

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE



MARCH / APRIL 2019

ESSENTIAL CLASSIC AND CONTEMPORARY FILMS

CINEMA TALK

BY JOHN EWING, CINEMATHEQUE DIRECTOR

I recently was a guest on Cleveland Cinemas' weekly podcast. After the recording session, I mentioned to the show's two co-hosts, Dave Huffman and Aaron Spears, that I was going straight to the memorial service for Morrie Zryl at a nearby funeral home. When they both told me they didn't know who Morrie was, I was stunned; Dave, the longtime marketing director for Cleveland Cinemas, and Aaron, veteran house manager at the Cedar Lee Theatre, are two very savvy movie guys. But then I thought about it. How could these relatively young men know about Morrie, who had lived and worked in Florida for the past 20 years, and who died there, suddenly and unexpectedly, on January 16 at age 69?

Morrie Zryl was one of the pillars of the local film scene during the 1970s, 1980s, and 1990s. (Granted, the image of Morrie as any sort of "pillar" is a bit comical; he was short and stocky with glasses and a walrus mustache, and he moved and talked constantly.) A graduate of Cleveland Heights High School, Morrie entered the movie business as an usher at the Cedar Lee Theatre starting in 1966, while still a teenager. Later he became assistant manager—and, during the 1980s, operator—of the single-screen Colony Theater (now the six-screen Shaker Square Cinemas) on Shaker Square. In the mid-1980s, he also showed movies for a time at the Hanna Theatre in Playhouse Square (notably Claude Lanzmann's nine-hour *Shoah*), outfitting that dormant legitimate theater with film equipment. In 1991 and 1992, he and Charles Zuchowski renovated and reopened the shuttered Heights Art Theatre/Coventry Cinema on Euclid Heights Boulevard as the Centrum. Morrie's "empire" also extended to the Fairview twin cinema in Fairview Park (it closed in 1989), and he also managed the Tower City Cinemas for a time—when it was part of the Hoyts chain. (Hoyts, an Australian company, was the multiplex's initial operator.) Beyond managing movie theaters, Morrie also worked for a while in film distribution and hosted a call-in, movie-oriented radio show on WHK AM 1420 in the early 1990s.

So Morrie held a lot of jobs during his long career. He also lost a lot of jobs. But he was resourceful enough (and famous enough) always to land on his feet. At heart, he was a salesman, and the Zryl name and brand was one of his best commodities. Morrie was a promoter par excellence, and a shrewd showman from the old school. His stunts are legion and legendary. He regularly dressed up as characters in the movies he was showing (Napoleon, Mozart, the Tin Man, Tenderheart Carebear) to welcome patrons to his theater. He hired a helicopter to buzz around the city and blare the news that *Apocalypse Now* was opening at the Colony. He staged a chariot race around Shaker Square to promote a revival of *Ben-Hur* there. He served green popcorn at *The Exorcist* and dyed the snow around the Colony lilac for *The Color Purple*. In 1992, Charles Zuchowski, Morrie's financial partner on the Centrum, projected that Zryl's showmanship would save him \$75,000 a year in advertising.

To Morrie, movies were meant to be seen on the big screen, in the best presentation possible, with all the attendant hoopla befitting a prestige production. This is how big-budget pictures opened and played at the downtown movie palaces during the 1950s and 1960s. Morrie sought to preserve and replicate that tradition during the 1980s at the Colony.

Opened in 1937 with a distinctive Art Moderne interior, the Colony was one of the grandest of Cleveland's neighborhood theaters. It had a balcony, a huge marquee, and seated 1500. But by 1980, when multiplex theaters were popping up like mushrooms at local malls, having only one large screen was a liability. The Colony even closed in 1979. So when Morrie reopened it in 1981, he had to cover his overhead by nabbing the biggest and best first-run titles—for exclusive runs, if at all possible. When this proved impossible (the major film companies tended to favor those suburban, chain-owned multiplexes), he frequently fell back on 70mm revivals of films (like *Star Wars*) that did not originally open in that format in Cleveland. (Morrie always thought that Clevelanders deserved to see the biggest movies in the best presentation possible, and 70mm, six-track stereo was the gold standard at that time.) Similarly, if the city's first-run theaters did not play an important foreign film or showed a film in the wrong aspect ratio (with heads or subtitles cut off), Morrie rectified the situation by booking the movie at the Colony. He always had area film buffs' interests at heart.

Morrie's loyalty to—and responsibility for—the Cleveland film market is something I can relate to. I also share his love for the grand, glorious movie theaters of yore. But time marches on and things change. Morrie's unwillingness to split the Colony's cavernous auditorium into smaller screening rooms is allegedly what caused him to lose his beloved showplace in 1991. (The next operator subdivided it.) But Morrie learned and he bent. His next venture saw him preserving (at least temporarily) another historic East Side movie house, the Heights Art/Coventry Cinema, by sub-dividing its single auditorium and balcony into three screening rooms, one with 70mm. But unlike the Colony, this conversion was done sensitively. None of the three screens shared the same wall, so there was no sound bleed-through from room to room. Morrie left the Centrum less than year after the theater's grand (continued)



PREMIERE SHOWCASE February 28 – April 26 (10 films)

The first Cleveland showing of new films by contemporary masters Hong Sang-soo and Nuri Bilge Ceylan, and the world premiere of a new documentary about punk legend Stiv Bators.

