a genius. (When I was named a Chevalier—knight—in France's Order of Arts and Letters in 2010, friends brought me down to earth by reminding me that France also loved Lewis, recipient of the Order's highest rank of Commander.) However, his reputation among hipsters was rehabilitated somewhat when he played, perfectly, the beleaguered straight man (TV talk show host Jerry Langford) to Robert De Niro's certifiable Rupert Pupkin in Martin Scorsese's 1982 film *The King of Comedy*.

But all this is prelude to the real point of this column—my memorable brush with Jerry Lewis two decades ago. In January of 1997, Lewis spent almost two weeks in Cleveland as part of the touring production of a Broadway revival of the musical *Damn Yankees*. (Lewis played the devil.) Because of his visit, I programmed a series of four of his comedies that January at the Cleveland Museum of Art. (I have run the art museum's film series for the past 31 years, in addition to directing the Cinematheque.) Since Lewis was going to be in town, I wrote him a letter inviting him to appear in person at any screening he might be able to attend.

Well, one weekday morning during that January, the office phone rang. When I picked it up, the voice on the other end asked for John Ewing. After identifying myself, the voice said, "This is Jerry Lewis," adding, "Do you have a minute?" ("Do I have a minute?" I thought to myself. "Of course I do. The question is: do you have a minute? After all, you're Jerry Lewis.") I said I did have a minute.

Lewis continued, "Let me read you my schedule for today." He proceeded to rattle off a litany of commitments, stopping mid-list. "Do you get the idea?" he asked. "Every day is like that. I have no spare time. I have dear friends in Cleveland whom I won't be able to see the whole time I am here."

He told me that he would have loved to have attended one of the films in my series, but just couldn't. But he said he was honored by the tribute, and wanted to express his regrets personally. "Otherwise it's just a message from one of my people, and you assume I never even saw your letter. But I want you to know I did see it and I wish I could attend. I just can't."

Jerry Lewis had a reputation for being a prickly and arrogant person. And, as I wrote my letter to him, the thought of actually hosting him at the art museum was an intimidating one. But on that weekday morning in January of 1997, he was the soul of graciousness and generosity.

We pay tribute to Lewis as an actor and director on November 18 with a rare 35mm screening of his 1961 comedy *The Errand Boy*. Mark Rozzano of Jerry Lewis Films, a native of Warren, will attend the screening, if his schedule allows.



PREMIERE SHOWCASE

November 4 - December 15 (13 different programs)

The first Cleveland theatrical showings of new films by Bong Joon Ho, *Del (Sordid Lives) Shores*, Michael Almercyda, and others, plus the all-new *19th Animation Show of Shows*.

FRI	11/3	7:00 PM	OKJA
SAT	11/4	7:00 PM	A VERY SORDID WEDDING
SAT	11/4	9:10 PM	OKJA
SUN	11/5	8:30 PM	A VERY SORDID WEDDING
THU	11/9	8:45 PM	GOOK
SUN	11/12	4:30 PM	THE CHALLENGE
SUN	11/12	8:50 PM	GOOK
THU	11/16	6:45 PM	BAD LUCKY GOAT
THU	11/16	8:20 PM	MARJORIE PRIME
FRI	11/17	8:15 PM	BAD LUCKY GOAT
FRI	11/17	9:55 PM	19TH ANIMATION SHOW OF SHOWS
SAT	11/18	7:25 PM	19TH ANIMATION SHOW OF SHOWS
SUN	11/19	4:15 PM	MARJORIE PRIME
SUN	11/19	8:35 PM	19TH ANIMATION SHOW OF SHOWS
SAT	11/25	6:45 PM	WHITE SUN
SUN	11/26	8:15 PM	WHITE SUN
MON	11/27	6:45 PM	4 DAYS IN FRANCE
THU	11/30	8:30 PM	INDIVISIBLE
FRI	12/1	7:30 PM	INDIVISIBLE
THU	12/7	8:40 PM	RAT FILM
FRI	12/8	7:30 PM	RAT FILM
SAT	12/9	5:00 PM	WINDOW HORSES
SUN	12/10	4:30 PM	WINDOW HORSES
THU	12/14	8:45 PM	FÉLICITE
FRI	12/15	7:00 PM	FÉLICITE



