

# THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE



NOVEMBER / DECEMBER 2018

NOW IN OUR 33RD YEAR!

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

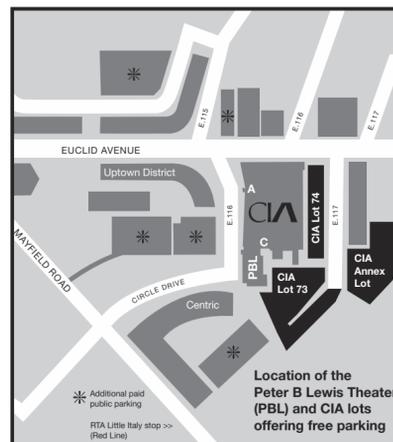
## JACQUES BECKER



7 FILMS  
NOV. 3 – DEC. 15

## 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 • MEMBERS, CIA, AGE 25 & UNDER \$7 • ADDITIONAL FILM ON SAME DAY \$7  
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## CINEMA TALK

BY JOHN EWING, CINEMATHEQUE DIRECTOR

Film critics who review revivals of older movies that were disastrously received when first released (e.g., *Heaven's Gate*, *One from the Heart*, *Ishtar*, *Showgirls*) often proclaim them "masterpieces." To me, it seems more likely that a charitable response to a resurrected flop would be something like "it's not as bad as first thought," "it's better than I remembered," or "it's pretty good." A total about-face on a notoriously awful film—taking it from travesty to treasure—seems a little bit of a stretch, though superlatives do make for attention-grabbing copy in this age of extreme memes and media. (This applies to both immoderate praise and immoderate condemnation.)

I was recently reminded of this critical tendency to polish tarnished reputations when I read Richard Brody's capsule review of Peter Bogdanovich's 1975 musical *At Long Last Love* in the 10/1 *New Yorker*. Brody labeled this legendary fiasco, winner of Harry and Michael Medved's Golden Turkey Award for "The Worst Musical Extravaganza of All Time," "an overlooked masterpiece." (Calling something a "masterwork"—the work of a master, which Bogdanovich may be—rather than a "masterpiece"—a great work of art—could be a way of hedging one's bet.) But Brody eloquently and thoughtfully defended his claim in a longer blog post about this much-derided tribute to 1930s screen musicals.

I should point out that the version of *At Long Last Love* that Brody wrote about is different from the one first released to theaters. Somewhere along the line, after its disastrous debut, *At Long Last Love* was re-cut by an editor at Twentieth Century Fox to conform closer to Bogdanovich's original shooting script and his first pre-release cut. Bogdanovich got wind of this new version, watched it, liked it, made a few further tweaks of his own, and ended up with the film that's now seen in repertory cinemas and on TV.

I have not seen this new version of *At Long Last Love* but I remain skeptical. Can rearranging scenes and shots and using different takes improve the acting, singing, and dancing—all of which were almost unanimously derided 40+ years ago? Is the film really a "masterpiece"—excuse me, "masterwork"—or is it still a misstep but somewhat improved? We can all judge for ourselves when we show *At Long Last Love* on Friday, December 14. Of course, to get you to see it, we quote Brody's extravagant praise of the movie in our blurb.

Our three-day first-run engagement of *Bel Canto* in September found me repeatedly answering two of my least favorite questions from filmgoers: (1) Is this movie going to open in Cleveland, and (2) Is it going to play subsequently at a real theater? I realize how unusual it is for a mostly English-language movie with a big-name art house star (Julianne Moore in this case), based on a best-selling novel, to show exclusively for only three shows at the Cinematheque. Truth be told, even I was surprised we got the picture. (Most such films play for at least a week of full shows at, say, the Cedar-Lee.) But movie distribution and exhibition can be a squirrely business, so anomalies like this do happen from time to time. Therefore, for the record, I would like it known that when a movie does screen at the Cinematheque, even if only for one, two, or three shows, those showings constitute its Cleveland opening. (Somebody tell *The Plain Dealer* and Cleveland.com.) And because I can actually see and hear the film, and feel the seat under my butt, I'm pretty sure we have a real movie theater. So real, in fact, that movies at our place look and sound better than those at theaters that are even more "real" than we are. Don't ask me why this is; it's just one of those inexplicable mysteries of the universe.