THU	2/28	9:00 PM	TYREL
FRI	3/1	7:30 PM	TYREL
SUN	3/3	1:30 PM	SALVADOR DALI: IN SEARCH OF IMMORTALITY
THU	3/14	6:45 PM	THE QUAKE
THU	3/14	8:50 PM	THE HEIRESSSES
FRI	3/15	7:30 PM	THE HEIRESSSES
FRI	3/15	9:30 PM	THE QUAKE
SAT	3/16	7:05 PM	THE BALLAD OF BUSTER SCRUGGS
SUN	3/17	4:15 PM	THE WALDHEIM WALTZ
THU	3/21	7:45 PM	STARFISH with A.T. White in person
SAT	3/23	8:00 PM	STIV - world premiere
THU	4/11	8:45 PM	HOTEL BY THE RIVER
FRI	4/12	7:15 PM	HOTEL BY THE RIVER
THU	4/25	6:45 PM	THE WILD PEAR TREE
FRI	4/26	7:30 PM	THE WILD PEAR TREE



CINEMATALK (continued)

reopening in 1992, and Landmark took over the theater's operation. I believe his next step was applying for the manager's job at the Richmond Town Square Cinema 20 in Richmond Heights. I figured that Morrie, with his vast experience, was a shoo-in for the position. But the job went to somebody who had previously worked at Bob Evans. Apparently, food service experience was more important than film exhibition experience. Shortly thereafter, Morrie moved to Florida to continue his theater-managing career.

To Morrie, the movies were always the most important thing. The movies and the audience. He loved to hang out in the lobby and greet and mingle and talk movies with his customers. (He did this at the Colony, and he reportedly did this at the last theater he managed, the five-screen, second-run, ironically titled Last Picture Show in Tamarac, Florida.) Morrie was always the approachable public face of his cinemas—a warm, friendly, and funny character in an industry that has become increasingly anonymous and corporate. He will be missed in more ways than those who never met him ever will know.

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

11610 EUCLID AVENUE, CLEVELAND, OH 44106

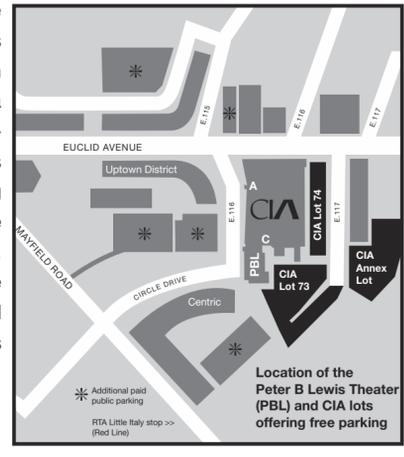
CLEVELAND CULT FILM FESTIVAL 10



4 FEATURES!
MAR 29 – APR 8, 2019

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 \$10-15 • MEMBERS, CIA, AGE 25 & UNDER \$7-10 • ADDITIONAL FILM ON SAME DAY \$7-10
FREE LIGHTED PARKING • TEL 216.421.7450 • CIA.EDU/CINEMATHEQUE



HAWKSIAN RHAPSODIES March 2 – April 27 (8 films)

Howard Hawks (1896-1977) ranks with John Ford and Alfred Hitchcock as one of the greatest and most durable directors of classic Hollywood. From 1926 to 1970, he helmed 47 films—including revered classics in many different genres: comedy, western, war film, gangster movie, film noir, musical, science fiction. Hawks' career is so rich that it is hard to penetrate it in only one short series. An eight- or ten-film retrospective would almost certainly focus only on Hawks' "greatest hits"—from *Scarface* and *Twentieth Century to The Big Sleep* and *To Have and Have Not*. These familiar classics are almost always screened at the expense of other, lesser-known gems in Hawks' vast filmography. For in addition to directing Cary Grant in the screwball comedy classics *Bringing Up Baby* and *His Girl Friday*, he directed him in the very funny *I Was a Male War Bride* and *Monkey Business*. Beyond the aerial masterpiece *Only Angels Have Wings*, this former aviator piloted the riveting *Air Force*. And on top of the great westerns *Red River* and *Rio Bravo*, he crafted the wonderful *El Dorado*.

Since we (and others) have shown Hawks' most celebrated works many times over the years, this series will delve into the "second tier" of his prolific, unpretentious output. Masterpieces will be found there as well. Also apparent will be the themes and preoccupations that fascinated the filmmaker throughout his long career: professionalism, camaraderie, stoicism, self-reliance, oblique emotions, strong and independent women who become "one of the boys," and diverse individuals (or opposites) who unite to tackle a task at hand. These virtues and attributes come together to create a distinctive cinematic universe that can be called only one thing: Hawksian.

SAT	3/2	5:00 PM	BALL OF FIRE
THU	3/7	8:40 PM	THE THING FROM ANOTHER WORLD
FRI	3/8	7:30 PM	THE THING FROM ANOTHER WORLD
SAT	3/16	5:00 PM	I WAS A MALE WAR BRIDE
SUN	3/17	8:20 PM	I WAS A MALE WAR BRIDE
SUN	3/24	3:45 PM	THE BIG SKY
THU	4/11	6:45 PM	MONKEY BUSINESS (1952)
FRI	4/12	9:15 PM	MONKEY BUSINESS (1952)
SAT	4/13	5:00 PM	AIR FORCE
SAT	4/20	5:00 PM	EL DORADO (1966)
SAT	4/27	5:00 PM	MAN'S FAVORITE SPORT?



A SECOND LOOK INCLUDING CLEVELAND CULT FILM FESTIVAL 10

February 28 – April 28 (30 different programs)

Recent and classic films you may have missed, or want to see again. The four movies showing between March 29 and April 8 constitute the tenth edition of our annual "Cleveland Cult Film Festival."

