

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

SEPTEMBER / OCTOBER 2018



NO DATE, NO SIGNATURE

NOW IN OUR 33RD YEAR!

THE CLEVELAND INSTITUTE OF ART CINEMATHEQUE

11610 EUCLID AVENUE, CLEVELAND, OH 44106

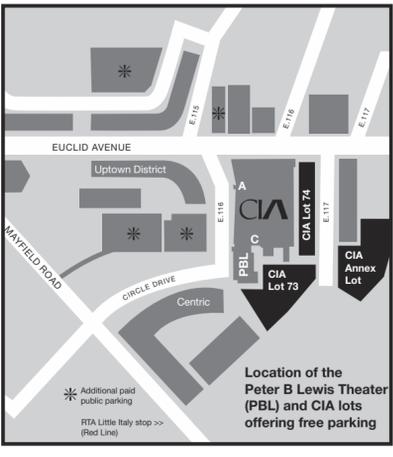
PIONEERS: FIRST WOMEN FILMMAKERS

12 SILENT FILMS
SEPT. 6 – OCT. 8

September and October programming has been generously sponsored by **KeyBank**

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

Enough of stories and storytellers already! For the past 10-20 years, the arts, academia, and the culture at large have become overrun with them. And there is no sign that the trend is abating.

Stories, of course, are as old as humankind. Griots and writers have always told stories. Newspapers have been filled with stories for as long as newspapers have existed. But when did journalists become "storytellers"? And what about historians, economists, dancers, composers, painters, photographers, stand-up comedians, and—most ubiquitous in my experience—filmmakers? Many of them these days self-identify as storytellers.

Maybe StoryCorps, the nonprofit that has been recording and archiving and sharing incidents from the lives of ordinary people since 2003, inspired this recent explosion of storytellers. Ira Glass's *This American Life* has also been telling stories on the radio for more than two decades. Now there are storytellers in schools, libraries, museums, community centers, and nightclubs as well as on the air. The front cover of the Cleveland Orchestra's guide to its 2018-19 season promises "Stories told without a single word." Certain individuals even seem to make their living now as "storytellers."

But my main gripe is with moviemakers who call themselves storytellers. Their ranks are legion, probably deriving from their years of hearing that "if you have a good story, you have a good movie." To that advice I say, well, yes and no. This bromide overlooks or discounts all of the other critical ingredients—including the visual and distinctly cinematic elements like lighting, composition, camera placement, camera movement, cutting—that go into the making of a memorable movie. (Sound and music are also important.) We've all seen good stories ineptly told. And we've also seen great movies that were not propelled by strong stories or compelling characters. (Think *2001: A Space Odyssey*, *Fellini Satyricon*, *Barry Lyndon*, the films of Terrence Malick, Michelangelo Antonioni, Miklós Jancsó, Tsai Ming-liang, Apichatpong Weerasethakul, and Jean-Luc Godard, among others—to say nothing of the countless short experimental movies made over many decades.) In movies such as these, the medium is a major part of the "message."

Why would a moviemaker self-identify as a storyteller instead of as a film director? I think it evinces a false modesty that posits the filmmaker, not as an artist or celebrity or ringmaster who controls thousands/millions of dollars and leads a small army of actors and crew members, but as an ordinary working person who, just like Uncle Fred or a voluble barfly, likes to recount a ripping yarn. In other words, they're one of us.

Right.

On the other hand, maybe self-identifying as a storyteller is evidence that the moviemaker has a realistic grasp of his accomplishments and abilities. He knows he has a long way to go before mastering all aspects of his craft and donning the vaunted mantle of "filmmaker" or "film director."

Nah.

Failing to acknowledge that movies blossom with the skillful employment of a variety of elements over and above their scripts or narratives shows an ignorance of great cinema and its endless possibilities. Screen storytellers, take note. The way you tell a story matters as much or more than the story itself.

With the completion of the construction of the Centric project just west of the railroad bridge at the foot of Little Italy, the Cinematheque and Cleveland Institute of Art can once again be reached from Mayfield Road. Circle Drive, which used to end at Mayfield at the first traffic light east of Euclid Avenue, now extends across Mayfield to the CIA property. It now ends at a stop sign at E. 116th Street, the new city road that runs parallel to the CIA building and passes in front of our Peter B. Lewis Theater. E. 116th, which stretches from that stop sign to a traffic light on Euclid, is a two-way street with no parking lanes. However, there are a few metered spaces on the Circle Drive extension next to the Centric project. Centric also has a parking garage that Cinematheque patrons will be able to use for a fee.