Another calendar, another parking tweak. I'm happy to announce that there are now additional parking spaces available free to Cinematheque patrons in Lot 73. The section of the old, brick-paved E. 117th Street between the entrance to Lot 73 and the Centric parking garage has been paved over and made into a one-way street heading back toward Euclid Avenue. Fifteen new diagonal, head-in parking spaces have been created on this surface. To access them, drive through Lot 73 (keep to the left) and follow the signs for "Additional Parking." (The spaces are located at the foot of a small embankment.) Once you park, enter the building through Entrance C (off Lot 73), as before. (continued in next column)



## PREMIERE SHOWCASE

November 1 – December 15 (13 films)

The first Cleveland showing of new films by Margarethe von Trotta, Frederick Wiseman, Patrick Wang, and Peter Bogdanovich, among others. Plus the world premiere of Robert Banks' locally shot feature *Paper Shadows*.

THU	11/1	8:00 PM	THE CAPTAIN
FRI	11/9	9:20 PM	THE CHILDREN ACT
SAT	11/10	6:55 PM	THE CHILDREN ACT
SUN	11/11	6:30 PM	THE WILD BOYS
THU	11/15	7:00 PM	A PARIS EDUCATION
SUN	11/18	6:30 PM	PAPER SHADOWS
SAT	11/24	7:15 PM	SEARCHING FOR INGMAR BERGMAN
SUN	11/25	6:30 PM	LET THE CORPSES TAN
MON	11/26	6:45 PM	SEARCHING FOR INGMAR BERGMAN
MON	11/26	8:45 PM	LET THE CORPSES TAN
THU	11/29	8:30 PM	MONROVIA, INDIANA
FRI	11/30	9:15 PM	NARCISSISTER ORGAN PLAYER
SUN	12/2	3:30 PM	MONROVIA, INDIANA
THU	12/6	6:30 PM	A BREAD FACTORY, PART ONE: FOR THE SAKE OF GOLD
THU	12/6	8:45 PM	A BREAD FACTORY, PART TWO: WALK WITH ME A WHILE
FRI	12/7	7:00 PM	MUSEO
SAT	12/8	9:20 PM	MUSEO
SUN	12/9	3:30 PM	A BREAD FACTORY, PART ONE: FOR THE SAKE OF GOLD
SUN	12/9	6:30 PM	A BREAD FACTORY, PART TWO: WALK WITH ME A WHILE
FRI	12/14	9:25 PM	THE GREAT BUSTER: A CELEBRATION
SAT	12/15	6:50 PM	THE GREAT BUSTER: A CELEBRATION



## CINEMATALK (continued)

The old Cleveland Institute of Art building, including Aitken Auditorium, our shabby but beloved home for 29 years, was completely leveled in August. The property, now jointly owned by Case Western Reserve University and the Cleveland Museum of Art, is currently being transformed into public green space that will be named East Bell Commons (since it's at the corner of East Boulevard and Bellflower Road.)

Congratulations to Robert Banks, local filmmaker extraordinaire and longtime Cinematheque regular, who has finally finished his years-in-the-works experimental feature *Paper Shadows*. We're proud that Robert has selected us to premiere his movie on Sunday, November 18, at 6:30 pm.

Need unusual holiday gifts? If so, we still sell Cinematheque passes (in any quantity) for \$10 apiece, Cinematheque memberships for \$35 and \$20, and Cinematheque t-shirts for \$15. Make all purchases by Sunday, December 16, if possible.

## VERY FRENCH:

### THE FILMS OF JACQUES BECKER

November 3 – December 15 (7 films)

Jacques Becker (1906-1960) is a major French filmmaker who has not received his due. "Next to Jean Grémillon," writes film historian Dudley Andrew, "Jacques Becker is surely the most neglected of France's great directors." A friend and assistant to Jean Renoir during Renoir's greatest decade (the 1930s), Becker brought the master's poetic-realist/humanist bent to his own 13 features—at least three of which (*Casque d'Or*, *Touchez Pas au Grisbi*, and *Le Trou*) are widely regarded as masterpieces. More interested in character and milieu (and his French countrymen) than in flashy cinematic style, Becker was one of the few "old guard" filmmakers embraced by Godard, Truffaut, and the other young Turks at *Cahiers du Cinéma*. (*The Village Voice* recently described Becker as "an old-wave craftsman with a new-wave spirit.") Yet another critic turned director, Bertrand Tavernier, calls Becker "the finest French filmmaker of the 40s and 50s."

In August, Becker was the subject of a complete retrospective at New York's Film Forum. In November and December, seven of those features come to Cleveland—almost all of them in new digital restorations courtesy of Rialto Pictures.