THU	2/28	6:45 PM	VOX LUX
FRI	3/1	9:20 PM	POLICE STORY
SAT	3/2	7:15 PM	POLICE STORY 2
SAT	3/2	9:20 PM	VOX LUX
SUN	3/3	3:45 PM	AT ETERNITY'S GATE
SUN	3/3	6:30 PM	BURNING
THU	3/7	6:45 PM	THE WORLD BEFORE YOUR FEET
FRI	3/8	9:20 PM	POLICE STORY 2
SAT	3/9	5:00 PM	REMINISCENCES OF A JOURNEY TO LITHUANIA
SAT	3/9	6:45 PM	POLICE STORY 2
SAT	3/9	9:10 PM	LA RELIGIEUSE (THE NUN)
SUN	3/10	3:30 PM	LA RELIGIEUSE (THE NUN)
SUN	3/10	6:30 PM	LOVING VINCENT
SUN	3/10	8:25 PM	THE WORLD BEFORE YOUR FEET
SAT	3/16	9:40 PM	STRANGER THAN PARADISE
SUN	3/17	6:30 PM	STRANGER THAN PARADISE
THU	3/21	6:30 PM	MINUTE BODIES: THE INTIMATE WORLD OF F. PERCY SMITH
SAT	3/23	5:00 PM	GENESIS 2.0
SUN	3/24	6:30 PM	FIVE SEASONS: THE GARDENS OF PIET OUDOLF
SUN	3/24	8:05 PM	GENESIS 2.0
MON	3/25	6:45 PM	SHOPLIFTERS presented by Linda Ehrlich
FRI	3/29	7:30 PM	REEFER MADNESS
FRI	3/29	9:10 PM	AUCTION
SAT	3/30	7:00 PM	AUCTION
SAT	3/30	9:15 PM	REEFER MADNESS
SAT	4/6	7:00 PM	YOJIMBO
SAT	4/6	9:10 PM	GLEN OR GLENDA
MON	4/8	6:30 PM	GLEN OR GLENDA
MON	4/8	8:00 PM	YOJIMBO
SAT	4/13	7:25 PM	LOLA (1961)
SAT	4/13	9:15 PM	SHIRAZ: A ROMANCE OF INDIA
SUN	4/14	4:00 PM	SHIRAZ: A ROMANCE OF INDIA
SUN	4/14	6:30 PM	THE WAR AT HOME (1979)
SUN	4/14	8:30 PM	LOLA (1961)
THU	4/18	7:15 PM	UN CHANT D'AMOUR (A SONG OF LOVE)
THU	4/18	8:40 PM	MANDY
FRI	4/19	7:00 PM	STAVISKY
FRI	4/19	9:20 PM	MANDY
SAT	4/20	7:30 PM	PETER RABBIT AND TALES OF BEATRIX POTTER
SAT	4/20	9:20 PM	STAVISKY
SAT	4/27	7:20 PM	THE LAECMAKER
SAT	4/27	9:30 PM	DON'T LOOK NOW
SUN	4/28	3:30 PM	HAIR introduced by Bill Rudman
SUN	4/28	6:30 PM	A BUCKET OF BLOOD
SUN	4/28	8:00 PM	WR: MYSTERIES OF THE ORGANISM

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 \$10 will receive the Cinematheque calendar in the mail for one year.

Name _____

Address _____

City _____ State _____ Zip _____

Email _____ Phone _____

Membership amount enclosed _____ Donation Enclosed _____

Make checks out and mail to: The Cleveland Institute of Art Cinematheque, 11610 Euclid Avenue, Cleveland, OH, 44106. Thank you for your support!

Monday, February 25, at 6:45 pm
Rescheduled from 2/2
New Digital Restoration!
LA TERRA TREMA (THE EARTH TREMBLES)
 Italy, 1948, Luchino Visconti
 Sicilian fishermen battle nature and unscrupulous wholesalers in this operatic neorealist rarity by Luchino Visconti. Shot on location with a non-professional cast, this epic drama is loosely based on Giovanni Verga's novel *The House by the Medlar Tree*. "It is difficult to remain unmoved."—*Holt Foreign Film Guide*. Imported DCP! Subtitles. 165 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

FEBRUARY 28 – MARCH 3


Thursday, February 28, at 6:45 pm & Saturday, March 2, at 9:20 pm
VOX LUX
 USA, 2018, Brady Corbet
 Natalie Portman stars in Brady Corbet's portentous fable of this young millennial—about a young singer who survives a traumatic national tragedy to become a pop music superstar. Features songs by Sia and music by Scott Walker. With Jude Law, Raffey Cassidy, Stacy Martin, and Christopher Abbott; narration by Willem Dafoe. DCP. 114 min.

Thursday, February 28, at 9:00 pm & Friday, March 1, at 7:30 pm
TYREL
 USA, 2018, Sebastián Lelio
 A young man accompanies a friend to a birthday party at a cabin in the Catskills but soon realizes that it is the only black person at a fraught weekend of white bro drinking and debauchery. This comedy-drama from the Chilean director of *The Maid* has echoes of *Get Out*. With Christopher Abbott, Michael Cera, and Caleb Landry Jones. "Fast and lean...A devilish roller coaster ride for audiences. It's funny, disturbing, cringe-worthy, nerve-wracking."—*Vanity Fair*. Cleveland theatrical premiere. DCP. 86 min.