GRAND PASSIONS: FIVE FILMS BY LUCINO VISCONTI

November 11 - December 16 (5 films)

Lush, long, and operatic—welcome to the film world of Luchino Visconti. This Italian master, who lived from 1906 to 1976, was a study in contradictions. A wealthy aristocrat who became a Marxist, Visconti began his filmmaking career as perhaps the first neo-realist (making such black-and-white masterpieces as *Ossessione* and *La Terra Trema* in the 1940s) but soon transitioned to opulent, color historical spectacles possessing a fanatical attention to period detail. His movies from both periods tended to be of epic length, and bulged with emotion and melodrama. (He had a second career as a theater and opera director.) Visconti's films had two major themes: homosexuality (he was openly gay) and the moral disintegration of large families (his own broke apart when he was 11).

Probably best known in the U.S. for *The Leopard* and *Death in Venice*, Visconti will be represented in this short series by five significant works that are infrequently shown. Four of them have recently been restored.

SAT	11/11	7:00 PM	ROCCO AND HIS BROTHERS
SAT	11/18	9:15 PM	SANDRA
SUN	11/19	6:30 PM	SANDRA
SAT	12/2	6:45 PM	THE DAMNED
SAT	12/9	6:45 PM	LUDWIG (uncut)
SAT	12/16	6:45 PM	CONVERSATION PIECE



MEIKO KAJI x 3

November 30 - December 15 (3 films)

In America, we had Pam Grier. In Japan, Meiko Kaji was the kickass female action movie star of the 1970s. Kaji, who was also a singer, starred in three popular movie series during that decade: the five-film "Stray Cat Rock" series of sexy outlaw biker flicks; the four-film "Female Convict Scorpion" series of women-in-prison movies; and the two-part period revenge saga *Lady Snowblood*. We show the best film from each of these three series in this short salute to an enduring cult icon, now 70.

THU	11/30	6:45 PM	STRAY CAT ROCK: SEX HUNTER
FRI	12/1	9:30 PM	STRAY CAT ROCK: SEX HUNTER
THU	12/7	6:45 PM	FEMALE CONVICT SCORPION: JAILHOUSE 41
FRI	12/8	9:15 PM	FEMALE CONVICT SCORPION: JAILHOUSE 41
THU	12/14	6:45 PM	LADY SNOWBLOOD
FRI	12/15	9:25 PM	LADY SNOWBLOOD



A SECOND LOOK

October 28 - December 17 (14 films)

Thirty-five millimeter prints and new digital restorations of some great classic films, and two special holiday attractions.

SAT	10/28	9:50 PM	SUSPIRIA
THU	11/2	8:15 PM	BROKEN FLOWERS
FRI	11/3	9:20 PM	BROKEN FLOWERS
SAT	11/4	5:00 PM	KING OF JAZZ
SUN	11/5	4:00 PM	COLUMBUS
SUN	11/5	6:30 PM	KING OF JAZZ
THU	11/9	8:45 PM	OUT OF THE PAST
SAT	11/11	5:00 PM	OUT OF THE PAST
SUN	11/12	6:30 PM	OCTOBER: TEN DAYS THAT SHOOK THE WORLD
SAT	11/18	5:00 PM	THE ERRAND BOY
SAT	11/25	5:00 PM	HALLELUJAH THE HILLS
SAT	11/25	8:35 PM	THE BAND'S VISIT
SUN	11/26	4:15 PM	THE BAND'S VISIT
SUN	11/26	6:30 PM	HALLELUJAH THE HILLS
SAT	12/2	5:00 PM	THE PASSION OF JOAN OF ARC
SUN	12/3	4:15 PM	THE PASSION OF JOAN OF ARC
SUN	12/3	6:30 PM	THE SACRIFICE
SUN	12/10	6:30 PM	THERE WILL BE BLOOD
SAT	12/16	9:10 PM	JOYEUX NOËL (MERRY CHRISTMAS)
SUN	12/17	3:45 PM	JOYEUX NOËL (MERRY CHRISTMAS)
SUN	12/17	6:30 PM	IT'S A WONDERFUL LIFE presented by Joe Fortunato

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!



Saturday, October 28, at 9:50 pm
Late Addition!
New 4K Digital Restoration!
Original, Uncut, English-language Version!

