

# THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

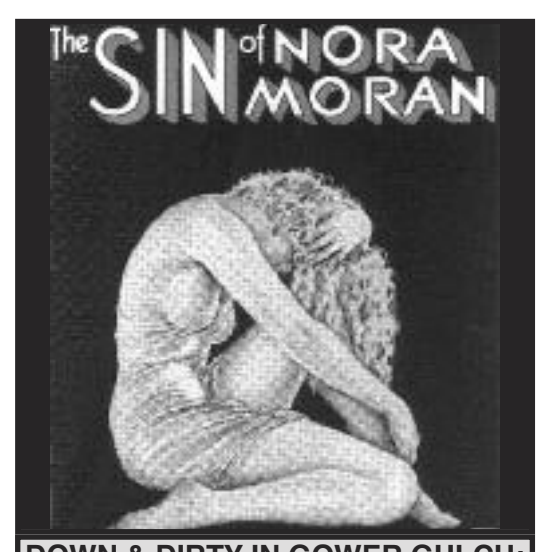


JANUARY / FEBRUARY 2019

NOW IN OUR 33RD YEAR!

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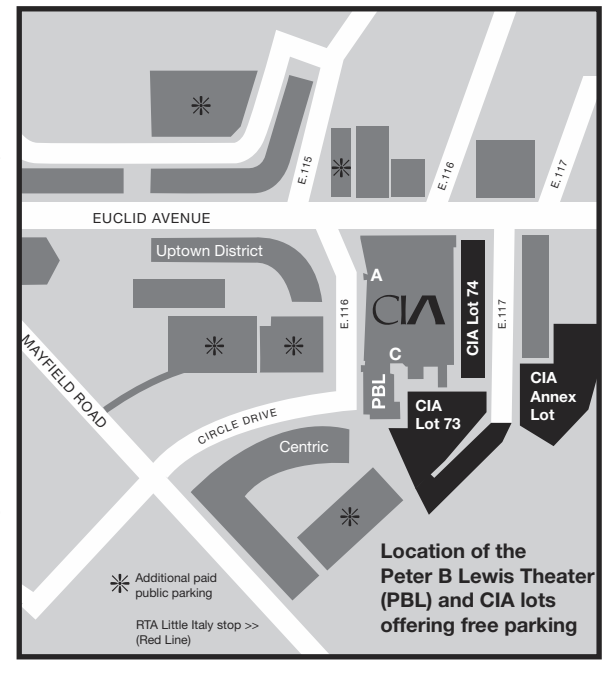
11610 EUCLID AVENUE, CLEVELAND, OH 44106



**DOWN & DIRTY IN GOWER GULCH:**  
POVERTY ROW FILMS PRESERVED BY  
UCLA FILM & TELEVISION ARCHIVE  
SIX PROGRAMS! JAN. 3 – FEB. 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](http://cia.edu/cinematheque), or send an email to [cinema@cia.edu](mailto:cinema@cia.edu). Smoking is not permitted in the Institute.



EACH FILM \$10-15 • MEMBERS, CIA, AGE 25 & UNDER \$7-9 • ADDITIONAL FILM ON SAME DAY \$7-9  
FREE LIGHTED PARKING • TEL 216.421.7450 • CIA.EDU/CINEMATHEQUE

## CINEMA TALK

BY JOHN EWING, CINEMATHEQUE DIRECTOR

On November 28, the public radio show *1A* aired a program about the demise of the arthouse streaming service FilmStruck. FilmStruck, an offshoot of Turner Classic Movies, offered its cinephile subscribers a wide variety of rare, classic, foreign, and indie films—including the vaunted Criterion Collection. The service shut down on November 29.

The *1A* show was entitled "True Lies and Videotape: Why Many Movies Are No Longer Online." The on-air guests were Library of Congress motion picture archivist Mike Mashon; film critic and author Karina Longworth; Hollywood screenwriter John August; and *Moonlight* director Barry Jenkins. *1A* host Joshua Johnson opened the show by noting that the final film by the great director Ernst Lubitsch, the highly acclaimed and once popular *Cluny Brown* (1946), "is not available anywhere"—not on DVD or VHS, not on Amazon or iTunes. But it could be seen on FilmStruck.