Free Cinematheque parking continues to be available in our Lot 73 and in the Institute's annex lot (both off E. 117th Street south of Euclid, north-east of the CIA complex). Entry to the building from those parking lots is still through Entrance C (off Lot 73). Moviegoers who walk or bike from the west, or come from RTA's Little Italy stop on the Red Line, should continue to use Entrance A near the corner of E. 116th and Euclid. But we hope that Entrance E, also on E. 116th Street but a little farther from Euclid, will soon reopen. Entrance E feeds right into the PBL Theater lobby.



PREMIERE SHOWCASE September 9 – October 20 (15 films)

The first Cleveland showing of new (or never before seen older works) by Clio Barnard, Jean-Luc Godard, Radu Jude, Rob Tregenza, Tsui Hark, and others, as well as a new film version of Ann Patchett's *Bel Canto*.

SUN	9/9	6:30 PM	DARK RIVER
FRI	9/14	7:30 PM	CHAINED FOR LIFE with Aaron Schimberg & Charlie Korsmo
SAT	9/15	9:20 PM	ARABY
SUN	9/16	6:30 PM	THE RISE AND FALL OF A SMALL FILM COMPANY
SUN	9/16	8:20 PM	ARABY
FRI	9/21	7:00 PM	THE CITIZEN
FRI	9/21	9:10 PM	BEL CANTO
SAT	9/22	7:00 PM	BEL CANTO
SAT	9/22	9:15 PM	SURFER: TEEN CONFRONTS FEAR
SUN	9/23	2:15 PM	BEL CANTO
SUN	9/23	8:25 PM	SURFER: TEEN CONFRONTS FEAR
THU	9/27	6:45 PM	NICO, 1988
THU	9/27	8:40 PM	COCOTE
FRI	9/28	7:15 PM	COCOTE
FRI	9/28	9:25 PM	NICO, 1988
SAT	10/6	8:30 PM	SCARRIED HEARTS
THU	10/11	8:35 PM	NO DATE, NO SIGNATURE
SAT	10/13	9:00 PM	PROMISE AT DAWN
SUN	10/14	6:30 PM	NO DATE, NO SIGNATURE
FRI	10/19	7:00 PM	MILLA
FRI	10/19	9:30 PM	GAVAGAI
SAT	10/20	7:05 PM	GAVAGAI
SAT	10/20	8:55 PM	DETECTIVE DEE: THE FOUR HEAVENLY KINGS



B-GINNINGS September 23 – October 28 (6 films)

SUN	9/23	6:30 PM	PIRANHA
SAT	9/29	8:40 PM	NEAR DARK
THU	10/4	6:45 PM	DEMENTIA 13
SUN	10/7	9:00 PM	DEMENTIA 13
THU	10/11	6:45 PM	TARGETS
SUN	10/14	8:35 PM	TARGETS
SUN	10/21	6:30 PM	BOXCAR BERTHA
SAT	10/27	6:50 PM	THE EVIL DEAD
SUN	10/28	4:15 PM	THE EVIL DEAD

PIONEERS: FIRST WOMEN FILMMAKERS

September 8 – October 6 (5 different programs)

During the mid-twentieth century heyday of the Hollywood studios, there were only two women directors working in the industry: Dorothy Arzner and Ida Lupino. Things began opening up in the 1960s and 1970s when women from the independent and experimental realms, and even from Hollywood itself, enlarged the ranks of female filmmakers.

But a major new restoration project overseen by Kino Lorber and the Library of Congress reveals that there was not always a dearth of distaff movie directors during cinema's earliest decades. The new collection and retrospective "Pioneers: First Women Filmmakers" assembles and showcases the works of many women directors and producers who flourished during the silent era, from film's beginnings in the late 1800s through the 1920s. One of these women, Alice Guy Blaché, was perhaps the first person to direct a narrative film. Others, like Lois Weber, had long careers. Weber was an actress, screenwriter, and director who co-founded and managed her own production company and introduced numerous technical innovations. But even women who didn't direct their own movies, and merely starred in them, often exerted considerable influence over the writing and production of these vehicles for their talents.

All of this happened during an exploratory, anything-goes era, when film was new and largely untested (and not taken especially seriously). But when boys realized how profitable motion pictures could be, they took control of this new industry and pushed women to the sidelines.