SUSPIRIA
Italy, 1977, Dario Argento
Here, at long last, is a 4K digital restoration of the original, uncut, English-language version of Dario Argento's stylish horror masterpiece, six minutes longer than the version initially released in the U.S. Jessica Harper plays an American student who arrives at a European ballet academy only to discover that it is run by a coven of witches! Argento's bold colors, baroque production design, and striking camerawork are enhanced by an influential rock score by Goblin. With Joan Bennett, Alida Valli, and Udo Kirr. Adults only! Cleveland revival premiere. DCP. 98 min.

NOVEMBER 2-5



Thursday, November 2, at 8:15 pm & Friday, November 3, at 9:20 pm
Film Classics in 35mm!

BROKEN FLOWERS
USA/France, 2005, Jim Jarmusch
Bill Murray stars with Jessica Lange, Sharon Stone, Tilda Swinton, Frances Conroy, Julie Delpy, Chloë Sevigny, and Jeffrey Wright in one of Jim Jarmusch's best films, a deadpan, bitter-sweet comedy-mystery in which a reclusive, aging Don Juan receives an anonymous letter from one of his ex-lovers informing him that he has a 19-year-old son. He sets out on a cross-country odyssey to learn more. 106 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



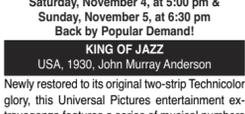
Friday, November 3, at 7:00 pm & Saturday, November 4, at 9:10 pm

OKJA
S. Korea/USA, 2017, Bong Joon Ho
The latest film from the director of *Snowpiercer* and *The Host* was one of the most acclaimed and talked about movies at Cannes this year. It's a thrilling, touching fantasy about the attempted liberation of a giant, genetically modified pig from the nefarious clutches of a big biotech company run by an unforgettable Tilda Swinton. With Paul Dano, Steven Yuen, Lily Collins, and Jake Gyllenhaal. "With his latest work, Bong has created a heroine for our times, an indelible movie creature, a story that balances heart and head." -*L.A. Times*. Cleveland theatrical premiere. Some subtitles. DCP. 120 min.



Friday, November 3, at 9:20 pm

BROKEN FLOWERS
See 11/2 at 8:15 for description



Saturday, November 4, at 5:00 pm & Sunday, November 5, at 6:30 pm
Back by Popular Demand!

KING OF JAZZ
USA, 1930, John Murray Anderson
Newly restored to its original two-strip Technicolor glory, this Universal Pictures entertainment extravaganza features a series of musical numbers by Paul Whiteman and His Orchestra, including a performance of *Rhapsody in Blue*, which Whiteman commissioned from George Gershwin. (Whiteman, a hugely popular bandleader of the 1920s, was dubbed "the King of Jazz" by the white media of his day.) This classic revue also contains assorted comedy sketches, the first Technicolor cartoon, Bing Crosby's screen debut, and a novelty act in which *Stars and Stripes Forever* is played on a bicycle pump. "No film shows off early Technicolor better...A revue of stunning lavishness and quite a bit of historical importance." -*Film Comment*. DCP. 98 min. *Co-presented by the Cleveland Museum of Art Film Series; CMA members \$7.*



Saturday, November 4, at 7:00 pm & Sunday, November 5, at 8:30 pm

A VERY SORDID WEDDING
USA, 2017, Del Shores
Del Shores' outrageous sequel to his *Sordid Lives* (a 2000 black comedy about white trash) that became one of the Cinematheque's biggest hits) returns to the small Bible Belt town of Winters, Texas. These conservative Southern Baptists continue to clash with local homosexuals, this time over the issue of an impending gay marriage (and an interracial one at that). With Bonnie Bedelia and Whoopi Goldberg. "As broad as the side of a barn but much more amusing...Many of the funny and game actors from the first film and/or the [spoof] TV show have returned here in all their big-haired, chain-smoking, trash-talking, bar-flying glory." -*L.A. Times*. Cleveland theatrical premiere. DCP. 109 min.

CINEMATHEQUE STAFF
Director: John Ewing
Assistant Director: Tim Harry
Projectionists: Mike Glazer, Tom Sedlak, Les Vince
Box Office: Steve Fitch, Maeve McNamara, Noeleen Ross, Genevieve Schwartz, MJ Tigert, Jace Vidumsky

Saturday, November 4, at 9:10 pm



Back by Popular Demand!