Friday, March 1, at 9:20 pm & Saturday, March 2, at 7:15 pm
New 4K Restoration!
POLICE STORY
 GING CHAAT GOO SI
 Hong Kong, 1985, Jackie Chan
 The 1985 classic that Jackie Chan regards as his best action film has been newly restored and re-released—along with its first sequel (see 3/8 & 9). Chan plays a Hong Kong cop who singlehandedly captures a drug kingpin, but then must protect this crime boss's secretary (Brigitte Lin) until the trial. This comic thriller contains some of Chan's most jaw-dropping and dangerous stunts (one of which landed him in the hospital). It was also the movie that expanded Chan's fan base beyond China, and even showed at the prestigious New York Film Festival! Voted the fourth best action movie ever made in a 2016 poll conducted by *Time Out* magazine. With Maggie Cheung. Cleveland revival premiere. Subtitles. DCP. 101 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Friday, March 1, at 9:20 pm & Saturday, March 2, at 7:15 pm
New 4K Restoration!
POLICE STORY
 GING CHAAT GOO SI
 Hong Kong, 1985, Jackie Chan
 The 1985 classic that Jackie Chan regards as his best action film has been newly restored and re-released—along with its first sequel (see 3/8 & 9). Chan plays a Hong Kong cop who singlehandedly captures a drug kingpin, but then must protect this crime boss's secretary (Brigitte Lin) until the trial. This comic thriller contains some of Chan's most jaw-dropping and dangerous stunts (one of which landed him in the hospital). It was also the movie that expanded Chan's fan base beyond China, and even showed at the prestigious New York Film Festival! Voted the fourth best action movie ever made in a 2016 poll conducted by *Time Out* magazine. With Maggie Cheung. Cleveland revival premiere. Subtitles. DCP. 101 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Saturday, March 2, at 5:00 pm
Film Classics in 35mm!
Hawkins Rhaphodies
BALL OF FIRE
 USA, 1941, Howard Hawks
 Billy Wilder and Charles Brackett wrote this rarely shown screwball comedy by the great Howard Hawks. It's a reworking of *Snow White and the Seven Dwarfs* in which the fussy domineer of a luddy-duddy professor (Gary Cooper) and seven other unmarried grammarians is transformed by the sudden arrival of a brash, slang-spewing stripper (Barbara Stanwyck) who's hiding out from both gangsters and the police. Cinematography by Gregg Toland. On the Library of Congress' National Film Registry. "Pure joy."—*Time Out Film Guide*. 111 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Saturday, March 2, at 7:15 pm
POLICE STORY
 See 3/1 at 9:20 for description

Saturday, March 2, at 9:20 pm
VOX LUX
 See 2/28 at 6:45 for description

Sunday, March 3, at 1:30 pm
SALVADOR DALI: IN SEARCH OF IMMORTALITY
 Spain, 2018, David Pujol
 This new documentary traces the life and work of Salvador Dali from 1929, when he joined the Surrealists and met his muse and future wife Gala, to his death in 1989. The film was produced by the Gala-Salvador Dali Foundation and is co-presented by the Cleveland Museum of Art. Cleveland premiere. Subtitles. DCP. 105 min. *Special event pricing \$12; Cinematheque & CMA members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Sunday, March 3, at 3:45 pm
AT ETERNITY'S GATE
 Switzerland/UK/France/USA/Ireland, 2018, Julian Schnabel
 2019 Oscar nominee Willem Dafoe plays Vincent van Gogh in this visually stunning new drama about the artist's later years by painter and filmmaker Julian Schnabel (*Basquiat*). *The Diving Bell and the Butterfly*. With Rupert Friend, Mathieu Amalric, Mads Mikkelsen, Emmanuelle Seigner, and, as Paul Gauguin, Oscar Isaac. DCP. Some subtitles. 111 min.

Sunday, March 3, at 6:30 pm
BURNING
 South Korea, 2018, Lee Chang-dong
 Shortlisted for this year's Oscar for Best Foreign Language Film, but denied a nomination, Lee Chang-dong's slow-burn mystery-thriller remains one of the four or five most acclaimed films of 2018. The movie focuses on a lower-class Korean young man who works as a delivery person but aspires to become a writer. By chance, he re-encounters with an old female classmate, similarly

Thursday, March 7, at 6:45 pm & Sunday, March 10, at 8:25 pm
Back by Popular Demand!
THE WORLD BEFORE YOUR FEET
 USA, 2018, Jeremy Workman
 This acclaimed "walkumentary" focuses on a man who gave up his home and job to spend six years walking every one of the 8000 miles of streets and paths that traverse New York City. Matt Green's five-borough odyssey proved an unprecedented journey of discovery, humanity, beauty, and wonder. The audience loved this movie when we showed it in January. DCP. 95 min.

Thursday, March 7, at 8:40 pm & Friday, March 8, at 7:30 pm
Film Classics in 35mm!
Hawkins Rhaphodies
THE THING FROM ANOTHER WORLD
 aka THE THING
 USA, 1951, Christian Nyby
 Signed by Howard Hawks' frequent editor Christian Nyby but widely attributed to Hawks himself (he produced it, planned it, and oversaw the shooting), this suspenseful sci-fi classic focuses on a group of scientists at a remote Arctic outpost who happen upon a mysterious spaceship and a frozen humanoid alien that comes to earth in it. Remade by John Carpenter in 1982. "One of the great sci-fi classics...A masterpiece."—*Time Out Film Guide*. 87 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Friday, March 8, at 9:20 pm & Saturday, March 9, at 6:45 pm
New 4K Restoration!
POLICE STORY
 GING CHAAT GOO SI, HUK, JAAP
 Hong Kong, 1988, Jackie Chan
 In this bone-crushing, rib-ticking sequel to *Police Story* (see 3/1 & 2), Jackie Chan and Maggie Cheung repeat their roles as cop and girlfriend/helper. But this time they battle mad bombers, as well as (once again) the drug lord who was put away in the first movie. Great stunts, natch. Cleveland revival premiere. Subtitles. DCP. 122 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Saturday, March 9, at 5:00 pm
Jonas Mekas, 1922-2019
REMINISCENCES OF A JOURNEY TO LITHUANIA
 USA, 1972, Jonas Mekas
 Jonas Mekas, the "godfather" of American avant-garde cinema who died in January, accomplished a lot in his 96 years. After surviving WWII and emigrating to the U.S. in 1949 with his brother Adolfas (another filmmaker), Jonas Mekas started the magazine *Film Culture*, co-created New York's Film-Makers' Co-op, became the first movie critic for *The Village Voice*, and co-founded the Anthology Film Archives. He was also a poet and moviemaker whose many diary films documented his life in New York and elsewhere. We pay tribute to this titan with one of his most celebrated feature films, the only work of his currently included on the Library of Congress' National Film Registry. *Reminiscences of a Journey to Lithuania* is dedicated to all the displaced people in the world." It's a three-part work that mostly chronicles the first trip the Mekas brothers made to their Lithuanian home town since immigrating to America 25 years earlier. This segment is bookended by footage shot in Brooklyn during the brothers' first years in America (1950-53) and by scenes shot in 1971 Vienna on their way back to New York after their homecoming. "A home movie about homelessness, a non-narrative film with one of the most beautifully constructed and articulated narrative lines in autobiographical cinema."—Jonathan Rosenbaum. 16mm. 82 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners. This program supported by the Charles Lang Bergengren Memorial Film Fund.*

