

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE



JULY / AUGUST 2018

OUR 32ND ANNIVERSARY!

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

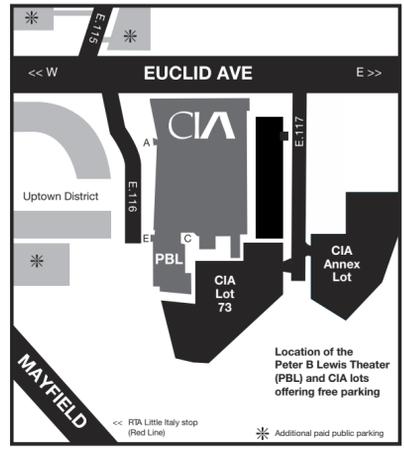
11610 EUCLID AVENUE, CLEVELAND, OH 44106

PAINT IT BLACK: THE FILMS OF HENRI-GEORGES CLOUZOT



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

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



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

CINEMA TALK

BY JOHN EWING, CINEMATHEQUE DIRECTOR

When I first heard about Gary D. Rhodes' book *The Perils of Moviegoing in America, 1896-1950* (Continuum, 2012), I had to find a copy because, well, moviegoing doesn't exactly seem like a perilous activity—at least not these days. Sure, there was the horrendous movie theatre shooting in Aurora, CO, in 2012. And the freak accident in England this past March that saw a moviegoer die from cardiac arrest after his head got trapped in a reclining seat while he was retrieving his cell phone. At the Cinematheque, ceiling plaster once fell on some unlucky patrons sitting in our old Russell B. Aitken Auditorium. Another time, a cockroach dropped onto a filmgoer from an overhead air vent. (That shabby space that served us well for 29 years is slated for demolition this summer.) But for most of us, the greatest perils of moviegoing seem to be sticky floors and the occasional nearby argument or threatened fight provoked by loud talking or cell phone use in the theater.

Not so in the early days of watching motion pictures. Rhodes, in his thoroughly researched tome, groups the major "perils" facing early moviegoers into various categories. The first is fires. The number of movie theater fires recounted by Rhodes is staggering, as is the number of patrons who died in these conflagrations. Of course, projecting movies in flammable nitrate prints did not help matters much; films on "safety stock" did not arrive until around 1950.

Rhodes' second category is robberies (of patrons, box office employees, even individuals outside the theater), which were rampant. (Some thieves were emboldened by criminal activities glamorized in the movies.) Bombings comprise another category. Movie houses were bombed by shady operators trying to cash in on insurance policies, or as part of contentious labor disputes between theater owners and union projectionists, or for sundry other reasons.

Another peril of early moviegoing was the spread of contagions such as influenza, smallpox, polio, and scarlet fever in poorly ventilated auditoriums. Also dangerous were headaches, dizziness, eye strain, and even blindness (!?)—all caused, it was believed, by the rapid barrage of images before eyes not made for such assaults. The flicker caused by revolving projector shutters blocking the light beam for split seconds caused further aggravation. This heretofore unheard-of movie-going malady was given numerous names: "picturitis," "moving picture eye," "eyescopitis," "Americanitis." And weakened eyes, according to many doctors of the day, could lower the body's resistance to more serious health concerns: indigestion, diabetes, tuberculosis, even premature aging!

Then as now, moral rectitude, both on screen and inside the theater itself, was a major concern among those pledged to protect public health and safety. The widely held perception that movies were immoral, promoting sex and other sinful behaviors, led to the closure of many movie theaters on Sundays through the enactment or enforcement of local Blue Laws. It was also believed that the darkness inside screening rooms was a breeding ground for vice. To combat this, some theater owners left the house lights on during their movies! But in those dim caverns that didn't, women's virtue was constantly in jeopardy—the target of "mashers" who lurked in the dark. What constituted a masher in those days seems vague, ranging from guys who merely ogled, talked to, or flirted with females (some men were actually fined or locked up for these transgressions) to bona fide molesters and sexual predators who touched, pinched, or accosted women. In time, women took matters into their own hands (this was decades before the #MeToo movement), uniting and pledging to "smash the mashers." Smashing the mashers consisted of striking or beating up nuisance men (Rhodes recounts various instances), with no assault charges filed and no due process for the masher, some of whom were falsely accused.

Rhodes' litany of moral transgressions inside movie theaters also includes a few actual murders. One of the most sensational took place in Nashville in 1923. An irate female moviegoer used a razor blade to slit the throat of the woman sitting next to her when she wouldn't stop reading the film's intertitles out loud. This might seem an over-reaction until one learns that the victim was also mispronouncing some of the words. Cinematheque patrons attending silent and subtitled films should take heed.