COLUMBUS
USA, 2017, Kogonada
Columbus, Indiana, is known for its concentration of modernist buildings by Eero Saarinen, I.M. Pei, Robert Venturi, César Pelli, and others. This architectural mecca is the setting for this tender, low-key indie drama, the first feature by celebrated video essayist Kogonada and one of the most acclaimed movies of the year. (Cinematheque patrons loved it when we first showed it a little over a month ago.) The film follows two people—a disenchanted Korean-American man (John Cho) who has come to Columbus to attend to his comatose father, and a young woman (Haley Lu Richardson) who contemplates a career in architecture but is content living in Columbus with her mother, a recovering addict. The two meet, converse, befriend each other, and, while exploring the town's timeless structures, ponder their lives and futures. Has echoes of Yasujiro Ozu's 1949 Japanese masterpiece *Late Spring*. With Parker Posey and Rory Culkin. "A whisper-soft debut that results in something unique and unforgettable...Pure cinema." -*Rolling Stone*. DCP. 104 min.

Sunday, November 5, at 6:30 pm



See 11/4 at 5:00 for description

NOVEMBER 9-12



Thursday, November 9, at 6:45 pm & Saturday, November 11, at 5:00 pm
Film Classics in 35mm!

OUT OF THE PAST
USA, 1947, Jacques Tourneur
In one of the all-time great film noir classics, Robert Mitchum (born 100 years ago) plays a man with a checkered past who is hired to retrieve a gangster's runaway girlfriend. Dripping with romance, regret, and tragic poetry, this movie was added to the National Film Registry in 1991. With Jane Greer and Kirk Douglas. 97 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Thursday, November 9, at 8:45 pm & Sunday, November 12, at 8:50 pm

GOOK
USA, 2017, Justin Chon
Don't be put off by the confrontational title. *Gook* is a good-natured film that looks at the 1992 L.A. Riots through Asian American eyes. It focuses on two Korean American brothers who are trying to keep their family-owned, inner-city shoe store afloat, and on an 11-year-old African American girl who hangs out there. Gentle and even goofy at times, this low-budget b/w gem, a Sundance prizewinner, evokes such indie landmarks as *Clerks* and *Do the Right Thing*. "Artful...Pulses with yearning and sorrow and love for its characters." -*L.A. Times*. Cleveland premiere. DCP. 94 min.

NO FILMS FRI, 11/10



Saturday, November 11, at 5:00 pm

OUT OF THE PAST
See 11/9 at 6:45 for description

Friday, November 17, at 9:55 pm & Saturday, November 18, at 7:25 pm & Sunday, November 19, at 8:35 pm

NY Times. "Five stars (highest rating)...Beautifully restored...Better than ever" -*Time Out New York*. Cleveland revival premiere! Subtitles. DCP. 177 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Sunday, November 12, at 4:30 pm

THE CHALLENGE
Switzerland/France/Italy, 2016, Yuri Ancarani
A fabulous, exotic world of leisure and luxury is captured in this visually stunning, largely wordless non-documentary by Italian artist Yuri Ancarani. Ancarani trains his wide-screen camera on a group of wealthy young Arab men who converge in the Qatari desert for a weekend of r&r. The young sheikhs' activities include racing SUVs across sand dunes and a falconry competition. Among their lavish accoutrements are birds that can cost \$24,000 apiece, custom-built sports cars, gold Harleys, private planes, and even a pet cheetah. "Images in *The Challenge*...seem to belong less to a nonfiction film than to a hallucination." -*A.O. Scott, NY Times*. "Undeniably striking...An object d'art that will wow...Deserves to be seen on the big screen." -*Variety*. Cleveland premiere. Arabic with subtitles. DCP. 67 min.



Sunday, November 12, at 6:30 pm
Centennial of the Russian Revolution!
Digital Restoration from Europe!