Saturday, March 9, at 6:45 pm
POLICE STORY 2
 See 3/8 at 9:20 for description

Saturday, March 9, at 9:10 pm & Sunday, March 10, at 3:30 pm
New 4K Restoration!
LA RELIGIEUSE (THE NUN)
 France, 1966, Jacques Rivette
 Initially banned in France, Jacques Rivette's second feature stars Anna Karina as a young woman forced by her parents to become a nun, which she ardently resists. It's hard to blame her, given the semi-starvation, beatings, and sexual intimidation (from both men and women) she must endure. From the novel by Diderot. "A great film...One of the cornerstones of the French New Wave."—Jonathan Rosenbaum. "Certainly there is no better time than the present to appreciate it anew...Its portrait of totalitarian authority and the reckless abuse of clerical power is as scaldingly resonant now as it ever was."—*L.A. Times*. "An inspired choice of revival."—Viewers versed in the rigors of *The Handmaid's Tale* should find plenty to obsess and outrage them."—*New Yorker*.

Sunday, March 9, at 9:10 pm & Sunday, March 10, at 3:30 pm
New 4K Restoration!
LA RELIGIEUSE (THE NUN)
 USA, 1984, Jim Jarmusch
 Sorry, *A Christmas Story*. For our money, this minimalist, miserabilist comic triptych by NE Ohio native Jim Jarmusch remains the best Cleveland movie ever made—even if only one third of it was shot here! The low-budget, b&w work follows a NYC slacker (John Lurie) as he shuffles off to frigid Cleveland and sunny Florida with his 16-year-old Hungarian cousin (Eszter Balint) and his dim buddy (Richard Edson). 35mm. 90 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Sunday, March 9, at 9:10 pm & Sunday, March 10, at 3:30 pm
New 4K Restoration!
LA RELIGIEUSE (THE NUN)
 USA, 1984, Jim Jarmusch
 Sorry, *A Christmas Story*. For our money, this minimalist, miserabilist comic triptych by NE Ohio native Jim Jarmusch remains the best Cleveland movie ever made—even if only one third of it was shot here! The low-budget, b&w work follows a NYC slacker (John Lurie) as he shuffles off to frigid Cleveland and sunny Florida with his 16-year-old Hungarian cousin (Eszter Balint) and his dim buddy (Richard Edson). 35mm. 90 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Sunday, March 10, at 6:30 pm
THE WILD PEAR TREE
 Austria, 1971, Thomas Pöschner
 Austria's official entry for the 2019 Oscar for Best Foreign Language Film is this acclaimed documentary that investigates the Nazi past of Kurt Waldheim (1918-2007), former Secretary-General of the United Nations and one-time President of Austria. "While the film recounts events three decades ago, it couldn't be more relevant today."—*Screen Int'l*. Cleveland premiere. Subtitles. DCP. 93 min.

CINEMATHEQUE STAFF
 Director: John Ewing
 Assistant Director: Genevieve Schwartz
 Projectionists: Mike Glazer, Tom Sedlak, Les Vince
 Box Office: Steve Fitch, Brandon Lichvar, Maeve McNamara, Izzy Summers, Jacce Vidumsky

Cleveland revival premiere. Subtitles. DCP. 140 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Sunday, March 10, at 6:30 pm
LOVING VINCENT
 UK/Poland, 2017, Dorota Kobielka, Hugh Welchman
 Thousands of pictures hand-painted in the style of Vincent van Gogh are brought to gorgeous, swirling, pulsating life in this unique, Oscar-nominated animated feature that investigates and dramatizes the events that led to the Dutch artist's death in France in 1890. The movie is in English, with voices by Chris O'Dowd, Saoirse Ronin, et al. "Truly awe-inspiring."—*Variety*. DCP. 94 min.

Sunday, March 10, at 8:25 pm
THE WORLD BEFORE YOUR FEET
 See 3/7 at 6:45 for description

MARCH 14-17


Thursday, March 14, at 6:45 pm & Friday, March 15, at 9:30 pm
THE QUAKE
 SKJELVET
 Norway, 2018, John Andreas Andersen
 Three years after Norway was ravaged by a tsunami in *The Wave*, Oslo is threatened by a major tremor in this new disaster film written by the same team that wrote the previous thriller. The geologist who predicted the avalanche that caused that devastating wall of water in *The Wave* is now the guy who detects the seismic activity underneath Norway's capital city! But does anybody believe him? Nooooo... "This isn't a sequel, it's an after-shock—and a doozy."—*Toronto Globe and Mail*. Cleveland theatrical premiere. Subtitles. DCP. 106 min.