The "Pioneers" series is a long overdue corrective to conventional wisdom. It is full of surprises: decades-old movies about still-controversial issues (abortion, birth control, sexual harassment, exploitation, and violence), films with nudity; examples of many different genres (comedies, adventure films, thrillers, and documentaries in addition to social problem dramas), and works by minority filmmakers. All of the 12 silent films we will show in our selection have been fully restored (some color tinted) with new music scores.

B-GINNINGS

SUN	9/8	5:00 PM	HYPOCRITES
SUN	9/9	8:20 PM	HYPOCRITES
SAT	9/15	5:00 PM	BACK TO GOD'S COUNTRY
SUN	9/23	4:15 PM	THE RED KIMONO
SUN	9/30	6:30 PM	SALOME
SAT	10/6	5:00 PM	WHERE ARE MY CHILDREN?



A SECOND LOOK September 6 – October 28 (20 different programs)

Film classics in new restorations or vintage 35mm prints, plus some don't-miss second-run films like *First Reformed* and *Strangers on the Earth*.

THU	9/6	6:45 PM	FIRST REFORMED
THU	9/6	9:00 PM	HITLER'S HOLLYWOOD
FRI	9/7	7:15 PM	HITLER'S HOLLYWOOD
FRI	9/7	9:20 PM	FIRST REFORMED
SAT	9/8	6:50 PM	ON THE WATERFRONT
SAT	9/8	9:00 PM	2001: A SPACE ODYSSEY
SUN	9/9	3:30 PM	2001: A SPACE ODYSSEY
SAT	9/15	6:45 PM	SERGEANT YOK
SUN	9/16	3:30 PM	STRANGERS ON THE EARTH with Dane Johansen
SAT	9/29	5:00 PM	THE ATOMIC CAFÉ
SAT	9/29	6:50 PM	L'ATALANTE
SUN	9/30	4:15 PM	L'ATALANTE
SUN	9/30	8:20 PM	THE ATOMIC CAFÉ
THU	10/4	8:15 PM	ZERO FOR CONDUCT
SAT	10/6	6:50 PM	ZERO FOR CONDUCT
SUN	10/7	3:00 PM	SHOW BOAT (1936) introduced by Bill Rudman
SUN	10/7	6:30 PM	SWING TIME introduced by Grafton Nunes
FRI	10/12	7:30 PM	DANTE'S INFerno accompanied by Maurizio Guarini
SAT	10/13	6:00 PM	SCENES FROM A MARRIAGE (PART 1)
SUN	10/14	3:30 PM	SCENES FROM A MARRIAGE (PART 2)
SAT	10/20	5:00 PM	WHEN YOU READ THIS LETTER
SUN	10/21	4:30 PM	THE COLOR OF POMEGRANATES
SUN	10/21	8:20 PM	WHEN YOU READ THIS LETTER
THU	10/25	8:45 PM	THE BIRD WITH THE CRYSTAL PLUMAGE
THU	10/25	8:45 PM	THE CAT O' NINE TAILS
FRI	10/26	7:15 PM	THE CAT O' NINE TAILS
FRI	10/26	9:30 PM	THE BIRD WITH THE CRYSTAL PLUMAGE
SAT	10/27	5:00 PM	THE FOG
SAT	10/27	8:35 PM	EVIL DEAD II
SUN	10/28	6:30 PM	EVIL DEAD II
SUN	10/28	8:15 PM	THE FOG

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!

SEPTEMBER 6-9



Thursday, September 6, at 6:45 pm & Friday, September 7, at 9:20 pm

FIRST REFORMED
USA, 2017, Paul Schrader
One of the most-see movies of the year! The spirits of Bergman, Bresson, Dreyer, and Travis Bickle haunt Paul Schrader's powerful and moving new film—an austere tale of a tormented priest (Ethan Hawke) in upstate New York who augments his own suffering by recklessly taking on the pain and obsessions of one of his parishioners. With Amanda Seyfried. DCP. 113 min.

Thursday, September 6, at 9:00 pm & Friday, September 7, at 7:15 pm
Back by Popular Demand!

HITLER'S HOLLYWOOD
Germany, 2017, Rüdiger Suchsland

This eye-opening new documentary about filmmaking during the Third Reich boasts a wealth of film clips selected from the 1000+ feature films that Joseph Goebbels and the Nazis produced between 1933 and 1945—musicals, melodramas, romances, costume dramas, and war films, some of them insanely lavish, all of them hewing to the Party line. This film provides a good introduction to some major stars (Hans Albers, Zarah Leander) and directors (Veit Harlan) you probably never heard of. Subtitles. DCP. 105 min.