Rhodes' final category of perils consists of theater giveaways—Bank Night, Screeno (a kind of movie theater bingo), and other lotteries—through which penurious moviegoers in the Great Depression had chances to win cash and prizes before the show started. Bank Night, which began in the early 1930s, spread like a nitrate fire to other movie theaters, attracting thousands of participants. But critics condemned these schemes as illicit gambling that frayed society's moral fabric and opened the door for other types of vices. They crusaded against something-for-nothing promotions, and courts closed some of them down. All of this makes me wonder about our pre-movie prize drawings. I don't want to launch any Cinematheque patron on a downward path to sin and moral turpitude all because we handed them a \$5 gift certificate for the Coffee House at University Circle.

A special welcome to any out-of-town visitors coming to this summer's Front Triennial who also find their way to the Cinematheque. We'd like you to know that we show contemporary art every weekend—in the form of new works by major international film artists. And you won't see these movies anywhere else around here.



PREMIERE SHOWCASE July 5 – September 2 (19 different programs)

The first Cleveland showing of new films by Guy Maddin, Arnaud Desplechin, Hong Sang-soo, Jim McKay, and this year's Cannes Film Festival *Palme d'Or* winner Hirokazu Kore-eda. Plus the latest Sundance Film Festival Short Film Tour.

THU 7/5	6:45 PM	THE GREEN FOG
THU 7/5	8:10 PM	WHERE IS KYRA?
FRI 7/6	7:00 PM	WHERE IS KYRA?
FRI 7/6	9:00 PM	ISMAEL'S GHOSTS
SAT 7/7	9:45 PM	THE GREEN FOG
SUN 7/8	3:30 PM	ISMAEL'S GHOSTS
SUN 7/8	6:30 PM	GEMINI
SAT 7/14	9:30 PM	GRACE JONES: BLOODLIGHT AND BAM!
SUN 7/15	6:30 PM	LOVE AFTER LOVE
SUN 7/15	8:20 PM	GRACE JONES: BLOODLIGHT AND BAM!
THU 7/19	6:45 PM	BECOMING WHO I WAS
SUN 7/22	8:20 PM	BECOMING WHO I WAS
THU 7/26	8:45 PM	MRS. HYDE
SUN 7/29	4:15 PM	MRS. HYDE
THU 8/2	6:45 PM	THE DAY AFTER
FRI 8/3	9:30 PM	THE GUARDIANS
SUN 8/5	3:30 PM	THE GUARDIANS
SUN 8/5	8:35 PM	THE DAY AFTER
THU 8/9	8:50 PM	SAVING BRINTON
FRI 8/10	7:30 PM	SAVING BRINTON
FRI 8/10	9:20 PM	THAT SUMMER
SAT 8/11	9:05 PM	TALE OF CINEMA
SUN 8/12	6:30 PM	THAT SUMMER
SUN 8/12	8:15 PM	TALE OF CINEMA
THU 8/16	8:40 PM	AVA
FRI 8/17	7:30 PM	AVA
SAT 8/18	7:20 PM	EN EL SÉPTIMO DÍA (ON THE SEVENTH DAY)
SUN 8/19	8:30 PM	EN EL SÉPTIMO DÍA (ON THE SEVENTH DAY)
SAT 8/25	7:10 PM	THE THIRD MURDER
SUN 8/26	8:30 PM	THE THIRD MURDER
FRI 8/31	7:30 PM	DONNA HARAWAY: STORY TELLING FOR EARTHLY SURVIVAL
FRI 8/31	9:15 PM	2018 SUNDANCE FILM FESTIVAL SHORT FILM TOUR
SAT 9/1	6:35 PM	2018 SUNDANCE FILM FESTIVAL SHORT FILM TOUR
SUN 9/2	4:00 PM	ANGELS WEAR WHITE



PAINT IT BLACK: THE FILMS OF HENRI-GEORGES CLOUZOT

July 7 – September 1 (9 films)

The term "film noir" literally means "black film," but it describes the dark, pessimistic crime movies of the postwar era. There are film noir thrillers and then there are film noir thrillers. Those of French director Henri-Georges Clouzot (1907-1977), including his masterpieces *The Wages of Fear* and *Diabolique*, are definitely in that latter category: extremely black, jaundiced, amoral, relentless, and cynical. Why was this man, sometimes called "the French Hitchcock," so misanthropic? Why were his films so morbid and violent? Maybe it was the health problems that plagued him throughout his life. Maybe it was the reception given his uncompromising wartime thriller *Le Corbeau* (*The Raven*), made for a Nazi-owned German company during the Occupation and regarded by his countrymen as anti-French in its unflattering depiction of provincial life. (Because of this movie, officials banned Clouzot from working in the film industry for a few years after the war.) Maybe it was the premature death (at age 46) of his Brazilian-born wife Vera, who appeared in a number of his films. Whatever the reason, Clouzot was what he was. But he left a body of shockingly, bleakly effective and entertaining movies, most of which we show this summer.