Thursday, March 14, at 8:50 pm & Friday, March 15, at 7:30 pm
THE HEIRESSSES
 LAS HEREDERAS
 Paraguay/Germany/Uruguay/Brazil/Norway/France, 2018, Marcelo Martinessi
 Two women from wealthy families who have lived together in a same-sex relationship for over 30 years suddenly find their comfortable existence threatened by debt. Despite selling off inherited possessions for cash, one of them goes to jail while the other is forced to work as a driver for wealthy Asunción ladies. But this leads to new beginnings. This astute, acclaimed take on class, privilege, age, and latent sexual desire was Paraguay's submission for this year's Oscar for Best Foreign Language Film. Cleveland premiere. Subtitles. DCP. 98 min.

Friday, March 15, at 9:30 pm
THE QUAKE
 See 3/14 at 6:45 for description

Saturday, March 16, at 5:00 pm & Sunday, March 17, at 8:20 pm
Hawkins Rhaphodies
I WAS A MALE WAR BRIDE
 USA, 1949, Howard Hawks
 Cary Grant reunites with the director of *Bringing Up Baby* and *His Girl Friday* for this post-WWII screwball farce. Grant plays a French army officer who marries an American WAC (Ann Sheridan), then encounters red tape when trying to join her in the U.S. "A comedy on frustration and sex-roles...Romantic, subversive and extremely funny."—*Time Out Film Guide*. DCP. 105 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Saturday, March 16, at 7:05 pm
THE BALLAD OF BUSTER SCRUGGS
 USA, 2018, Joel and Ethan Coen
 Tim Blake Nelson, Liam Neeson, James Franco, Tom Waits, Zoe Kazan, Brendan Gleeson, and Tye Daly are among the many actors appearing in the Coen brothers' latest film—a comedy/drama/musical that tells six different tales of the Old West. These stories involve bank robbers, bounty hunters, prospectors, settlers, showmen, and a singing gunslinger. "A hilarious, beautifully made, very enjoyable and rather disturbing anthology of stories."—*The Guardian*. Cleveland theatrical premiere. DCP. 133 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners. Screening courtesy of Netflix.*

Saturday, March 16, at 9:40 pm & Sunday, March 17, at 6:30 pm
Film Classics in 35mm!
STRANGER THAN PARADISE
 USA, 1984, Jim Jarmusch
 Sorry, *A Christmas Story*. For our money, this minimalist, miserabilist comic triptych by NE Ohio native Jim Jarmusch remains the best Cleveland movie ever made—even if only one third of it was shot here! The low-budget, b&w work follows a NYC slacker (John Lurie) as he shuffles off to frigid Cleveland and sunny Florida with his 16-year-old Hungarian cousin (Eszter Balint) and his dim buddy (Richard Edson). 35mm. 90 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Sunday, March 17, at 4:15 pm
THE WALDHEIM WALTZ
 WALDHEIMS WALZER
 Austria, 2018, Rüdiger Beckermann
 Austria's official entry for the 2019 Oscar for Best Foreign Language Film is this acclaimed documentary that investigates the Nazi past of Kurt Waldheim (1918-2007), former Secretary-General of the United Nations and one-time President of Austria. "While the film recounts events three decades ago, it couldn't be more relevant today."—*Screen Int'l*. Cleveland premiere. Subtitles. DCP. 93 min.

Sunday, March 17, at 6:30 pm
Film Classics in 35mm!
Hawkins Rhaphodies
THE BIG SKY
 USA, 1952, Howard Hawks
 In this little-known western from the director of *Red River* and *Rio Bravo*, a Kentucky fur trapper (Kirk Douglas) embarks on a perilous trading mission up the Missouri River, into Indian country. Beautifully photographed; from the novel by A. B. Guthrie, Jr. 124 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Sunday, March 17, at 8:00 pm
World Premiere!
Special Guests in Person!
STIV
 Spain, 2019, Danny Garcia
 Sliv Batons (1949-1990) was a punk pioneer, notorious for his exploits in life and for his untimely death. Now his story is told in a new documentary by veteran punk chronicler Danny Garcia, and it receives its world premiere tonight! Sliv traces Batons' life from his formative years in Youngstown, to his time with the Dead Boys, the Lords of the New Church, and others, to his last days in Paris. Never-before-released 8mm footage is supplemented by interviews with those who knew Batons, and by a killer soundtrack. After the screening, Jeff Redding of VidMag Television will lead a discussion with Jimmy Zero (Dead Boys) and Frank Sesich (Blue Ash). Digital. 85 min. *Special event pricing \$15; members, CIA & CSU I.D. holders, and those age 25 & under \$10. No passes, twofers, or radio winners.*

Saturday, March 23, at 8:00 pm
World Premiere!
Special Guests in Person!
STIV
 Spain, 2019, Danny Garcia
 Sliv Batons (1949-1990) was a punk pioneer, notorious for his exploits in life and for his untimely death. Now his story is told in a new documentary by veteran punk chronicler Danny Garcia, and it receives its world premiere tonight! Sliv traces Batons' life from his formative years in Youngstown, to his time with the Dead Boys, the Lords of the New Church, and others, to his last days in Paris. Never-before-released 8mm footage is supplemented by interviews with those who knew Batons, and by a killer soundtrack. After the screening, Jeff Redding of VidMag Television will lead a discussion with Jimmy Zero (Dead Boys) and Frank Sesich (Blue Ash). Digital. 85 min. *Special event pricing \$15; members, CIA & CSU I.D. holders, and those age 25 & under \$10. No passes, twofers, or radio winners.*