OCTOBER: TEN DAYS THAT SHOOK THE WORLD
USSR, 1928, Sergei Eisenstein, Grigori Aleksandrov

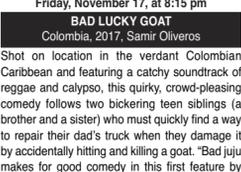
Statuses are razed, palaces stormed, and governments toppled in Eisenstein's masterful follow-up to *Potemkin*—a ten-years-after re-creation of the Bolshevik Revolution. This dazzling and innovative work ran into political censorship in the USSR (references to Trotsky had to be removed) and prompted the first official charges of "formalism" (being too arty and elitist) against the great director. Digital restoration from the Filmmuseum München, Germany; special thanks to Stefanie Hausmann. Thanks also to Deborah Girdwood, Walker Art Center. Silent with music track and English subtitles. DCP. 119 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Sunday, November 12, at 8:50 pm

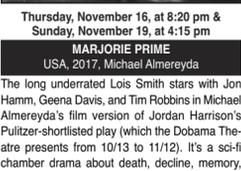
GOOK
See 11/9 at 8:45 for description

NOVEMBER 16-19



Thursday, November 16, at 6:45 pm & Friday, November 17, at 8:15 pm

BAD LUCKY GOAT
Colombia, 2017, Samir Oliveros
Shot on location in the verdant Colombian Caribbean and featuring a catchy soundtrack of reggae and calypso, this quirky, crowd-pleasing comedy follows two bickering teen siblings (a brother and a sister) who must quickly find a way to repair their dad's truck when they damage it by accidentally hitting and killing a goat. "Bad juju makes for good comedy in this first feature by Bogota-based Samir Oliveros...As inviting as a gentle tropical breeze." -*Hollywood Reporter*. Cleveland premiere. Creole with subtitles. DCP. 76 min.



Thursday, November 16, at 8:20 pm & Sunday, November 19, at 4:15 pm

MARJORIE PRIME
USA, 2017, Michael Almergyda
The long underrated Lois Smith stars with Jon Hamm, Geena Davis, and Tim Robbins in Michael Almergyda's film version of Jordan Harrison's Pulitzer-shortlisted play (which the Dobama Theatre presents from 10/13 to 11/12). It's a soft-film chamber drama about death, decline, memory, family, and technology in which an elderly, dementia-stricken widow (Smith) interacts with a speaking, sentient hologram of the middle version of her late husband (Hamm). Music by Mica Levi. "Actually improves on the source...Almergyda's smart script has rendered the material more dramatically satisfying." -*Hollywood Reporter*. Cleveland theatrical premiere. DCP. 98 min. *Admission \$7 with a ticket stub from the Dobama production of Marjorie Prime (one \$7 ticket per stub).*



Friday, November 17, at 8:15 pm

BAD LUCKY GOAT
See 11/16 at 6:45 for description

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).

talk given by British-American philosopher Alan Watts; Les Goldman and Paul Julian's 1964 classic *The Hangman* (recently restored by the Animation Show of Shows as part of its film preservation program); and *Next Door*, a 1990 student film made at CalArts by two-time Oscar-winning Pixar director Pete Docter (*Up*). Cleveland premiere. DCP. 90 min.



Saturday, November 18, at 5:00 pm
Film Classics in 35mm!

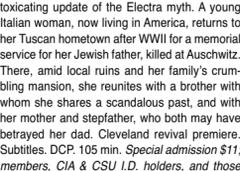
THE ERAND BOY
USA, 1961, Jerry Lewis
Jerry Lewis' third film as a director (made between *The Ladies Man* and *The Nutty Professor*) is one of his funniest. Lewis plays a clueless paper-hanger who is hired by Paramount Pictures to spy on studio employees and ferret out wastefulness and sloth. But his backlot bumbungs wreak havoc everywhere he goes. Print courtesy of the Chicago Film Society; special thanks to Julian Antos and Mark Rozzano. 92 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Saturday, November 18, at 7:25 pm
19TH ANIMATION SHOW OF SHOWS



Saturday, November 18, at 9:15 pm & Sunday, November 19, at 6:30 pm
Grand Passions: Five Films by Luchino Visconti

SANDRA
aka SANDRA OF A THOUSAND DELIGHTS
VAGHE STELLE DELL'ORSA
Italy, 1965, Luchino Visconti
Claudia Cardinale stars in Visconti's visually intoxicating update of the Electra myth. A young Italian woman, now living in America, returns to her Tuscan hometown after WWII for a memorial service for her Jewish father, killed at Auschwitz. There, amid local ruins and her family's crumbling service for her Jewish father, she reunites with a brother with whom she shares a scandalous past, and with her mother and stepfather, who both may have betrayed her dad. Cleveland revival premiere. Subtitles. DCP. 105 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Sunday, November 19, at 4:15 pm