Friday, September 7, at 9:20 pm

FIRST REFORMED
See 9/6 at 6:45 for description



Saturday, September 8, at 5:00 pm & Sunday, September 9, at 8:20 pm

Pioneers: First Women Filmmakers
New Digital Restorations!

HYPOCRITES
USA, 1915, Lois Weber

The silent era's two most formidable women directors are the focus of the first of five programs showcasing works by pioneering female filmmakers who have been largely forgotten by history. Lois Weber (1879-1939) was an actress who became the first American woman to direct a feature film and, later, the first American woman to own her own film studio. Her scandalous feature *Hypocrites*, about two men of God from two different historical eras who have contrasting relationships with "Truth," featured full female nudity. It caused riots in NYC and was censored in Boston and banned outright in Ohio. *Hypocrites* will be preceded by Weber's 11-min. *Suspense* (1913), featuring an early use of split screen. Opening the program, at showtime, are two short films by Alice Guy-Blaché (1873-1968), the world's first female filmmaker and very possibly the first woman to direct a narrative film. (She worked in both France and the U.S., including Cleveland). Her 11-min. *A Fool and His Money* (USA, 1912) features an all-black cast and her 14-min. *Matrimony's Speed Limit* (1913) tracks on a man who races against the clock to get married. Cleveland revival premieres! All silent with music tracks. DCP. Total 87 min.



Saturday, September 8, at 6:50 pm

ON THE WATERFRONT
USA, 1954, Elia Kazan

Ex-boxer Terry Malloy (Marlon Brando) locks horns with the corrupt boss of the NY longshoremen's union in Elia Kazan's powerhouse drama that won eight Oscars including Best Picture, Actor, and Director. Karl Malden, Rod Steiger, Lee J. Cobb, and Eva Marie Saint co-star. Budd Schulberg wrote the script and Leonard Bernstein composed the music—his only all-orchestral score for a movie. 108 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*



Saturday, September 8, at 9:00 pm & Sunday, September 9, at 3:30 pm

2001: A SPACE ODYSSEY
UK/USA, 1968, Stanley Kubrick

Stanley Kubrick's visionary sci-fi epic is also a visually dazzling meditation on human evolution. For most of its running time, it focuses on the crew members of an American spaceship as they battle loneliness and the supercomputer HAL on their way to Jupiter and beyond. "The ultimate science fiction movie." —George Lucas. DCP. 139 min. *Special event pricing \$11; members, CIA & CSU I.D. holders, and those age 25 & under \$8. No passes, twofers, or radio winners.*



Sunday, September 9, at 6:30 pm

DARK RIVER
UK, 2017, Clio Barnard

The third feature from the director of *The Arbor* and *The Selfish Giant* is a free adaptation of Rose Tremain's 2010 novel *Tesspass*. Ruth Wilson plays a itinerant farmhand who returns to her family's farm 15 years after fleeing it. Her abusive father (Sean Bean) has died, and she has come to claim the property as her inheritance. But her brother (Mark Stanley), who still lives and works there, has other ideas. "You can't look away... Moves forward with the force of classic tragedy." —*Film Journal Int'l*. Cleveland theatrical premiere. DCP. 90 min.

Sunday, September 9, at 8:20 pm

HYPOCRITES
See 9/8 at 5:00 for description



Friday, September 14, at 7:30 pm

CHAINED FOR LIFE
USA, 2018, Aaron Schimberg

Before he became a lawyer and law professor at CWRU, Charlie Korsmo abandoned a promising