SAT 7/7	5:00 PM	DIABOLIQUE
SUN 7/8	8:30 PM	DIABOLIQUE
FRI 7/13	9:25 PM	LE CORBEAU (THE RAVEN)
SUN 7/15	4:15 PM	LE CORBEAU (THE RAVEN)
FRI 7/20	9:30 PM	QUAI DES ORFÈVRES (JENNY LAMOUR)
SUN 7/22	4:00 PM	QUAI DES ORFÈVRES (JENNY LAMOUR)
FRI 7/27	7:30 PM	THE MURDERER LIVES AT NUMBER 21
SUN 7/29	8:25 PM	THE MURDERER LIVES AT NUMBER 21
SAT 8/4	6:50 PM	THE WAGES OF FEAR
SAT 8/11	5:00 PM	MANON
THU 8/16	6:45 PM	HENRI-GEORGES CLOUZOT'S INFERNO
FRI 8/17	9:35 PM	HENRI-GEORGES CLOUZOT'S INFERNO
SUN 8/26	3:45 PM	LA VÉRITÉ (THE TRUTH)
SAT 9/1	5:00 PM	THE MYSTERY OF PICASSO



REPUBLIC REDISCOVERED July 21 – August 18 (5 films)

Republic Pictures, the film production company that Herbert J. Yates founded in 1935 by consolidating six independent studios, was known for its low-budget B movies—westerns, serials, and other programmers that filled out double bills. Initially a poverty row film factory, Republic soon took on larger projects and hired prestige directors like John Ford, Fritz Lang, and Frank Borzage. Its stars included John Wayne, Gene Autry, and Roy Rogers.

Few Republic titles are part of the standard repertoire of classic films; *Johnny Guitar*, *The Quiet Man*, *It's a Wonderful Life*, and Orson Welles' *Macbeth* are four that are. This leaves the great bulk of the Republic library (now owned by Paramount Pictures) as terra incognita—unknown territory waiting to be explored and excavated by film buffs and programmers. This past February, a batch of buried Republic riches was brought to light in the Museum of Modern Art's 14-film series "Martin Scorsese Presents Republic Rediscovered: New Restorations from Paramount Pictures." (Sixteen more Republic titles will show in a second MoMA series in August.) The February retrospective opened eyes and garnered a lot of press, so we bring five highlights from the exhibition to Cleveland this summer. Introducing our series on July 21 will be filmmaker Gina Talaroli, Martin Scorsese's video archivist, who consulted on the New York retrospective and also assembled the series trailer.

SAT 7/21	5:00 PM	HELLFIRE introduced by Gina Talaroli
SAT 7/28	5:00 PM	THE RED PONY
SAT 8/4	5:00 PM	DRIFTWOOD
SUN 8/12	4:15 PM	THAT BRENNAN GIRL
SAT 8/18	5:00 PM	I'VE ALWAYS LOVED YOU



A SECOND LOOK July 7 – September 2 (19 films)

New restorations of classic works by Melvin Van Peebles, Olivier Assayas, Jean Cocteau, Agnès Varda, William Friedkin, and Andrei Tarkovsky, among others. Plus a special film for Ingmar Bergman's 100th birthday, and the return of New England's ace silent film accompanist Jeff Rapsis, who will play for a comedy short and a dramatic feature on August 30.