Sunday, November 19, at 6:30 pm

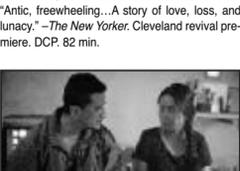


Sunday, November 19, at 8:35 pm
19TH ANIMATION SHOW OF SHOWS



Saturday, November 25, at 5:00 pm & Sunday, November 26, at 6:30 pm
New Digital Restoration!

HALLELUJAH THE HILLS
USA, 1963, Adolphe Meksas
Debuted in America at the first New York Film Festival in 1963 and revived at this fall's 54th in a new digital restoration, this "underground movie" milestone by Jonas Mekas' younger brother is a very funny, movie-mad comedy about two friends who spend years wooing the same woman (played by two different actresses). She ends up marrying neither of them. Hailed by the *Time Out Film Guide* as "an enduring delight for real film buffs," this Vermont-set farce boasts affectionate spoofs of everything from silent films to the French New Wave, swashbucklers to samurai movies. "Antic, freewheeling...A story of love, loss, and lunacy." -*The New Yorker*. Cleveland revival premiere. DCP. 82 min.



Saturday, November 25, at 6:45 pm & Sunday, November 26, at 8:15 pm

WHITE SUN
SETO SURYA
Nepal/Netherlands/Qatar/USA, 2016, Deepak Rauniyar
This acclaimed New Nepalese drama has a 100% critics' rating on Rotten Tomatoes. It tells of two estranged brothers, on opposite sides of Nepal's

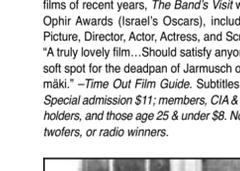
PARKING & MORE INFO
Free parking for filmgoers is available in the Cleveland Institute of Art's Lot 73 and Annex Lot. Both are accessed from E. 117th Street, off Euclid Avenue. (Handicapped patrons should park in Lot 73.) Enter the CIA through building entrances C or A. For further information, visit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

long civil war (1996-2006), who reunite when their father dies in a remote village and they must carry the corpse down a mountain to its proscribed, traditional cremation place. "The sky-high Himalayas and the aftermath of civil war cast equally dark shadows in *White Sun*, an impressively accomplished second feature by Nepalese writer-director Deepak Rauniyar." -*Hollywood Reporter*. Cleveland premiere. Subtitles. DCP. 89 min.



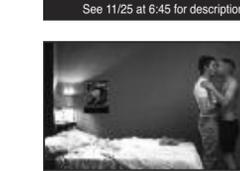
Saturday, November 25, at 8:35 pm & Sunday, November 26, at 4:15 pm
Film Classics in 35mm!

THE BAND'S VISIT
BIKUR HA-TIZMORET
Israel/USA/France, 2007, Eran Kolirin
Now a Broadway musical, this winning, moving comedy tells of an Egyptian police band that visits Israel and gets lost on the way to its gig. The eight musicians, all men, are forced to spend the night in a small, remote Israeli desert town that has no hotels but does have a sexy, hospitable divorcee (the late, great Ronit Elkabetz) who owns the local cafe. One of the most acclaimed foreign films of recent years, *The Band's Visit* won eight Ophir Awards (Israel's Oscars), including Best Picture, Director, Actor, Actress, and Screenplay. "A truly lovely film...Should satisfy anyone with a soft spot for the deadpan of Jarmusch or Kaurismäki." -*Time Out Film Guide*. Subtitles. 87 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