Hollywood movie career; he was the kid lead in such high-profile 1990s films as *Hook*, *What About Bob?*, and *Dick Tracy*. Korsmo returns to the big screen for the first time in 20 years in this adventurous new indie film from Brooklyn's Aaron Schimberg (*Go Down Death*) that was one of the highlights at this past summer's BAMcinemaFest. (Korsmo plays a character named "Herr Director" who seems to be an amalgam of R.W. Fassbinder and Werner Herzog.) *Chained for Life* (also the title of a 1952 cheapie about conjoined twins) is a movie-savvy meditation on beauty, physical deformities and disabilities, and their appropriation/representation on screen. It chronicles the shooting of a low-budget horror/exploitation film about surgical experiments in a creepy hospital. The cast includes a blonde beauty (Less Weider) and an assemblage of "freaks" led by disfigured Brit actor Adam Pearson of *Under the Skin*. Schimberg's provocative film turns dreamlike and meta as the movie within the movie begins to blend with scenes of the actors and crew on the set. Schimberg and Korsmo will answer audience questions after the screening. "A truly mesmerizing mid trip of a movie sure to leave audiences reeling and pondering its mysteries long after the credits roll." —*IndieWire*. "Bizarre and beautiful." —*Hollywood Reporter*. Cleveland premiere. DCP. 91 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Thursday, September 6, at 9:00 pm & Friday, September 7, at 7:15 pm

THE CITIZEN
AZ ALLAMPOLGAR
Hungary, 2016, Roland Verhavik

In this touching, timely movie that dramatizes the plight of refugees in present-day Hungary, a middle-aged African immigrant working as a security guard in Budapest falls in love with the fishy Hungarian teacher who is trying to help him pass the citizenship test. "Critic's pick... A careful, compassionate and beautifully acted character drama with a social conscience." —*NY Times*. "The *Citizen* puts a very human face on a topic that has inflamed much of the Western world." —*Hollywood Reporter*. Cleveland premiere. Subtitles. DCP. 109 min.



Saturday, September 15, at 5:00 pm

Pioneers: First Women Filmmakers
New Digital Restorations!

BACK TO GOD'S COUNTRY
Canada, 1919, David Hartford

Canadian-American actress/writer/co-director Nell Shipman (1892-1970) stars in this exciting silent-era blockbuster that was remade twice in Hollywood. Set in Canada's remote and sometimes frozen north, the film tells of a tough, resourceful young woman living with her father in the woods when she is forced to fight off the sexual advances of a brutal villain. Preceded at 5:00 by ethnographic "fieldwork footage" shot by writer and anthropologist Zora Neale Hurston. It documents rural African American life in the South during the late 1920s. Cleveland revival premiere. Both silent with music track. DCP. Total 85 min.



Saturday, September 15, at 6:45 pm

World War I + 100

SERGEANT YORK
USA, 1941, Howard Hawks

A rural Tennessee hell raiser turns choir boy and pacifist before becoming one of the most decorated soldiers of WWI in Howard Hawks' rousing retelling of the life of Alvin York. Gary Cooper won the first of his two Oscars for this film that *All Movie* calls "one of the finest and most inspirational biographies ever committed to celluloid." 134 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*



Saturday, September 15, at 9:20 pm & Sunday, September 16, at 8:20 pm

ARABY
ARABIA
Brazil, 2017, João Dumans, Afonso Uchoa

When a Brazilian teen discovers the diary of an incapacitated itinerant worker, he is transported (along with us) through a lifetime of people, places, incidents, and toil. This acclaimed Brazilian road movie, inspired by a James Joyce short story, is buoyed by a resonant folk/country soundtrack. "An instant classic... Marked by boundless humanism." —*Hollywood Reporter*. Cleveland premiere. Subtitles. DCP. 97 min.



Sunday, September 16, at 3:30 pm

CELLIST Dane Johansen in Person!

STRANGERS ON THE EARTH
USA, 2016, Tristan Cook

In 2014, cellist Dane Johansen (now a Cleveland Orchestra member) walked Spain's Camino de Santiago with his instrument on his back. He stopped in churches along the way to give recitals for other pilgrims and the locals. His long journey—and its attendant spiritual rewards—were explored in this documentary that has moved audiences at both the Cleveland Int'l Film Festival and the Cleveland Museum of Art. At 3:30, before the film, Johansen will perform selections from Bach's Cello Suites. He will also introduce the movie and answer audience questions after the screening. Subtitles. DCP. Total approx. 150 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*



Sunday, September 16, at 6:30 pm

Rare Godard!