SAT 7/7	7:20 PM	LOVELESS
THU 7/12	8:45 PM	HALF A LIFE
THU 7/12	8:45 PM	GODARD MON AMOUR
FRI 7/13	7:15 PM	GODARD MON AMOUR
SAT 7/14	4:00 PM	THE RITE
THU 7/19	8:40 PM	FINAL PORTRAIT
SAT 7/21	7:00 PM	THE GUNFIGHTER introduced by Gina Talaroli
SAT 7/21	9:15 PM	REVENGE
SUN 7/22	6:30 PM	FINAL PORTRAIT
THU 7/26	6:45 PM	SWEET SWEETBACK'S BAADASSSSSS SONG
FRI 7/27	9:15 PM	ONE FLEW OVER THE CUCKOO'S NEST
SAT 7/28	6:50 PM	ONE FLEW OVER THE CUCKOO'S NEST
SAT 7/28	9:25 PM	SWEET SWEETBACK'S BAADASSSSSS SONG
SUN 7/29	6:30 PM	COLD WATER
THU 8/2	8:40 PM	LES PARENTS TERRIBLES (THE STORM WITHIN)
SAT 8/4	9:40 PM	SORCERER
SUN 8/5	6:30 PM	LES PARENTS TERRIBLES (THE STORM WITHIN)
THU 8/9	6:30 PM	SORCERER
SAT 8/11	7:00 PM	THE SMALLEST SHOW ON EARTH
SAT 8/18	9:20 PM	ONE SINGS, THE OTHER DOESN'T
SUN 8/19	3:45 PM	ONE SINGS, THE OTHER DOESN'T
SUN 8/19	6:30 PM	THE LOST ONE
SAT 8/25	5:00 PM	CHANGES IN THE VILLAGE
SAT 8/25	9:35 PM	WANDA
SUN 8/26	6:30 PM	WANDA
THU 8/30	7:00 PM	THE SCARLET LETTER (1926) accompanied by Jeff Rapsis
SAT 9/1	8:30 PM	ANDREI RUBLEV
SUN 9/2	6:30 PM	ANDREI RUBLEV

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!

JULY 5-8

Thursday, July 5, at 6:45 pm & Saturday, July 7, at 9:45 pm

THE GREEN FOG
Canada, 2017, Evan Johnson, Galen Johnson, Guy Maddin

Movie mash-up magician Guy Maddin and his Forbidden Room collaborators Evan and Galen Johnson riff on Alfred Hitchcock's *Vertigo* in this dizzying, very funny compilation of scenes and images lifted from a panoply of films and TV shows shot in San Francisco over many decades. The Kronos Quartet plays Jacob Garchick's original score. "An inspired goof." -*Variety*, Cleveland premiere. DCP. 63 min.

Thursday, July 5, at 8:10 pm & Friday, July 6, at 7:00 pm

WHERE IS KYRA?
UK/USA, 2017, Andrew Dosunmu

Michelle Pfeiffer and Kiefer Sutherland star in the acclaimed new drama from the director of *Mother of George*. Pfeiffer is heartbreaking as a divorced, childless, jobless Brooklyn woman who lives with her elderly mother in a dingy one-bedroom apartment. She subsists on her mom's meager income until late deals further crippling blows. This indelible portrait of a desperate individual falling through society's economic cracks was produced by Christine Vachon and shot by Oscar nominated Bradford Young (*Solo, Arrival, Selma*). Cleveland theatrical premiere. DCP. 98 min.

Friday, July 6, at 9:00 pm & Sunday, July 8, at 3:30 pm

ISMAEL'S GHOSTS
LES FANTÔMES D'ISMAËL
France, 2017, Arnaud Desplechin

Marion Cotillard, Mathieu Amalric, Charlotte Gainsbourg, and Louis Garrel star in the new film by Arnaud (*My Sex Life, A Christmas Tale*) Desplechin. (It opened last year's Cannes Film Festival.) The movie tells of a filmmaker (Amalric) whose life is upended by the sudden return of his wife (Cotillard) who was presumed dead when she disappeared 20 years ago. "A jubilantly complex tale." -*Screen Int'l*, Cleveland premiere. Subtitles. DCP. 135 min.

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

DIABOLIQUE
LES DIABOLIQUES
France, 1955, Henri-Georges Clouzot

Clouzot's famous shocker was allegedly the favorite horror film of *Psycho* author Robert Bloch. Set in and around a French boarding school for boys, the movie focuses on the wife (Véra Clouzot) and mistress (Simone Signoret) of the school's sadistic headmaster as they plot his murder. Twists and surprises abound in this celebrated masterpiece of Grand Guignol. Subtitles. 117 min. *Special event pricing: \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Saturday, July 7, at 7:20 pm

LOVELESS
NELYBOV
Russia, 2017, Andrey Zvyagintsev

The masterful new film from the director of the Oscar-nominated *Leviathan* (2014) was one of the five movies nominated for this year's Academy Award for Best Foreign Language Film. (It won France's César Award for Best Foreign Film.) The movie opens on a 12-year-old Russian boy who lives at home, mostly ignored by his self-centered parents who are embroiled in an ugly divorce. But when he disappears one day, a wide-ranging search ensues. Subtitles. DCP. 127 min.