SAT	11/3	5:00 PM	CASQUE D'OR
SUN	11/4	8:20 PM	CASQUE D'OR
SAT	11/10	5:00 PM	TOUCHEZ PAS AU GRISBI (DON'T TOUCH THE LOOT)
SUN	11/11	8:40 PM	TOUCHEZ PAS AU GRISBI (DON'T TOUCH THE LOOT)
FRI	11/16	9:05 PM	LE TROU (THE HOLE)
SAT	11/17	5:00 PM	LE TROU (THE HOLE)
SAT	11/24	5:00 PM	FALBALAS (PARIS FRILLS)
SUN	11/25	8:25 PM	FALBALAS (PARIS FRILLS)
SAT	12/1	5:00 PM	ANTOINE AND ANTOINETTE
SUN	12/2	8:45 PM	ANTOINE AND ANTOINETTE
SAT	12/8	5:00 PM	RENDEZVOUS IN JULY
SUN	12/9	8:50 PM	RENDEZVOUS IN JULY
THU	12/13	8:25 PM	EDWARD AND CAROLINE
SAT	12/15	5:00 PM	EDWARD AND CAROLINE



## ORSON WELLES IN 35MM

November 9 – December 2 (4 films)

Orson Welles (1915-1985) is back in the news thanks to the completion and release (on Netflix starting 11/2) of his long unfinished final feature *The Other Side of the Wind*. This movie began production almost 50 years ago, and the unedited footage had languished, neglected, for decades. That the film has finally been assembled and finished by a team consisting of producer Frank Marshall, filmmaker Peter Bogdanovich, and others is, for some of us, the film event of the century. To celebrate the occasion, we have decided to show four of Welles' other features in November and December, all in 35mm film prints. Thirty three years after his death, Welles continues to be regarded by many as the greatest film director who ever lived, and for good reason. Few filmmakers expanded and exploited the expressive possibilities of the film medium as much as he did.

FRI	11/9	7:00 PM	CITIZEN KANE
SAT	11/10	9:00 PM	CITIZEN KANE
FRI	11/16	7:15 PM	THE MAGNIFICENT AMBERSONS
SAT	11/17	9:25 PM	THE MAGNIFICENT AMBERSONS
SAT	11/24	9:15 PM	THE LADY FROM SHANGHAI
SUN	11/25	4:15 PM	THE LADY FROM SHANGHAI
SAT	12/1	9:15 PM	TOUCH OF EVIL
SUN	12/2	6:30 PM	TOUCH OF EVIL



## A SECOND LOOK

November 3 – December 16 (12 films)

This installment of our ongoing revival series includes movie classics in new digital restorations or vintage 35mm prints, along with some choice second-run films. We will also screen the final two films in our year-long Ingmar Bergman centennial salute—his last theatrical feature, *Fanny and Alexander*, and his final feature, *Saraband*, made for Swedish TV.

SAT	11/3	9:30 PM	SUPPORT THE GIRLS
SUN	11/4	4:15 PM	1945
SUN	11/4	6:30 PM	SUPPORT THE GIRLS
SUN	11/11	3:30 PM	ALL QUIET ON THE WESTERN FRONT
SAT	11/17	7:35 PM	SCIENCE FAIR
SUN	11/18	4:00 PM	SARABAND
SUN	11/18	8:45 PM	SCIENCE FAIR
THU	11/29	6:45 PM	DISTANT VOICES, STILL LIVES
FRI	11/30	7:30 PM	DISTANT VOICES, STILL LIVES
SAT	12/1	6:45 PM	THIS IS CINERAMA
FRI	12/7	9:30 PM	SURFER: TEEN CONFRONTS FEAR
SAT	12/8	7:15 PM	AFTER THE FOX
THU	12/13	6:45 PM	SHOOT THE PIANO PLAYER
FRI	12/14	7:00 PM	AT LONG LAST LOVE
SAT	12/15	8:55 PM	SHOOT THE PIANO PLAYER
SUN	12/16	3:00 PM	FANNY AND ALEXANDER (EPISODES 1 & 2)
SUN	12/16	7:00 PM	FANNY AND ALEXANDER (EPISODES 3 & 4)



## 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!

NOVEMBER 1-4



Thursday, November 1, at 8:00 pm  
Donuts and a Movie

**THE CAPTAIN**  
DER HAUPTMANN  
Germany/Poland/Portugal/France, 2017,  
Robert Schwentke

This chilling wartime parable is set in the final days of WWII. A young deserter from the German army, on the run from his compatriots, finds the abandoned uniform of a Nazi captain. Donning the clothes and assuming the officer's identity, this hunted fugitive suddenly acquires the status of ruthless executioner. This "remarkable film" (*Variety*) is handsomely composed and stylishly shot in crisp b&w scope. "[Presents] Nazism as a communicable disease that smothered conscience, paralyzes resistance and extinguishes all shreds of humanity." —*NY Times*. Cleveland premiere. Subtitles. DCP. 118 min. *Free donut and cider to the first ticket buyers, while supply lasts. Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Friday, November 2  
FILMS TO BE ANNOUNCED  
Visit [cia.edu/cinematheque](http://cia.edu/cinematheque) for updates.