Friday, March 29, at 9:10 pm & Saturday, March 30, at 7:00 pm
Film Classics in 35mm!
Cleveland Cut Film Festival 10
AUDITION
 ODISHON
 Japan, 1999, Takashi Miike
 Takashi Miike's breakthrough film is one of the seminal modern horror movies. A widower stages a bogus casting call for female actors in order to find a new wife. But the woman he picks proves to be more than he can handle. "Takes sex war tensions to an hallucinatory extreme."—*Time Out Film Guide*. No one under 18 admitted! Cleveland revival premiere. Subtitles. 115 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Saturday, March 30, at 9:15 pm
REEFER MADNESS
 See 3/29 at 7:30 for description

NO FILMS SUN., 3/31

APRIL 4-8
NO FILMS APRIL 4 & 5

Saturday, April 13, at 9:15 pm & Sunday, April 14, at 4:00 pm
New Digital Restoration!
SHIRAZ: A ROMANCE OF INDIA
 India/UK/Germany, 1928, Franz Osten
 A fictionalized telling of the grand 17th-century love story that inspired the Taj Mahal, *Shiraz* is a lavish silent melodrama shot in India with an all-Indian cast. Fully restored by the British Film Institute with a new music score by Grammy-nominated sitarist Anoushka Shankar (Ravi's daughter), this rousing tale of lovers, bandits, slavers, and nobles is an altogether exhilarating big-screen adventure. "I'll never forget the first time I saw *Shiraz*, and if you take a chance and take in this gorgeous silent extravaganza, a landmark of Indian cinema, you will surely feel the same."—Kenneth Turan. *L.A. Times*. Cleveland revival premiere. Subtitles. DCP. 105 min.

Saturday, April 13, at 9:15 pm & Sunday, April 14, at 4:00 pm
New Digital Restoration!
SHIRAZ: A ROMANCE OF INDIA
 India/UK/Germany, 1928, Franz Osten
 A fictionalized telling of the grand 17th-century love story that inspired the Taj Mahal, *Shiraz* is a lavish silent melodrama shot in India with an all-Indian cast. Fully restored by the British Film Institute with a new music score by Grammy-nominated sitarist Anoushka Shankar (Ravi's daughter), this rousing tale of lovers, bandits, slavers, and nobles is an altogether exhilarating big-screen adventure. "I'll never forget the first time I saw *Shiraz*, and if you take a chance and take in this gorgeous silent extravaganza, a landmark of Indian cinema, you will surely feel the same."—Kenneth Turan. *L.A. Times*. Cleveland revival premiere. Subtitles. DCP. 105 min.

Saturday, April 13, at 9:15 pm & Sunday, April 14, at 4:00 pm
New Digital Restoration!
SHIRAZ: A ROMANCE OF INDIA
 India/UK/Germany, 1928, Franz Osten
 A fictionalized telling of the grand 17th-century love story that inspired the Taj Mahal, *Shiraz* is a lavish silent melodrama shot in India with an all-Indian cast. Fully restored by the British Film Institute with a new music score by Grammy-nominated sitarist Anoushka Shankar (Ravi's daughter), this rousing tale of lovers, bandits, slavers, and nobles is an altogether exhilarating big-screen adventure. "I'll never forget the first time I saw *Shiraz*, and if you take a chance and take in this gorgeous silent extravaganza, a landmark of Indian cinema, you will surely feel the same."—Kenneth Turan. *L.A. Times*. Cleveland revival premiere. Subtitles. DCP. 105 min.

Saturday, April 13, at 9:15 pm & Sunday, April 14, at 4:00 pm
New Digital Restoration!
SHIRAZ: A ROMANCE OF INDIA
 India/UK/Germany, 1928, Franz Osten
 A fictionalized telling of the grand 17th-century love story that inspired the Taj Mahal, *Shiraz* is a lavish silent melodrama shot in India with an all-Indian cast. Fully restored by the British Film Institute with a new music score by Grammy-nominated sitarist Anoushka Shankar (Ravi's daughter), this rousing tale of lovers, bandits, slavers, and nobles is an altogether exhilarating big-screen adventure. "I'll never forget the first time I saw *Shiraz*, and if you take a chance and take in this gorgeous silent extravaganza, a landmark of Indian cinema, you will surely feel the same."—Kenneth Turan. *L.A. Times*. Cleveland revival premiere. Subtitles. DCP. 105 min.

Saturday, April 13, at 9:15 pm & Sunday, April 14, at 4:00 pm
New Digital Restoration!
SHIRAZ: A ROMANCE OF INDIA
 India/UK/Germany, 1928, Franz Osten
 A fictionalized telling of the grand 17th-century love story that inspired the Taj Mahal, *Shiraz* is a lavish silent melodrama shot in India with an all-Indian cast. Fully restored by the British Film Institute with a new music score by Grammy-nominated sitarist Anoushka Shankar (Ravi's daughter), this rousing tale of lovers, bandits, slavers, and nobles is an altogether exhilarating big-screen adventure. "I'll never forget the first time I saw *Shiraz*, and if you take a chance and take in this gorgeous silent extravaganza, a landmark of Indian cinema, you will surely feel the same."—Kenneth Turan. *L.A. Times*. Cleveland revival premiere. Subtitles. DCP. 105 min.