THE RISE AND FALL OF A SMALL FILM COMPANY

GRANDEUR ET DÉCADENCE D'UN PETIT COMMERCE DE CINÉMA
Switzerland/France, 1986, Jean-Luc Godard

Jean-Pierre Léaud stars in this made-for-TV rarity that was Jean-Luc Godard's contribution to the French television series *Série Noire*, comprised of adaptations of crime novels. Godard's movie, which is nominally based on James Hadley Chase's *The Soft Centre*, emerges as something of a companion piece to his *Contempt*—a meditation on filmmaking, media, and adapting fiction for the screen, with Léaud playing a frustrated and frantic film director embroiled in the casting and financing of a lame thriller. "Critic's pick... diverting and substantial... Mr. Léaud's performance is a marvel." —*NY Times*. Cleveland premiere. Subtitles. DCP. 90 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners. Special thanks to Jim Martin, Capricci.*

Sunday, September 23, at 8:25 pm

SURFER: TEEN CONFRONTS FEAR
See 9/22 at 9:15 for description

CINEMATHEQUE STAFF

Director: John Ewing
Assistant Director: Tim Harry
Projectionists: Mike Glazer, Tom Sedlak, Les Vince
Box Office: Steve Fitch, Brandon Lichvar, Maeve McNamara, Noelani Ross, Genevieve Schwartz, Jace Vidumsky

Sunday, September 16, at 8:20 pm

ARABY
See 9/15 at 9:20 for description

SEPTEMBER 21-23



Friday, September 21, at 7:00 pm

THE CITIZEN
AZ ALLAMPOLGAR
Hungary, 2016, Roland Verhavik

In this touching, timely movie that dramatizes the plight of refugees in present-day Hungary, a middle-aged African immigrant working as a security guard in Budapest falls in love with the fishy Hungarian teacher who is trying to help him pass the citizenship test. "Critic's pick... A careful, compassionate and beautifully acted character drama with a social conscience." —*NY Times*. "The *Citizen* puts a very human face on a topic that has inflamed much of the Western world." —*Hollywood Reporter*. Cleveland premiere. Subtitles. DCP. 109 min.



Friday, September 21, at 9:10 pm & Saturday, September 22, at 7:00 pm & Sunday, September 23, at 2:15 pm

BEL CANTO
USA, 2018, Paul Weitz

A world-renowned soprano (Julianne Moore) who has traveled to a South American military dictatorship to give a private concert for a wealthy Japanese industrialist (Ken Watanabe) gets caught up in a tense hostage situation. Renee Fleming provides Moore's singing voice in this film version of Ann Patchett's acclaimed, award-winning, best-selling novel. Cleveland premiere. DCP. 102 min.

NO 5:00 FILM ON SAT., 9/22

Saturday, September 22, at 7:00 pm

BEL CANTO
See 9/21 at 9:10 for description

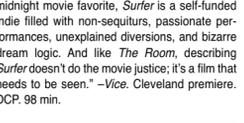


Saturday, September 22, at 9:15 pm & Sunday, September 23, at 8:25 pm

The Next The Room?

SURFER: TEEN CONFRONTS FEAR
aka SURFER
USA, 2018, Douglas Burke

Is this now the next *The Room*? It may be, according to *Vice* writer Grant Tinker. He calls *Surfer* "a fascinatingly absurd drama about a boy who must rediscover the courage to surf again with the help of the ghost of his father." Writer-director-producer-composer Douglas Burke, PhD (who teaches physics at USC and lived in Cleveland's Little Italy for a time) plays the film's ghost dad (who's made of squid ink, by the way), and Burke's real-life son Sage is the fearful teen. *Surfer* is also a Christian movie, full of Bible stories. Discover it and become one of its first disciples. Remember that Tommy Wiseau's *The Room* also premiered in Cleveland at the Cinematheque (in 2009). "As with Tommy Wiseau's midnight movie favorite, *Surfer* is a self-funded indie filled with non-sequels, passionate performances, unexplained diversions, and bizarre dream logic. And like *The Room*, describing *Surfer* doesn't do the movie justice; it's a film that needs to be seen." —*Vice*. Cleveland premiere. DCP. 98 min.

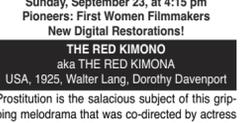


Saturday, September 22, at 9:15 pm & Sunday, September 23, at 8:25 pm

THE COMPLETE JEAN VIGO
New 4K Restoration!