Saturday, July 7, at 9:45 pm

THE GREEN FOG
See 7/5 at 6:45 for description

Sunday, July 8, at 3:30 pm

ISMAEL'S GHOSTS
See 7/6 at 9:00 for description

Sunday, July 8, at 6:30 pm

GEMINI
USA, 2017, Aaron Katz

Aaron (*Land Ho!*) Katz's latest and most accomplished film is an LA-set neo-noir that evokes both Raymond Chandler and *Mulholland Drive*. Jill (Lola Kirke), the personal assistant and possible BFF to a Hollywood starlet (Zoë Kravitz), is stunned when he is suddenly implicated in a murder involving her boss. Jill dons a disguise, evades the police, and launches her own investigation. "Nearly perfect, with ample heart, humor and tragedy-defying humanity." -*Salon*, Cleveland theatrical premiere. DCP. 93 min. Preceded at 6:30 by Matthew Frost's 3-min. *Aspirational* (USA, 2014) starring Kirsten Dunst.

Sunday, July 8, at 8:30 pm

DIABOLIQUE
See 7/7 at 5:00 for description

JULY 12-15

Thursday, July 12, at 6:45 pm

HALF A LIFE
MOURIR À 30 ANS
France, 1982, Romain Goupil

Perhaps the best film about the May 1968 left-wing uprising in Paris (and its dispiriting aftermath), Romain Goupil's autobiographical documentary draws upon his own ample you-are-there film footage, shot over 12 years as events unfolded. Goupil intersperses this old footage with newer material to pay tribute to his friend and fellow revolutionary Michel Rancart, a militant leader who went missing and eventually committed suicide. This winner of the *Caméra d'Or* at the 1982 Cannes Film Festival is undistributed in the U.S., so don't miss seeing it in a restored DCP from France that is temporarily in North America. Subtitles. 97 min. *Special thanks to Laurence Geannopoulos, Consulat Général de France, Chicago.*

Thursday, July 12, at 8:45 pm & Friday, July 13, at 7:15 pm

GODARD MON AMOUR
LE REDOUBTABLE
France/Myanmar/Italy, 2017, Michel Hazanavicius

Jean-Luc Godard is depicted as both a pill and something of a butfoon in this blasphemous (if you worship JLG) but very entertaining new film from the director of *The Artist* and the *OSS 117* movies. Set during the great director's strident, late 1960s "Maotist" phase, the movie stars Louis Garrel as JLG and Stacy Martin as actress Anne Wiazemsky (*La Chinoise*). Godard's muse and

young wife. This stylish, colorful film, based on Wiazemsky's autobiographical novel *One Year Later*, is full of witty JLG references and homages. Subtitles. DCP. 107 min.

Friday, July 13, at 9:25 pm & Sunday, July 15, at 4:15 pm

LE CORBEAU (THE RAVEN)
France, 1943, Henri-Georges Clouzot

Made during the Nazi Occupation of France and condemned by many as anti-French German propaganda (it was banned for two years after the Liberation), Clouzot's wartime thriller chronicles how residents of a small French town are terrorized by poison pen letters written by someone who knows all their dirty secrets. The missives are signed by "The Raven"—but who is it? With Pierre Fresnay. "As brilliantly nasty as *Wages of Fear* and *Diabolique* or indeed anything this misanthropic filmmaker ever did." -J. Hoberman, *Village Voice*. Cleveland revival premiere. Subtitles. Restored DCP. 92 min. *Special event pricing: \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Saturday, July 14, at 4:00 pm

THE RITE
aka THE RITUAL
RITEN
Sweden, 1969, Ingmar Bergman

Today would have been Ingmar Bergman's 100th birthday. To commemorate the occasion, we show a rarity by the great director that is available in this country only on film. *The Rite* was Bergman's first movie made specifically for television (but it was also released to theaters). Gunnar Björnstrand and Ingrid Thulin portray the married heads of a theatrical troupe that has been hired in front of a judge on an obscenely cheap. This penetrating work examines the relationship between actors and audiences, as well as the dislocation between performers' private and public lives. Cinematography by Sven Nykvist. Subtitles. 73 min. *Special event pricing: \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners. Free refreshments! ADVISORY: Euclid Ave. will be closed between E. 117th and Mayfield today, so allow extra time to get to CIA and park.*