Saturday, November 3, at 5:00 pm & Sunday, November 4, at 8:20 pm  
Film Classics in 35mm!  
The Films of Jacques Becker

**CASQUE D'OR**  
France, 1952, Jacques Becker

This rarely shown Jacques Becker masterpiece was recently voted one of the 100 best movies of all time in a poll of French film critics and historians conducted by *Cahiers du Cinéma* magazine. A supremely sensual Simone Signoret plays "Golden Marie," a gangster's moll in 1898 Paris who lures an honest carpenter into her world of pimps, prostitutes, and petty crooks—with tragic results. "One of the most physically beautiful and sensuous films ever made." —Leonard Maltin. Subtitles. 96 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners. This film supported by a generous grant from Maison Française de Cleveland.*

Saturday, November 3, at 7:00 pm  
FILM TO BE ANNOUNCED  
Visit [cia.edu/cinematheque](http://cia.edu/cinematheque) for updates.



Saturday, November 3, at 9:30 pm & Sunday, November 4, at 6:30 pm  
SUPPORT THE GIRLS  
USA, 2018, Andrew Bujalski

Regina Hall and Haley Lu Richardson (*Columbus*) star in the new indie comedy from the director of *Computer Chess* and *Funny Ha Ha*. It's one of the best reviewed American movies of 2018—a charming, empathetic look at the often chaotic life within a hooters-style sports bar. There male customers oggle and bother the wait staff while the establishment's manager treats her employees like family. "An easygoing hangout film that will ring true for anyone who has worked in the service industry." —*Hollywood Reporter*. DCP. 90 min.



Sunday, November 4, at 4:15 pm  
1945  
Hungary, 2017, Ferenc Török

On a summer day in 1945, after the end of WWII, an Orthodox man and his grown son return to their Hungarian village with a horse-drawn cart. Their presence sparks fear and unease among the locals, some of whom own property that once belonged to Jews who were deported during the war. This acclaimed drama evokes both Béla Tarr's *Sátántangó* and Fred Zinneman's *High Noon* in its beautifully spare b&w cinematography and quiet, pregnant mood. "As a compact study of wartime guilt, the film has the look and feel of a waking nightmare." —*Christian Science Monitor*. Subtitles. DCP. 91 min.

Sunday, November 4, at 6:30 pm  
SUPPORT THE GIRLS  
See 11/3 at 9:30 for description

Sunday, November 4, at 8:20 pm  
CASQUE D'OR  
See 11/3 at 5:00 for description

NOVEMBER 9-11



Friday, November 9, at 7:00 pm & Saturday, November 10, at 9:00 pm  
Orson Welles in 35mm!

**CITIZEN KANE**  
USA, 1941, Orson Welles

Orson Welles' bravura account of the ascent and decline of a mysterious newspaper tycoon (loosely modeled on William Randolph Hearst) was, for decades, voted the greatest movie ever made in various polls of film critics and filmmakers. Roger Ebert also regarded Kane as history's best film, as well as his all-time favorite movie. Here's a rare chance to see it on the big screen projected from 35mm. "More fun than any other great movie." —Pauline Kael. With Welles, Joseph Cotten, and Everett Slovic. Cinematography by

Gregg Toland; music by Bernard Herrmann. 119 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*



Friday, November 9, at 9:20 pm & Saturday, November 10, at 6:55 pm  
THE CHILDREN ACT  
UK, 2017, Richard Eyre

Emma Thompson and Stanley Tucci star in this new adaptation of Ian (*Atonement*) McEwan's 2014 novel. Thompson plays a workaholic London judge in an air marriage. She is asked to rule in the case of a 17-year-old boy with leukemia who has religious objections to getting a blood transfusion that might save his life. Though she neglects her husband, she is mindful of the Children Act of 1989, which holds that the welfare of the child should be paramount in all cases. "The *Children Act* is that rarest of things: an adult drama, written and interpreted with a sensitivity to mature human concerns." —*Variety*. Cleveland premiere. DCP. 105 min.



Saturday, November 10, at 5:00 pm & Sunday, November 11, at 8:40 pm  
The Films of Jacques Becker  
New Digital Restoration!