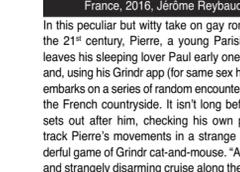


Sunday, November 26, at 6:30 pm

HALLELUJAH THE HILLS
See 11/25 at 5:00 for description

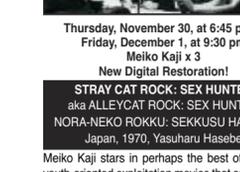


Sunday, November 26, at 8:15 pm



Monday, November 27, at 6:45 pm

4 DAYS IN FRANCE
JOURS DE FRANCE
France, 2016, Jérôme Reyboud
In this peculiar but witty take on gay romance in the 21st century, Pierre, a young Parisian man, leaves his sleeping lover Paul early one morning and, using his Grindr app (for same sex hookups), embarks on a series of random encounters across the French countryside. It isn't long before Paul sets out after him, checking his own phone to track Pierre's movements in a strange but wonderful game of Grindr cat-and-mouse. "A sly, sexy and strangely disarming cruise along the queer backroads of rural France...Unapologetically rambling but never dull." -*Variety*. Cleveland premiere. Subtitles. DCP. 137 min.



Thursday, November 30, at 6:45 pm & Friday, December 1, at 9:30 pm
Meiko Kaji x 3
New Digital Restoration!

STRAY CAT ROCK; SEX HUNTER
aka ALLEYCAT ROCK; SEX HUNTER
NORA-NEKO ROKKU; SEKUSU HANTAA
Japan, 1970, Yasuharu Hasebe
Meiko Kaji stars in perhaps the best of the five youth-oriented exploitation movies that comprised Japan's popular, sexy, psychedelic "Stray Cat Rock" series (1970-71). She plays the leader of a tough girl gang that takes on an intolerant male gang when the boys plan to rid the town of mixed race individuals (some of them offspring of U.S. military personnel). Fast cutting, split screens, garish fashions, and rock'n'roll! Cleveland revival premiere. Subtitles. DCP. 85 min.



Thursday, November 30, at 8:30 pm & Friday, December 1, at 7:30 pm

INDIVISIBLE
INDIVIBILI
Italy, 2016, Edoardo De Angelis
Two 17-year-old Italian girls, conjoined twins with beautiful faces and voices, make a living by singing at weddings and first communions. Born into abject poverty and attached at the hip, the two are growing apart in other ways. Should they accept a surgeon's offer to separate them? And will their assorted handlers (who exploit and profit from them) even allow the operation? A moving, unusual fable of sisterhood. "A mood piece humming with energy and marked by wondrous moments." -*Village Voice*. Cleveland premiere. Subtitles. DCP. 100 min.

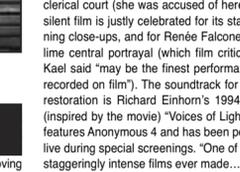


Friday, December 1, at 9:30 pm
STRAY CAT ROCK; SEX HUNTER
See 11/30 at 6:45 for description



Saturday, December 2, at 5:00 pm & Sunday, December 3, at 4:15 pm
New Digital Restoration!

THE PASSION OF JOAN OF ARC
LA PASSION DE JEANNE D'ARC
France, 1928, Carl Theodor Dreyer
Voted the ninth best movie of all time in a 2012 poll of international film critics and film curators conducted by Britain's *Sight & Sound* magazine, this visually stunning re-creation of the trial and execution of the 15th-century French freedom fighter who became a Catholic saint is a masterpiece of spiritual cinema. Based on the actual transcripts of Joan's interrogation by the French clerical court (she was accused of heresy), this silent film is justly celebrated for its stark, stunning close-ups, and for Renée Falconetti's sublime central portrayal (which film critic Pauline Kael said "may be the finest performance ever recorded on film"). The soundtrack for this new restoration is Richard Einhorn's 1994 oratorio (inspired by the movie) "Voices of Light," which features Anonymous 4 and has been performed live during special screenings. "One of the most staggeringly intense films ever made...Magisterial cinema...Almost unbearably moving." -*Time Out Film Guide*. Cleveland revival premiere. DCP. 82 min.



Saturday, December 2, at 6:45 pm
Film Classics in 35mm!

THE DAMNED
LA CADUTA DEGLI DEI
aka GÖTTERDÄMMERUNG
Italy/W. Germany, 1969, Luchino Visconti
The rise of Nazism during the 1930s is seen through the eyes of a dissolute, aristocratic German family (modeled on the Krupps) who manufacture steel and armaments when they're not engaged in immoral, interecine power struggles of their own. Luchino Visconti's lavish, lurid world in pre-WWII decadence originally earned an "X" rating in America. With Dirk Bogarde, Ingrid Thulin, Helmut Griem, Helmut Berger, and Charlotte Rampling. No one under 17 admitted! In English. Archival B Tech print! 156 min. *Special admission \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*



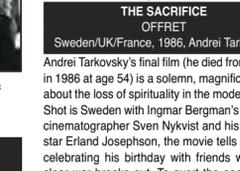
Sunday, December 3, at 4:15 pm

THE PASSION OF JOAN OF ARC
See 12/2 at 5:00 for description



Sunday, December 3, at 6:30 pm
New 4K Digital Restoration!