L'ATALANTE
France, 1934, Jean Vigo

French poetic realist filmmaker Jean Vigo completed only four movies—two shorts and two features—before his untimely death at age 29. But his two features have proved influential and immortal, and still turn up regularly on lists of the best movies ever made. *L'Atalante*, the second of these and Vigo's final film, is a lyrical, romantic masterpiece about a barge captain who takes a wife. The bride comes to live with him and his salty, eccentric old mate (Michel Simon in an indelible performance) on the boat, but it's not smooth sailing for the young marrieds. This new restoration returns to the director's original 1934 cut, eliminating some discarded-by-Vigo footage that had been added to previous restorations. Cleveland revival premiere. Subtitles. DCP. 89 min. *This film supported by a generous grant from Maison Française de Cleveland. Vigo's other three films show on 10/4 & 6.*



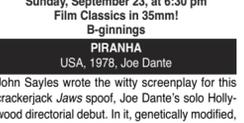
Saturday, September 22, at 4:15 pm

Pioneers: First Women Filmmakers
New Digital Restorations!

THE RED KIMONO
aka THE RED KIMONO

USA, 1925, Walter Lang, Dorothy Davenport

Prostitution is the salacious subject of this gripping melodrama that was co-directed by actress turned producer/director/screenwriter Dorothy Davenport Reid (aka Mrs. Wallace Reid). A huge box office hit, the film recounts the travails of a New Orleans streetwalker who also turns murderer on her way to redemption. Preceded at 4:15 by a 22-min. segment from Marion E. Wong's all-Chinese feature *The Curse of Quon Gwon: When the Far East Mingles With the West* (1916), the first movie made by an Asian-American filmmaker. Cleveland revival premiere. Both silent with music track. DCP. Total 95 min.



Sunday, September 23, at 6:30 pm

PIRANHA
USA, 1978, Joe Dante

John Sayles wrote the witty screenplay for this cracklejack *Jaws* spoof. Joe Dante's solo Hollywood directorial debut. In it, genetically modified, man-eating fish escape into a lake at a summer resort, terrorizing kids and vacationers. Kevin McCarthy, Dick Miller, Barbara Steele, and Paul Bartel co-star. "A great modern horror movie with thrills, blood, laughs, and a cast picked to please the fans." —*Psychotronic Encyclopedia of Film*. 95 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Sunday, September 23, at 8:25 pm

SURFER: TEEN CONFRONTS FEAR
See 9/22 at 9:15 for description

CINEMATHEQUE STAFF

Director: John Ewing
Assistant Director: Tim Harry
Projectionists: Mike Glazer, Tom Sedlak, Les Vince
Box Office: Steve Fitch, Brandon Lichvar, Maeve McNamara, Noelani Ross, Genevieve Schwartz, Jace Vidumsky

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).

SEPTEMBER 27-30



Thursday, September 27, at 6:45 pm & Friday, September 28, at 9:25 pm

NICO, 1988
Italy/Belgium, 2017, Susanna Nicchiarelli

This unsentimental new film dramatizes the troubled final years of the German singer-songwriter who was once a glam Warhol "superstar" and vocalist for The Velvet Underground. Danish actress Trine Dyrholm is sensational as the aging chanteuse, pushing 50 and living in Manchester as she battles drug addiction and struggles to reconnect with her suicidal adult son while also embarking on a European tour. Cleveland premiere. Some subtitles. DCP. 93 min.



Thursday, September 27, at 8:40 pm & Friday, September 28, at 7:15 pm

COCOTE
Argentina/Germany/Qatar/Dominican Republic, 2017, Nelson Carlo de los Santos Arias

A middle-aged Dominican man who works as a gardener for a wealthy Santo Domingo family returns home to his rural village when his father is killed by a policeman. Also an evangelical Christian, the gardener is unsettled by the poverty and pagan rituals he witnesses at home, and by his sisters' insistence that it is his duty to avenge their dad's unjust death. This simple story is embellished with ethnographic detail, stunning cinematic flourishes, and a multiplicity of styles, film stocks, and aspect ratios, resulting in a unique and dazzling work. "A challenging piece of art, but the challenges yield great rewards." —*RogerEbert.com*. Cleveland premiere. Subtitles. DCP. 106 min.

Friday, September 28, at 9:25 pm

NICO, 1988
See 9/27 at 6:45 for description



Saturday, September 29, at 5:00 pm & Sunday, September 30, at 8:20 pm

New 4K Restoration!

THE ATOMIC CAFE
USA, 1982, Kevin Rafferty, Jayne Loader, Pierce Rafferty

At once horrifying and hysterically funny, this mind-boggling compilation of actual Cold War educational/training films, newsreels, and songs shows how the Bomb was sold to the post-WWII American public. This cult favorite has been called a nuclear *Reeler Madness* and a nonfiction *D. Strangelove*. Cleveland revival premiere. DCP. 88 min.