**TOUCHEZ PAS AU GRISBI**  
(DON'T TOUCH THE LOOT)  
aka GRISBI  
aka HONOUR AMONG THIEVES  
France/Italy, 1954, Jacques Becker

Jean Gabin, Lino Ventura, and Jeanne Moreau star in one of Jacques Becker's best films—a "model French gangster picture" (*Time Out Film Guide*) about an aging, weary thief, recently retired after one last heist, who must decide whether to turn over his newly acquired "nest egg" (eight gold ingots) as ransom when his best friend and cohort in crime is kidnapped by a mobster who has gotten wind of their big score. *Cleveland revival premiere*. Subtitles. DCP. 94 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Saturday, November 10, at 6:55 pm  
THE CHILDREN ACT  
See 11/9 at 9:20 for description



Saturday, November 10, at 9:00 pm  
CITIZEN KANE  
See 11/9 at 7:00 for description



Sunday, November 11, at 3:30 pm  
World War I + 100

**ALL QUIET ON THE WESTERN FRONT**  
USA, 1930, Lewis Milestone

We mark the 100<sup>th</sup> anniversary of Armistice Day with one of the greatest of all First World War movies, winner of the 1930 Oscar for Best Picture and Best Director. Lew Ayres plays a German schoolboy whose heroic notions of nationalism and fighting are soon dispelled by the horrible realities of trench warfare. Though based on a German novel by Erich Maria Remarque, the film was banned in Deutschland by Hitler and the Nazis. 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.*



Sunday, November 11, at 6:30 pm  
THE WILD BOYS  
LES GARÇONS SAUVAGES  
France, 2017, Bertrand Mandico

After they commit a brutal sex crime, five entitled teenage boys attending an elite boarding school early in the 20th century are shipped off to a lush tropical island for both re-education and metamorphosis. This singular, sensuous drama is both a gender-fluid *Lord of the Flies* (the boys are played by girls) and a perverse dress-up party evoking the films of Jack Smith, Rainer Werner Fassbinder, Todd Haynes, Guy Maddin, and Raúl Ruiz. "Turns the arthouse weirdness dial up to 11...Eroically uninhibited and deeply bizarre...A wildly strange debut." —*The Guardian*. Adults only! Cleveland premiere. Subtitles. DCP. 110 min.

Sunday, November 11, at 8:40 pm  
TOUCHEZ PAS AU GRISBI  
(DON'T TOUCH THE LOOT)  
See 11/10 at 5:00 for description

NOVEMBER 15-18



Thursday, November 15, at 7:00 pm  
Donuts and a Movie!

**A PARIS EDUCATION**  
MES PROVINCIALES  
France, 2018, Jean-Paul Civeyrac

A young man from the provinces moves to Paris to study film. Like all French film students, he smokes, drinks coffee, reads, navigates romantic relationships, and argues about movies, philosophy, and politics on his way to "finding" himself. "Brings to mind how some of the best French movies—especially those of the New Wave—are marked by both an intense love of film and the fiery passions of youth." —*Hollywood Reporter*. Cleveland premiere. Subtitles. DCP. 137 min. *Free donut and cider to the first ticket buyers, while supply lasts. Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Friday, November 16, at 7:15 pm & Saturday, November 17, at 9:25 pm  
Orson Welles in 35mm!

**THE MAGNIFICENT AMBERSONS**  
USA, 1942, Orson Welles

Some critics consider Orson Welles' second film superior to his debut, *Citizen Kane* (see 11/9 at 7:00). Which is saying a lot because *Kane* is a great film and *Ambersons* was mutilated by the studio. (More than an hour of footage was cut, and Welles' original ending was re-shot and changed; all of it is lost forever.) But what remains is sublime: a lyrical and poignant chronicle of the decline of a wealthy Indianapolis family at the beginning of the 20th century, during the advent of the automobile. From Booth Tarkington's novel. With Tim Holt, Joseph Cotten, Anne Baxter, and Agnes Moorehead; music by Bernard Herrmann. 88 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*



Friday, November 16, at 9:05 pm & Saturday, November 17, at 5:00 pm  
The Films of Jacques Becker  
New Digital Restoration!