Johnson went on to reveal that many films from the 1970s, 1980s, and 1990s are also "proving impossible to find." Guest John August mentioned that he recently wanted to watch Garry Marshall's 1984 film *The Flamingo Kid* but it, too, was "not available anywhere"—not on iTunes, not on Netflix, not on Amazon's streaming service. How could this have happened? What's a cineaste to do?

Callers amplified the commentators' despair and near hysteria by enumerating movies that they were unable to find: Alex Cox's 1987 crime comedy *Straight to Hell*; Cameron Crowe's 1992 *Singles*; Costa-Gavras' all-star 1965 French whodunit *The Sleeping Car Murder*. It sounded like all of these beloved movies were going the way of Erich von Stroheim's nine-hour *Greed* or Orson Welles' original *The Magnificent Ambersons*—lost to history forever. All because of the shuttering of FilmStruck.

But wait a minute. We soon learned from one of the guests that *Straight to Hell* had recently been issued on a new Blu-ray. Prior to that revelation, John August mentioned that he did manage to find a copy of *The Flamingo Kid*—a "jenky DVD" on Amazon that, in reality, was probably a mint copy, studio produced and factory sealed. (Granted, he did have to buy it—poor guy—but it probably cost him between \$7.93 and \$12.89. For \$18 he could have opted for the jenky Blu-ray edition of *The Flamingo Kid*.) Even Joshua Johnson, at the start of the show, admitted that a bootlegged version of the missing-in-action *Cluny Brown* could be watched free of charge, in chunks, on YouTube. So it was "not available anywhere" after all.

Talk about fake news and fake outrage! It became clear to me that this crisis of access to great old movies boiled down to this: if you can't find and watch any film instantaneously (on your TV, computer, tablet, or phone) at any time of the day, in the comfort of your own home or wherever you happen to be, and pay virtually nothing for the privilege, then that film is "missing," impossible to see, or even "lost." How 2018!

Three or four decades ago, when I was in my twenties and thirties and trying to educate myself about film history, I had to find out if, when, and where the classic and foreign films I wanted to see were being shown—and then go there to see them. While in college I drove from Denison University in Granville, Ohio, to Kenyon College to catch Hitchcock's *Strangers on a Train*; to Marietta College to see Kazan's *American Beauty*; to CWRU in Cleveland to see Fellini's *The Nights of Cabiria*. I spent a few evenings sitting in the studio of WOSU-TV in Columbus and watching, on a monitor, some early Ingmar Bergman rarities they were broadcasting. In 1970, I drove four hours from my hometown in Canton to see Truffaut's *The Wild Child* in Cincinnati. This was because—believe it or not—major foreign films were not opening in Cleveland at that time (and I regarded Cleveland, only 75 minutes away, as "close"). I motored to Detroit to see Hitchcock's *Dial M for Murder* in double-system 3D and to Pittsburgh to see *Star Wars* in 70mm. I flew to New York to see—not *Straight to Hell* or *The Flamingo Kid*—but truly rare movies by Kenji Mizoguchi and Satyajit Ray, and Abel Gance's restored *Napoleon*. And, because there were no videos or DVDs at that time, I ran a free, weekly library film series for ten years in order to see many of the great foreign and American films of the past—all in substandard, often dupey, 16mm prints.

So don't whine to me about the "impossibility" of seeing a movie that just happens not to be able to be streamed at the precise moment you want to watch it. Such movies are not lost; they're just a little harder to find. You might have to wait a few days. And they might cost you a little more.

In the old days, the hunt for movies—even the years of unfulfilled yearning—was part of the fun and challenge of being an ardent film buff. There was real satisfaction in "bagging" a long elusive title. Today, with cable TV, streaming services, bit torrents, Amazon, library collections of videotapes and discs, YouTube and other web screening rooms, arthouse movie theaters, and (lest we forget) the Cleveland Cinematheque, access to rare and important classic, foreign, and indie films has never been greater. Nowadays, finding a coveted film is not like embarking on an expedition; it's merely solving a puzzle. And you can usually do it from your cell phone.