THE SACRIFICE
OFFRET
Sweden/UK/France, 1986, Andrei Tarkovsky
Andrei Tarkovsky's final film (he died from cancer in 1986 at age 54) is a solemn, magnificent fable about the loss of spirituality in the modern world. Shot in Sweden with Ingmar Bergman's longtime cinematographer Sven Nykvist and his frequent star Erland Josephson, the movie tells of a man celebrating his birthday with friends when nuclear war breaks out. To avert the apocalypse, the man makes a pact with the Almighty—forswearing everything he has if the world will be spared. "Hang on to the very end and you may find yourself moved as you have never been moved before." -*Andrew Sarris*. Cleveland revival premiere. Subtitles. DCP. 145 min. *Special admission \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



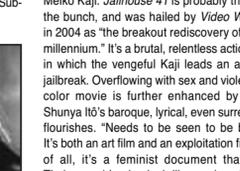
Sunday, December 10, at 6:30 pm
Film Classics in 35mm!

THERE WILL BE BLOOD
USA, 2007, Paul Thomas Anderson
Three-time Oscar winner Daniel Day-Lewis claims that he will retire from acting after starring in Paul Thomas Anderson's new fashion-world film *Phantom Thread*, due at the end of this year. Thus the time seems right to revive the other PTA film in which Day-Lewis starred (and won an Oscar). In *There Will Be Blood*, the British-Irish thespian plays a silver prospector who becomes a ruthless California oil baron during the boom of the late 19th and early 20th centuries. Widely regarded as one of the very best films of the first decade of the 21st century, this epic of America has never before been shown at the Cinematheque. We now offer a very rare chance to see this 10-year-old masterpiece the way PTA wants it to be shown—projected from 35mm film, the medium in which it was painstakingly shot. (It also won an Oscar for cinematography.) 158 min. *Special admission \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*



Thursday, December 7, at 6:45 pm & Friday, December 8, at 9:15 pm
Meiko Kaji x 3
New Digital Restoration!

FEMALE CONVICT SCORPION: JAILHOUSE 41
aka FEMALE PRISONER SCORPION: JAILHOUSE 41
JOSHŪ SASORI: DAI-41 ZAKKYŪ-BŌ
Japan, 1972, Shun'ya Itō
Japan's five-film "Stray Cat Rock" series (see 11/30 at 6:45) was followed by the four-film "Female Convict Scorpion" series (1972-73) of women-in-prison movies, all starring the ruthless Meiko Kaji. *Jailhouse 41* is probably the best of the bunch, and was hailed by *Video Watchdog* in 2004 as "the breakout rediscovery of the new millennium." It's a brutal, relentless action thriller in which the vengeful Kaji leads an all-female jailbreak. Overflowing with sex and violence, the color movie is further enhanced by director Shun'ya Itō's baroque, lyrical, even surreal visual flourishes. "Needs to be seen to be believed. It's both an art film and an exploitation film. Most of all, it's a feminist document that makes Thelma and Louise look like sewing-circle matrons." -*San Francisco Chronicle*. No one under 17 admitted! Cleveland revival premiere. Subtitles. DCP. 94 min.



Friday, December 8, at 9:15 pm
FEMALE CONVICT SCORPION: JAILHOUSE 41
See 12/7 at 6:45 for description



Thursday, December 7, at 8:40 pm & Friday, December 8, at 7:30 pm

RAT FILM
USA, 2016, Theo Anthony
This witty, widely acclaimed new documentary shrewdly integrates a look at Baltimore's rat population with an overview of the city's shameful history of racial and economic segregation. According to one on-screen observer, "There's never been a rat problem in Baltimore. It's always been a people problem." "A brilliantly imaginative and formally experimental essay on how Baltimore has dealt