NO MIDDLE FILM SAT., 7/14

Saturday, July 14, at 9:30 pm & Sunday, July 15, at 8:20 pm

GRACE JONES: BLOODLIGHT AND BAM!
Ireland/UK, 2017, Sophie Fiennes

Grace Jones, the imperious glam-pop diva, fashion model, and cultural icon, is captured in perpetual motion in this globe-trotting profile that ranges from Paris to Jones' native Jamaica. Features electrifying concert footage. "Bloodlight" is Jamaican patois for the red light of the recording studio; "bami" is the bread of life. "Critics' Pick..." -*N.Y. Times*, Cleveland premiere. DCP. 115 min. *ADVISORY: Euclid Ave. will be closed between E. 117th and Mayfield on 7/14, so allow extra time to get to CIA and park that day.*

Sunday, July 15, at 4:15 pm

LE CORBEAU (THE RAVEN)
See 7/13 at 9:25 for description

Sunday, July 15, at 6:30 pm

LOVE AFTER LOVE
USA, 2017, Russell Harbaugh

A wife and mother (Andie MacDowell) and her two sons (Chris O'Dowd, James Adomian) deal with the death of their husband/father in differing disturbing ways in this acclaimed new drama. "Delivers something rarely seen in American movies: a wars-and-an examination of extended grief." -*NY Times*, Cleveland premiere. DCP. 93 min.

Sunday, July 15, at 8:20 pm

GRACE JONES: BLOODLIGHT AND BAM!
See 7/14 at 9:30 for description

JULY 19-22

Thursday, July 19, at 6:45 pm & Sunday, July 22, at 8:20 pm

BECOMING WHO I WAS
South Korea, 2017, Jeon Jin, Moon Chang-Yong

Shot over eight years, this crowd-pleasing new documentary introduces us to a North Indian boy who has been identified as a Rinpoche (a reincarnated Tibetan Buddhist lama) but who faces many geographical, political, and financial obstacles before he and his teacher/godfather can journey to his "home" monastery in Tibet. A charmingly intimate portrait that ultimately assumes epic-journey proportions." -*Variety*, Cleveland premiere. Subtitles. DCP. 95 min.

Thursday, July 19, at 8:40 pm & Sunday, July 22, at 6:30 pm

FINAL PORTRAIT
UK, 2017, Stanley Tucci

Geoffrey Rush has one of his best, quietest roles in years as painter and sculptor Alberto Giacometti in this delightful new film. Set in 1964 Paris, the movie tells of American writer James Lord (Armie Hammer), who is asked by the artist to sit for an extra that should take only a day or two to create. But these sessions stretch into weeks of unexpected, often humorous chaos and frustration. With Tony Shalhoub and Sylvie Testud. DCP. 90 min.

NO EARLY FILM FRI., 7/20

Thursday, July 20, at 8:45 pm & Friday, July 21, at 7:15 pm

GODARD MON AMOUR
LE REDOUBTABLE
France/Myanmar/Italy, 2017, Michel Hazanavicius

ducer (Charles Dullin, "the dirtiest old man on celluloid," according to film historian David Shipman). The main suspects are two married music hall performers—sexy Jenny Lamour (Suzy Delair), who had gone to visit the businessman, and her jealous husband (Bernard Blier), who once vowed to kill him. Louis Jouvet plays the show, cynical inspector who unravels the case. "A stunningly well-made entertainment." -Pauline Kael, *Cleveland revival premiere*. Subtitles. Restored DCP. 106 min. *Special event pricing: \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Friday, July 27, at 9:15 pm & Saturday, July 28, at 6:50 pm

MILÓŠ FORMAN, 1932-2018
ONE FLEW OVER THE CUCKOO'S NEST
USA, 1975, Miloš Forman

Rebellious patient/prisoner Randle McMurphy (Jack Nicholson) goes head to head with strict, steady head nurse Ratched (Louise Fletcher) in this rousing, subversive classic set inside an Oregon mental institution. It became the first film to sweep the top five Academy Awards (best picture, director, actor, actress, screenplay) since 1934's *It Happened One Night*. The great supporting cast includes Scatman Crothers, Danny DeVito, Brad Doull, Christopher Lloyd, William Redfield, Will Sampson, and Vincent Schiavelli. From the novel by Ken Kesey. DCP. 133 min. *Special thanks to Paul Zaentz.*

Saturday, July 28, at 5:00 pm

THE RED PONY
USA, 1947, Lewis Milestone

Robert Mitchum, Myrna Loy, Louis Calhern, and Margaret Hamilton star in this color screen adaptation of John Steinbeck's novella. Boasting a screenplay written by Steinbeck himself and a famous musical score composed by Aaron Copland, this sensitive movie tells of a California farm boy (Peter Miles) who escapes his unhappy home life by lavishing attention on a newborn colt. 89 min. *Special event pricing: \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners. Film preserved by Paramount Pictures with funding provided by The Film Foundation. 35mm print courtesy of The Film Foundation Conservation Collection at the Academy Film Archive.*