### PREMIERE SHOWCASE January 3 – February 21 (18 different programs)

The first Cleveland showing of new films by Claude Lanzmann, Patrick (A Bread Factory) Wang, and Corneliu Porumboiu, plus the all-new *20th Animation Show of Shows*.

THU	1/3	6:30 PM	MINUTE BODIES: THE INTIMATE WORLD OF F. PERCY SMITH
THU	1/3	7:45 PM	OVER THE LIMIT
THU	1/3	9:20 PM	THE LAST RACE
SUN	1/6	6:15 PM	OVER THE LIMIT
SUN	1/6	7:50 PM	THE LAST RACE
SUN	1/6	9:25 PM	MINUTE BODIES: THE INTIMATE WORLD OF F. PERCY SMITH
THU	1/10	6:45 PM	THUNDER ROAD
THU	1/10	8:40 PM	BODIED
FRI	1/11	7:00 PM	BODIED
FRI	1/11	9:20 PM	THUNDER ROAD
SAT	1/12	8:50 PM	THE WORLD BEFORE YOUR FEET
SUN	1/13	6:30 PM	THE WORLD BEFORE YOUR FEET
THU	1/17	6:45 PM	HORN FROM THE HEART: THE PAUL BUTTERFIELD STORY
SAT	1/19	7:50 PM	CHEF FLYNN
SUN	1/20	8:30 PM	CHEF FLYNN
SAT	1/26	8:40 PM	GRAY HOUSE
SUN	1/27	8:15 PM	GRAY HOUSE
THU	1/31	9:00 PM	DISTANT CONSTELLATION
SAT	2/2	6:30 PM	INFINITE FOOTBALL
SUN	2/3	5:15 PM	DISTANT CONSTELLATION
SUN	2/3	9:00 PM	INFINITE FOOTBALL
THU	2/7	8:35 PM	BECOMING ASTRID
FRI	2/8	7:30 PM	20TH ANIMATION SHOW OF SHOWS
SAT	2/9	7:00 PM	BECOMING ASTRID
SAT	2/9	9:25 PM	20TH ANIMATION SHOW OF SHOWS
SUN	2/10	3:30 PM	SHOAH: FOUR SISTERS
SUN	2/10	6:45 PM	SHOAH: FOUR SISTERS (CONCLUSION)
THU	2/14	6:30 PM	HALE COUNTY THIS MORNING, THIS EVENING
SAT	2/16	9:40 PM	HALE COUNTY THIS MORNING, THIS EVENING
SUN	2/17	4:00 PM	CHESELEY BONESTELL: A BRUSH WITH THE FUTURE
SUN	2/17	6:30 PM	THE GRIEF OF OTHERS
THU	2/21	6:45 PM	NOTES ON AN APPEARANCE



## ENCORE! THE OPERATIC FILMS OF LUCHINO VISCONTI January 4 – February 23 (8 films)

During November and December 2017, we presented five films by the master Italian filmmaker Luchino Visconti (1906-1976). The works we showed—*Rocco and His Brothers*, *Sandra*, *The Damned*, *Ludwig*, and *Conversation Piece*—were all screened in new digital restorations or original 35mm prints. Since that time, a complete Visconti retrospective, organized and toured by Istituto Luce Cinecittà in Rome, has come to North America. It is traveling to a variety of museums and cinematheques, and we have managed to get in on the tour. This retrospective includes important Visconti rarities that are not distributed in the U.S., such as *Ossessione* and *The Stranger*, as well as some of his most famous works (*The Leopard*, *Death in Venice*).

So we're showing eight more Visconti classics on this calendar. Like the previous five films, these works will be shown from a mix of restored DCP's and 35mm film prints. All of the movies are sumptuous, epic, and emotional, as befits a director who staged operas as well as made movies. His films span the neorealist era, which Visconti helped to launch, to the heyday of overstaffed, all-star, international co-productions that flourished in Italy after WWII. See them all! *Special thanks to Marco Cicala, Luce Cinecittà.*