Saturday, April 13, at 9:15 pm & Sunday, April 14, at 4:00 pm
New Digital Restoration!
SHIRAZ: A ROMANCE OF INDIA
 India/UK/Germany, 1928, Franz Osten
 A fictionalized telling of the grand 17th-century love story that inspired the Taj Mahal, *Shiraz* is a lavish silent melodrama shot in India with an all-Indian cast. Fully restored by the British Film Institute with a new music score by Grammy-nominated sitarist Anoushka Shankar (Ravi's daughter), this rousing tale of lovers, bandits, slavers, and nobles is an altogether exhilarating big-screen adventure. "I'll never forget the first time I saw *Shiraz*, and if you take a chance and take in this gorgeous silent extravaganza, a landmark of Indian cinema, you will surely feel the same."—Kenneth Turan. *L.A. Times*. Cleveland revival premiere. Subtitles. DCP. 105 min.

Saturday, April 13, at 9:15 pm & Sunday, April 14, at 4:00 pm
New Digital Restoration!
SHIRAZ: A ROMANCE OF INDIA
 India/UK/Germany, 1928, Franz Osten
 A fictionalized telling of the grand 17th-century love story that inspired the Taj Mahal, *Shiraz* is a lavish silent melodrama shot in India with an all-Indian cast. Fully restored by the British Film Institute with a new music score by Grammy-nominated sitarist Anoushka Shankar (Ravi's daughter), this rousing tale of lovers, bandits, slavers, and nobles is an altogether exhilarating big-screen adventure. "I'll never forget the first time I saw *Shiraz*, and if you take a chance and take in this gorgeous silent extravaganza, a landmark of Indian cinema, you will surely feel the same."—Kenneth Turan. *L.A. Times*. Cleveland revival premiere. Subtitles. DCP. 105 min.

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).

Sunday, March 17, at 6:30 pm
STRANGER THAN PARADISE
 See 3/16 at 9:40 for description

Sunday, March 17, at 8:20 pm
I WAS A MALE WAR BRIDE
 See 3/16 at 5:00 for description

MARCH 21-25


Thursday, March 21, at 6:30 pm
Back by Popular Demand!
MINUTE OPPIES: THE INTIMATE WORLD OF F. PERCY SMITH
 UK, 2016, Stuart A. Staples
 Tindersticks, the alternative rock band that has scored six films for Claire Denis, provides new recorded music for a series of short, silent nature films made in the early 1900s by pioneering British naturalist and documentarian F. Percy Smith (1880-1945). Recently restored by the British Film Institute, Smith's movies feature breathtaking time-lapse micro-cinematography of plants, insects, microbes, et al. This may be the most psychedelic b&w movie you've ever seen! DCP. 55 min. *Presented as part of the 2019 Cleveland Humanities Festival (theme: "Nature"), coordinated by the Baker-Nord Center for the Humanities at CWRU. Visit cfi.case.edu for a complete list of festival programs. CWRU I.D. holders \$7.*

Thursday, March 21, at 7:45 pm
Filmmaker in Person!
STARSHIF
 UK, 2018, A.T. White
 Personal loss is made manifest in this ambitious, unorthodox horror film by A.T. White, lead singer of the UK indie band Ghostlight. Virginia Gardner of *Marvel's Runaways* plays Aubrey, a grieving young woman who spends the night at her dead friend Grace's apartment. Aubrey wakes up to a strangely apocalyptic world that even contains a monster. Can a series of mixtapes left behind by Grace save the planet and promote Aubrey's healing? Filmmaker White will answer audience questions after the screening. Cleveland premiere. DCP. 99 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Saturday, March 23, at 5:00 pm & Sunday, March 24, at 8:05 pm
GENESIS 2.0
 Switzerland/China/Russia/South Korea/USA, 2018, Christian Frei, Maxim Arbugaev
 This provocative and unsettling new documentary focuses on the hunters who harvest valuable tusks of long-dead woolly mammoths from the thawing permafrost of the remote New Siberian Islands. It also spotlights the Russian and Korean biologists who seek to clone this extinct animal, *Jurassic Park*-style, from the completely preserved carcasses that are occasionally discovered. "A double-stranded helix of a real-life thriller, chilling and unforgettable."—*Hollywood Reporter*. Subtitles. DCP. 112 min. *Presented as part of the 2019 Cleveland Humanities Festival (theme: "Nature"), coordinated by the Baker-Nord Center for the Humanities at CWRU. Visit cfi.case.edu for a complete list of festival programs. CWRU I.D. holders \$7.*

Saturday, March 23, at 5:00 pm & Sunday, March 24, at 8:05 pm
GENESIS 2.0
 Switzerland/China/Russia/South Korea/USA, 2018, Christian Frei, Maxim Arbugaev
 This provocative and unsettling new documentary focuses on the hunters who harvest valuable tusks of long-dead woolly mammoths from the thawing permafrost of the remote New Siberian Islands. It also spotlights the Russian and Korean biologists who seek to clone this extinct animal, *Jurassic Park*-style, from the completely preserved carcasses that are occasionally discovered. "A double-stranded helix of a real-life thriller, chilling and unforgettable."—*Hollywood Reporter*. Subtitles. DCP. 112 min. *Presented as part of the 2019 Cleveland Humanities Festival (theme: "Nature"), coordinated by the Baker-Nord Center for the Humanities at CWRU. Visit cfi.case.edu for a complete list of festival programs. CWRU I.D. holders \$7.*

Saturday, March 23, at 5:00 pm & Sunday, March 24, at 8:05 pm
GENESIS 2.0
 Switzerland/China/Russia/South Korea/USA, 2018, Christian Frei, Maxim Arbugaev
 This provocative and unsettling new documentary focuses on the hunters who harvest valuable tusks of long-dead woolly mammoths from the thawing permafrost of the remote New Siberian Islands. It also spotlights the Russian and Korean biologists who seek to clone this extinct animal, *Jurassic Park*