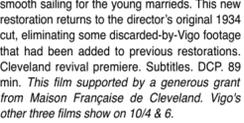


Saturday, September 29, at 6:50 pm & Sunday, September 30, at 4:15 pm

The Complete Jean Vigo
New 4K Restoration!

L'ATALANTE
France, 1934, Jean Vigo

French poetic realist filmmaker Jean Vigo completed only four movies—two shorts and two features—before his untimely death at age 29. But his two features have proved influential and immortal, and still turn up regularly on lists of the best movies ever made. *L'Atalante*, the second of these and Vigo's final film, is a lyrical, romantic masterpiece about a barge captain who takes a wife. The bride comes to live with him and his salty, eccentric old mate (Michel Simon in an indelible performance) on the boat, but it's not smooth sailing for the young marrieds. This new restoration returns to the director's original 1934 cut, eliminating some discarded-by-Vigo footage that had been added to previous restorations. Cleveland revival premiere. Subtitles. DCP. 89 min. *This film supported by a generous grant from Maison Française de Cleveland. Vigo's other three films show on 10/4 & 6.*

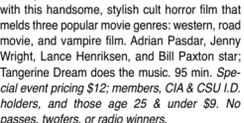


Saturday, September 29, at 8:40 pm

Film Classics in 35mm!

NEAR DARK
USA, 1987, Kathryn Bigelow

Future Oscar winner Kathryn Bigelow (*The Hurt Locker*) made her solo feature directorial debut with this handsome, stylish cult horror film that melds three popular movie genres: western, road movie, and vampire film. Adrian Pasdar, Jenny Wright, Lance Henriksen, and Bill Paxton star. Tangerine Dream does the music. 95 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*



Sunday, September 23, at 6:30 pm

PIRANHA
USA, 1978, Joe Dante

John Sayles wrote the witty screenplay for this cracklejack *Jaws* spoof. Joe Dante's solo Hollywood directorial debut. In it, genetically modified, man-eating fish escape into a lake at a summer resort, terrorizing kids and vacationers. Kevin McCarthy, Dick Miller, Barbara Steele, and Paul Bartel co-star. "A great modern horror movie with thrills, blood, laughs, and a cast picked to please the fans." —*Psychotronic Encyclopedia of Film*. 95 min. *Special event pricing \$12; members, CIA & CSU I.D. holders, and those age 25 & under \$9. No passes, twofers, or radio winners.*

Sunday, September 23, at 8:25 pm

SURFER: TEEN CONFRONTS FEAR
See 9/22 at 9:15 for description

CINEMATHEQUE STAFF

Director: John Ewing
Assistant Director: Tim Harry
Projectionists: Mike Glazer, Tom Sedlak, Les Vince
Box Office: Steve Fitch, Brandon Lichvar, Maeve McNamara, Noelani Ross, Genevieve Schwartz, Jace Vidumsky

PARKING & MORE INFO

Free parking for filmgoers is available in the Cleveland Institute of Art's Lot 73 and Annex Lot. Both are accessed from E. 117th Street, 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, call (216) 421-7450, or email cinema@cia.edu

est actresses of her era (and a pioneering bisexual), produced and stars in this silent adaptation of Oscar Wilde's play, about the seductive dancer who demands the head of John the Baptist on a platter. The fabulous décor and costumes are based on Aubrey Beardsley's drawings for the print edition of the play. "My own personal choice of must-see film in the 'Pioneers' series... Every minute is breathtaking." —Rebecca Pahle, *Film Journal Int'l*. Preceded at 6:30 by *Mabel's Blunder* (USA, 1914), a short comedy starring and directed by Mabel Normand, the foremost comic actress of the silent era. Charley Chase co-stars. Both gender-bending movies in this program are on the Library of Congress' National Film Registry. Cleveland revival premiere. Both silent with music track. DCP. Total 87 min.

Sunday, September 30, at 8:20 pm

THE ATOMIC CAFE
See 9/29 at 5:00 for description

OCTOBER 4-7



Thursday, October 4, at 6:45 pm & Sunday, October 7, at 9:00 pm

B-ginnings
New 4K Restoration!

DEMENTIA 13
USA, 1963, Francis Coppola

This early film from the director of *The Godfather* and *Apocalypse Now* is a Roger Corman-produced *Psycho* knock-off that was shot in and around a creepy Irish castle. It's an atmospheric thriller about a