FRI	1/4	7:00 PM	DEATH IN VENICE
SUN	1/6	3:30 PM	DEATH IN VENICE
SAT	1/12	6:45 PM	THE STRANGER
SUN	1/20	3:30 PM	OSSSESSIONE (OBSESSION)
FRI	1/25	7:00 PM	THE LEOPARD
SAT	2/2	8:00 PM	LA TERRA TREMA (THE EARTH TREMBLES)
SAT	2/9	5:00 PM	WHITE NIGHTS
SAT	2/16	5:00 PM	SENZO
SUN	2/17	8:35 PM	SENZO
SAT	2/23	6:30 PM	THE INNOCENT



### A SECOND LOOK January 5 – February 24 (15 films)

Essential cinema classics in original 35mm prints or new digital restorations, plus one of the best movies from last year's Cleveland International Film Festival.

SAT	1/5	7:00 PM	THE SEVEN SAMURAI
SUN	1/13	3:00 PM	KISS ME KATE introduced by Bill Rudman
SAT	1/19	6:00 PM	THE ADVENTURES OF MARK TWAIN
SAT	1/19	9:35 PM	DON'T LOOK NOW
THU	1/24	6:45 PM	DETOUR (1945)
SAT	1/26	7:10 PM	DETOUR (1945)
SAT	1/26	10:15 PM	THE GUILTY
SUN	1/27	3:30 PM	THE ASSAULT
SUN	1/27	6:30 PM	THE GUILTY
THU	1/31	6:45 PM	THE DREAMERS
FRI	2/1	9:30 PM	THE DREAMERS
SAT	2/2	5:00 PM	INQUIRING NUNS
SUN	2/3	3:45 PM	INQUIRING NUNS
THU	2/14	8:10 PM	WINGS OF DESIRE
FRI	2/15	9:15 PM	THE FLORIDA PROJECT
SAT	2/16	7:25 PM	THE FLORIDA PROJECT
THU	2/21	8:05 PM	LES RENDEZ-VOUS D'ANNA (THE MEETINGS OF ANNA)
SAT	2/23	5:00 PM	FRANTZ FANON: BLACK SKIN, WHITE MASK
SAT	2/23	8:55 PM	THE BAKER'S WIFE
SUN	2/24	12:30 PM	FRANTZ FANON: BLACK SKIN, WHITE MASK
SUN	2/24	2:00 PM	PASSING THROUGH (1977)
SUN	2/24	4:15 PM	THE BAKER'S WIFE



## DOWN & DIRTY IN GOWER GULCH: POVERTY ROW FILMS PRESERVED BY UCLA FILM & TELEVISION ARCHIVE

January 4 – February 8 (6 different programs)

Long before Sundance, independent productions flourished on Hollywood's Poverty Row, that strip of Gower Street between Sunset Boulevard and the Paramount lot. Dozens of fly-by-night outfits came and went in the 30s and 40s, churning out low-budget genre films that often had strange, illusive qualities not found in major studio movies. They also sometimes tackled taboo subjects like venereal disease and medical quackery.

The UCLA Film & Television Archive has made it a mission to preserve and restore these rare and endangered works, of which this series presents six shining examples, with an emphasis on noir, horror, and pre-Code audacity. Two of the films are directed by Edgar G. Ulmer, whose B-movie masterpiece *Detour* shows in our "Second Look" series. All six will be supplemented by a restored newsreel and a classic cartoon or short subject, so expect a full evening's entertainment for your money. *Special thanks to Jan-Christopher Horak and Steven K. Hill.*

FRI	1/4	9:30 PM	THE VAMPIRE BAT
SAT	1/5	5:00 PM	THE VAMPIRE BAT
SAT	1/12	5:00 PM	THE SIN OF NORA MORAN
SUN	1/13	8:25 PM	THE SIN OF NORA MORAN
THU	1/17	8:50 PM	FALSE FACES
SUN	1/20	6:30 PM	FALSE FACES
THU	1/24	8:15 PM	DAMAGED LIVES
SAT	1/26	5:30 PM	DAMAGED LIVES
FRI	2/1	7:30 PM	MAMBA
SUN	2/3	7:00 PM	MAMBA
THU	2/7	6:30 PM	STRANGE ILLUSION
FRI	2/8	9:30 PM	STRANGE ILLUSION

## 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!