**LE TROU (THE HOLE)**  
aka THE NIGHT WATCH  
France, 1960, Jacques Becker

"Becker's most perfectly crafted work" (*Time Out Film Guide*) was also his final film. *Le Trou* is a gripping suspense classic about four long-time French prisoners—and a newly arrived fifth—who attempt to break out of jail by digging a tunnel into Paris' sewer system. The cast's non-professional actors include one who took part in the 1947 incident that inspired the movie. "A masterpiece...and I weigh my words carefully: the greatest French film of all time!" —Jean-Pierre Melville. *Cleveland revival premiere*. Subtitles. DCP. 132 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Saturday, November 17, at 7:35 pm & Sunday, November 18, at 8:45 pm

**SCIENCE FAIR**  
USA, 2018, Cristina Costantini, Darren Foster

Winner of the audience award at both Sundance and SXSW, this new documentary follows nine teen STEM superstars from around the world as they compete for prestige, potential scholarships or jobs, and a cash prize in the International Science and Engineering Fair (ISEF), the Olympics of high-school science competitions. "An affectionate and supremely entertaining celebration of the all-American nerd." —*Variety*. "Even in a year of extraordinary documentaries like *RBG*, *Won't You Be My Neighbor?* and *Three Identical Strangers*, *Science Fair* is something special." —Kenneth Turan, *LA Times*. "A movie that traffics in a rare commodity: hope for the future." —*Boston Globe*. DCP. 90 min.



Saturday, November 17, at 9:25 pm  
THE MAGNIFICENT AMBERSONS  
See 11/16 at 7:15 for description



Sunday, November 18, at 4:00 pm  
Ingmar Bergman 100  
New Digital Restoration!

**SARABAND**  
Sweden/Denmark/Norway/Italy/Finland/  
Germany/Austria, 2003, Ingmar Bergman

In Ingmar Bergman's final film (made for television), Liv Ullmann and Erland Josephson reprise their roles of Marianne and Johan, the once-married couple seen in 1973's *Scenes from a Marriage*. Thirty years after the events of that film, Marianne decides to drop in on her ex at his summer cottage. While there, she becomes a witness to a family power struggle involving Johan's musician son from his second marriage, whom Johan dislikes, and his cellist granddaughter, whom Johan adores. "Great—far now upon this achievement—which is 'Gaze' for it is not only Bergman's last film, but also the last of his kind." —James Quandt, *Cinema Scope*. *Cleveland revival premiere*. Subtitles. DCP from Sweden. 107 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*



Sunday, November 18, at 6:30 pm  
A Special Event!  
World Premiere!

**PAPER SHADOWS**  
USA, 2018, Robert C. Banks, Jr.

The long-awaited feature debut of Cleveland-based experimental filmmaker and artist Robert C. Banks, Jr. is both a trippy, cinematic, b&w tear-sheet collage and a manifesto of urban, mid-western angst. Unlike most recent films about the North Coast rustbelt, this film is a love letter to the gritty underground cinema of the 1960s and 1970s. It features a variety of characters—from an angry elderly black man with a Don Quixote complex and his tarot card-reading artist grandson to a life-drawing model seeking an identity of his own and a hipster art student trying to break through bureaucratic barriers. All of them come together to combat a fictional philanthropic insti-

**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).

tion. The non-narrative story is expressed through original poetry and dance as well as new music composed and performed by local artists. The film was created with inner-city high school kids from the NewBridge Cleveland afterschool program and took three and a half years of shooting (often in 35mm scope, with no real budget) and three more years of editing. The "late" George Gund Building of the Cleveland Institute of Art is one of many Cleveland locations featured in the film. Let's sum it up this way: If Melvin Van Peebles, Charles Burnett, William Greaves, and Gordon Parks were to get high with Arthur Lipsett, Richard Myers, Bruce Conner, Luis Buñuel, John Cassavetes, Pier Paolo Pasolini, Jean-Luc Godard, Richard Lester, and Derek Jarman while listening to Pink Floyd, the Beatles, Frank Zappa, and Captain Beefheart—and then make a movie together—the result might approximate *Paper Shadows*. (Film description by Robert Banks) *World premiere*. DCP. 79 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners. Co-presented by the Greater Cleveland Urban Film Festival and the Ohio Independent Film Festival.*

Sunday, November 18, at 8:45 pm  
SCIENCE FAIR  
See 11/17 at 7:35 for description

NOVEMBER 22-26  
NO FILMS 11/22 & 23;  
HAPPY THANKSGIVING!



Saturday, November 24, at 5:00 pm & Sunday, November 25, at 8:25 pm  
The Films of Jacques Becker  
New Digital Restoration!