Saturday, July 28, at 6:50 pm

ONE FLEW OVER THE CUCKOO'S NEST
See 7/27 at 9:15 for description

Saturday, July 28, at 9:25 pm

SWEET SWEETBACK'S BAAASSSSSS SONG
See 7/26 at 6:45 for description

Sunday, July 29 at 4:15 pm

MRS. HYDE
See 7/26 at 8:45 for description

Sunday, July 29, at 6:30 pm

COLD WATER
LEAU FROID
France, 1994, Olivier Assayas

Never released theatrically in the U.S. until this year, Olivier Assayas' celebrated early movie is a tough, teen-eye portrait of adolescent rebellion circa 1972. Two troubled 16-year-olds—a shoplifter (Virgina Ledoyen) about to be institutionalized and a rebel (Cyprien Fouquet) with problems of his own—bark authority and run away together, first to an orgiastic party and bonfire at an abandoned chateau (an unforgettable sequence), then into the chilly and inhospitable world. A poetic masterpiece. Cleveland revival premiere. Subtitles. Restored DCP. 92 min.

Sunday, July 29, at 8:25 pm

THE MURDERER LIVES AT NUMBER 21
See 7/27 at 7:30 for description

AUGUST 2-5

Thursday, August 2, at 6:45 pm & Sunday, August 5, at 8:35 pm

THE DAY AFTER
GEU-HO
South Korea, 2017, Hong Sang-soo

Hong Sang-soo's third film of 2017 (*After On the Beach at Night Alone* and *Claire's Camera*) is another melancholy comedy of booze and infidelity with a scrambled time structure. Here the philanthropist is a publisher who has damaged his marriage by having an affair with an office assistant who has since left his employ. He pours out his heart to her replacement (Kim Min-hee, star of all three of Hong's 2017 features and the director's current flame). "A loquacious, Rohmer-kissed comedy of missed chances and misunderstandings." -*Variety*, Cleveland premiere. Subtitles. DCP. 91 min. See 8/11 & 12 for another film by Hong Sang-soo.

Thursday, August 2, at 8:40 pm & Sunday, August 5, at 6:30 pm

LES PARENTS TERRIBLES (THE STORM WITHIN)
France, 1948, Jean Cocteau

Jean Marais and Josette Day, who played the two lovers in Cocteau's *Beauty and the Beast*, reunited with the director two years later for this film version of a Cocteau stage play. The movie charts the emotional turmoil that ensues within a dysfunctional middle-class family when the son announces his intention to marry. His jealous mother (who harbors incoherent feelings for her child) is absolutely distraught—while his father is distressed that his own mistress is now his son's betrothed. Cocteau foregoes exterior shots but still manages to turn a claustrophobic stage piece into pure cinema. "Melodrama of the highest order." -*Time Out Film Guide*. Cleveland revival premiere. Subtitles. Restored DCP. 105 min.

NO EARLY FILM FRI., 8/3

Friday, August 3, at 9:30 pm & Sunday, August 5, at 3:30 pm

THE GUARDIANS
LES GARDIENNES
Switzerland/France, 2017, Xavier Beauvois

Unless noted, admission to each film is \$10; members, CIA & CSU I.D. holders, and those age 25 & under \$8. An additional film on the same day costs an extra \$7 (or the member price for that movie).

Friday, July 27, at 9:15 pm & Saturday, July 28, at 6:50 pm

MILÓŠ FORMAN, 1932-2018
ONE FLEW OVER THE CUCKOO'S NEST
USA, 1975, Miloš Forman

Rebellious patient/prisoner Randle McMurphy (Jack Nicholson) goes head to head with strict, steady head nurse Ratched (Louise Fletcher) in this rousing, subversive classic set inside an Oregon mental institution. It became the first film to sweep the top five Academy Awards (best picture, director, actor, actress, screenplay) since 1934's *It Happened One Night*. The great supporting cast includes Scatman Crothers, Danny DeVito, Brad Doull, Christopher Lloyd, William Redfield, Will Sampson, and Vincent Schiavelli. From the novel by Ken Kesey. DCP. 133 min. *Special thanks to Paul Zaentz.*