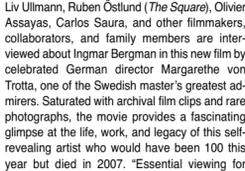
**FALBALAS (PARIS FRILLS)**  
France, 1945, Jacques Becker

A womanizing Parisian fashion designer (Raymond Rouleau) finally finds true love—but it's his best friend's fiancée (Micheline Presle)! "Becker's dazzling bit withering look at the world of haute couture shows him to be a master stylist in his own right." —*Holt Foreign Film Guide*. "I cry each time I see *Falbalas*, but it gave me my vocation in life..." —*Very good portrait of the profession*. —Jean Paul Gaultier. *Cleveland revival premiere*. Subtitles. DCP. 111 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Saturday, November 24, at 7:15 pm & Monday, November 26, at 6:45 pm  
Ingmar Bergman 100

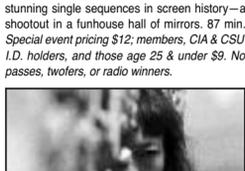
**SEARCHING FOR INGMAR BERGMAN**  
INGMAR BERGMAN—VERMACHTIGT  
EINES JAHRHUNDERTGENIES  
Germany/France, 2018, Margarethe von Trotta  
with Felix Moeller & Bettina Böhler  
Liv Ullmann, Ruben Östlund (*The Square*), Olivier Assayas, Carlos Saura, and other filmmakers, collaborators, and family members are interviewed about Ingmar Bergman in this new film by celebrated German director Margarethe von Trotta, one of the Swedish master's greatest admirers. Saturated with archival film clips and rare photographs, the movie provides a fascinating glimpse at the life, work, and legacy of this self-revealing artist who would have been 100 this year but died in 2007. "Essential viewing for cinephiles...A treasure trove of insight, telling details and great stories." —*Screen Daily*. *Cleveland premiere*. Subtitles. DCP. 99 min.



Saturday, November 24, at 9:15 pm & Sunday, November 25, at 4:15 pm  
Orson Welles in 35mm!

**THE LADY FROM SHANGHAI**  
USA, 1948, Orson Welles

In Orson Welles' dazzling film noir, an Irish adventurer (Welles) becomes a pawn in an elaborate murder scheme involving a crippled lawyer (Everett Sloane) and the lawyer's beautiful wife (Rita Hayworth, then Mrs. Welles). This aural and visual knockout culminates in one of the most stunning single sequences in screen history—a shootout in a luncheon hall of mirrors. 87 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*



Sunday, November 25, at 6:30 pm & Monday, November 26, at 8:45 pm

**LET THE CORPSES TAN**  
LAISSEZ BRONZER LES CADAVRES  
France/Belgium, 2017, Hélène Cattet,  
Bruno Forzani

French film stylists Hélène Cattet and Bruno Forzani trade in the crushed velvet and creeping shadows of their *giallo*-inspired first two films (*Amer* and *The Strange Color of Your Body's Tears*) for a gorgeous, glorious, bullet-riddled tribute to 1960s-1970s Italian crime and action films. A gang of gold thieves takes refuge on a remote, rocky hillside on the Mediterranean. But when two cops happen upon their hideout, this scenic, sun-dappled vacation spot turns into a bloody war zone. Classic Ennio Morricone music punctuates the action and propel the homage. "A feverish, obsessive act of cinematic rehabilitation." —*LA Times*. Adults only! *Cleveland premiere*. Subtitles. DCP. 92 min.

Sunday, November 25, at 8:25 pm  
FALBALAS (PARIS FRILLS)  
See 11/24 at 5:00 for description

Monday, November 26, at 6:45 pm  
SEARCHING FOR INGMAR BERGMAN  
See 11/24 at 7:15 for description

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

Monday, November 26, at 8:45 pm  
LET THE CORPSES TAN  
See 11/25 at 6:30 for description

NOVEMBER 29 – DECEMBER 2



Thursday, November 29, at 6:45 pm & Friday, November 30, at 7:30 pm  
New Digital Restoration!

**DISTANT VOICES, STILL LIVES**  
UK, 1980, Terence Davies

Terence Davies' first feature was voted the third greatest British film of all time in a 2011 poll conducted by *Time Out* magazine. It's a unique, poetic, semi-autobiographical portrait of working-class family life in Liverpool during the 1940s and 1950s. Evocative, dream-like sequences illustrate how harsh realities were mitigated by pop songs, Technicolor fantasies from Hollywood, and visits to the local pub. With Pete Postlethwaite. *Cleveland revival premiere*. DCP. 85 min.



Thursday, November 29, at 8:30 pm & Sunday, December 2, at 3:30 pm  
MONROVIA, INDIANA  
USA, 2018, Frederick Wiseman

The 44th film by America's preeminent nonfiction filmmaker, Frederick Wiseman, finds the 88-year-old director traveling to a small farming community (pop. 1063) in the heart of Trump country. But national politics has not brought him to this red state; he's more interested in the people, their way of life, their rituals and institutions (churches, clubs), and their values (duty, service, generosity). The result is another one of Wiseman's patented patient and poetic portraits of life in these United States. "One of Wiseman's most beautiful films." —*Film Comment*. *Cleveland premiere*. DCP. 144 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*

Friday, November 30, at 7:30 pm  
DISTANT VOICES, STILL LIVES  
See 11/29 at 6:45 for description



Friday, November 30, at 9:15 pm  
NARCISSESTER ORGAN PLAYER  
USA, 2018, Narcissister

Art world mixed-media performance artist and provocateur Narcissister, who wears a mask and a merkin while exploring gender, racial identity, and sexuality, makes her movie directorial debut with this new documentary. After public appearances with Marilyn Manson, collaborations with Marina Abramovic, and a stint on *America's Got Talent*, the enigmatic artist deconstructs her celebrated stage shows which combine dance, elaborate costumes, pop music, unabashed eroticism, and humor. The doc takes a peek behind Narcissister's iconic mask—revealing her experience growing up and feeling ostracized in blonde-haired, blue-eyed Southern California as the child of a Sephardic Jewish mother and an African-American father. No one under 18 admitted! *Cleveland premiere*. DCP. 91 min.



Saturday, December 1, at 5:00 pm & Sunday, December 2, at 8:45 pm  
The Films of Jacques Becker  
New Digital Restoration!

**ANTOINE AND ANTOINETTE**  
ANTOINE ET ANTOINETTE  
France, 1947, Jacques Becker

Jacques Becker's lively, affectionate tribute to the Parisian working class focuses on a printer and his sales clerk wife. She wins the lottery but he misplaces the ticket, causing tensions in their marriage. This romantic gem, "one of the most likeable pictures of its time" (*Cinema*). *The Magic Vehicle*, was the first of Becker's "youth" or "loving couples" trilogy. The other two parts show over the next two weekends. *Cleveland revival premiere*. Subtitles. DCP. 84 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Thursday, December 6, at 8:45 pm & Sunday, December 9, at 6:30 pm  
A BREAD FACTORY, PART TWO:  
WALK WITH ME A WHILE  
USA, 2018, Patrick Wang

The second half of Patrick (*In the Family*) Wang's new comedy-drama (see 12/6 at 6:30) continues the saga of The Bread Factory, a community arts center in the small but changing town of Checkford, NY. The 40-year-old facility suddenly faces competition from a new arts complex down the street. Though rehearsals for the Greek play *Heccuba* are underway at The Bread Factory, the real theatrics are outside the center. The town has been invaded by bizarre tourists and mysterious tech start-up workers. This seems to be a new normal in Checkford—if it is even really Checkford anymore. With Tyne Daly. *Cleveland premiere*. DCP. 120 min.

Saturday, December 1, at 6:45 pm  
New Digital Restoration!

**THIS IS CINERAMA**  
USA, 1952, Merian C. Cooper

Here's a new digital restoration of the dazzling, dizzying movie that introduced Cinerama to the world! (Cinerama was a widescreen process in which three synchronized projectors, in three different booths, each projected one third of a single, panoramic image onto a huge, curved screen with an arc of 146 degrees.) Only three cinemas in the world are still equipped for Cinerama film projection, but thanks to newly developed "Smile-

box" technology, other theaters (like us) are now able to present original Cinerama movies in their full 2.65:1 aspect ratio in a way that simulates their immersive, wraparound effect. *This Is Cin-erama*, which is "hosted" by peripatetic writer and broadcaster Lowell Thomas, is a globe-trotting traveltogue that plunks viewers into a careening roller coaster, sends them over Niagara Falls and through the canals of Venice, and sweeps them across the American West. (There are lots of other destinations as well.) No special glasses required (but seat belts recommended). *Cleveland revival premiere*. DCP. 127 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Saturday, December 1, at 9:15 pm & Sunday, December 2, at 6:30 pm  
Orson Welles in 35mm!

**TOUCH OF EVIL**  
USA, 1958/88, Orson Welles

Orson Welles' garish, flamboyant crime thriller is set in a sin-soaked hellhole of a town on the Mexican border, where a corrupt, corpulent cop (Welles) locks horns with a Mexican narcotics officer (Charlton Heston) over a murder investigation that spirals into drugs and kidnapping. We will show the reconstructed long