Saturday, July 28, at 5:00 pm

THE RED PONY
USA, 1947, Lewis Milestone

Robert Mitchum, Myrna Loy, Louis Calhern, and Margaret Hamilton star in this color screen adaptation of John Steinbeck's novella. Boasting a screenplay written by Steinbeck himself and a famous musical score composed by Aaron Copland, this sensitive movie tells of a California farm boy (Peter Miles) who escapes his unhappy home life by lavishing attention on a newborn colt. 89 min. *Special event pricing: \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners. Film preserved by Paramount Pictures with funding provided by The Film Foundation. 35mm print courtesy of The Film Foundation Conservation Collection at the Academy Film Archive.*

Saturday, July 28, at 6:50 pm

ONE FLEW OVER THE CUCKOO'S NEST
See 7/27 at 9:15 for description

Saturday, July 28, at 9:25 pm

SWEET SWEETBACK'S BAAASSSSSS SONG
See 7/26 at 6:45 for description

Sunday, July 29 at 4:15 pm

MRS. HYDE
See 7/26 at 8:45 for description

Sunday, July 29, at 6:30 pm

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LEAU FROID
France, 1994, Olivier Assayas

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See 7/27 at 7:30 for description

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Thursday, August 2, at 6:45 pm & Sunday, August 5, at 8:35 pm

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South Korea, 2017, Hong Sang-soo

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France, 1948, Jean Cocteau

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NO EARLY FILM FRI., 8/3

Friday, August 3, at 9:30 pm & Sunday, August 5, at 3:30 pm

THE GUARDIANS
LES GARDIENNES
Switzerland/France, 2017, Xavier Beauvois

Friday, August 3, at 9:30 pm & Sunday, August 5, at 3:30 pm

THE MURDERER LIVES AT NUMBER 21
L'ASSASSIN HABITE...AU 21
France, 1942, Henri-Georges Clouzot

Clouzot's first feature is a comic mystery-thriller in which a wry police detective (Pierre Fresnay) impersonates a pastor in order to ferret out a serial killer living in a boarding house full of eccentrics. Undistributed in the U.S., this classic will be shown in a copy imported from France. With Suzy Delair. Subtitles. DCP. 83 min. *Special event pricing: \$11.*

PARKING & MORE INFO

Free parking for filmpgoers 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

Saturday, August 4, at 5:00 pm

DRIFTWOOD
USA, 1947, Allan Dwan

The New Yorker calls this little known but fascinating and unusual movie an "electrifying, eccentric masterpiece." Young Natalie Wood plays a nine-year-old orphan who was raised by her preacher great-grandfather in a Western ghost town. She arrives in a different small town where her unfiltered outspokenness and sense of biblical morality upset the hypocritical locals. A colic and an epidemic heighten the drama. With Ruth Warwick, Walter Brennan, and Dean Jagger. Cleveland revival premiere. Restored DCP. 88 min. *Special event pricing: \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Saturday, August 4, at 6:50 pm

THE WAGES OF FEAR
LE SALAIRE DE LA PEUR
France, 1953, Henri-Georges Clouzot

Yves Montand stars in this classic French thriller, one of the most suspenseful movies ever made! Set in a Central American petroleum republic, the film follows four down-on-their-luck driffters who take on a veritable suicide mission: driving two truckloads of volatile nitroglycerine across 300 miles of perilous mountain roads. Original, uncut version! Subtitles. 147 min. *Special event pricing: \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners. See next blurb for a related film.*

Saturday, August 4, at 9:40 pm & Thursday, August 9, at 6:30 pm

SORCERER
USA, 1977, William Friedkin

Roy Scheider stars in William Friedkin's big-budget reimagining of *The Wages of Fear* (see 8/4 at 6:50). Four desperate men of differing nationalities come together in South America to transport explosive nitroglycerine by truck across 300 miles of treacherous jungle roads. A huge critical and box office flop when first released, Friedkin's follow-up to *The Exorcist* is now regarded by some as a masterpiece. (Friedkin himself ranks this nail-biter as one of his best movies.) Music by Tangerine Dream. Cleveland revival premiere. Restored DCP. 121 min.

Sunday, August 5, at 3:30 pm

THE GUARDIANS
See 8/3 at 9:30 for description

Sunday, August 5, at 6:30 pm

LES PARENTS TERRIBLES (THE STORM WITHIN)
See 8/2 at 8:40 for description

Sunday, August 5, at 8:35 pm

THE DAY AFTER
See 8/2 at 6:45 for description

AUGUST 9-12: 32ND ANNIVERSARY WEEKEND

Thursday, August 9, at 6:30 pm

SORCERER
See 8/4 at 9:40 for description

Thursday, August 9, at 8:50 pm & Friday, August 10, at 7:30 pm

SAVING BRINTON
USA, 2