

DETROIT FILM THEATRE



DETROIT WINTER 2024 FILM GUIDE

50
ANNIVERSARY

CABIN IN THE SKY (1943)



1898-1971 REGENERATION BLACK CINEMA

Regeneration: Black Cinema, 1898-1971, on view at the Detroit Institute of Arts February 2-June 23, 2024, is organized by the Academy Museum of Motion Pictures.

THE BRONZE BUCKAROO

FEB. 9 @ 8:30pm
(USA/1939-directed by Richard Kahn)
Herb Jeffries (1913-2014) was a singer and actor from Detroit who became popular appearing in all-Black musical Westerns in the late 1930s, and with his matinee-idol looks and velvety baritone voice enjoyed a lengthy career as a Jazz recording artist. *The Bronze Buckaroo* finds frontiersman Bob Blake (Jeffries) pitted against the usual Western stock characters—horse rustlers, claim jumpers and other cowboys not treating his gal with respect—but what makes the film such an unexpected joy is the grace and humor Jeffries brings to his singing role. (58 min.) **Come early and hear singer and multi-instrumentalist Dom Flemons perform a tribute to Herb Jeffries as part of his appearance at Friday Night Live! at 7pm.**



PRINCESS TAM TAM

FEB. 11 @ 2pm
(France/1932-directed by Edmond T. Gréville)
Known as the "Black Venus" during the zenith of her popularity in the 1920s and 30s, singer, dancer and actor Josephine Baker was the first Black woman to become an international film star, and a legendary icon of beauty and courage. She achieved her success far from Hollywood. Baker moved to Paris and appeared in films during the silent era, and with the introduction of sound became a star singing in French musicals including *Princess Tam Tam*. Max (Albert Préjean) plays a blocked novelist who escapes Paris to vacation in Tunisia, where he becomes infatuated with a shepherd named Alwina (Baker) and presents her as a Bedouin princess to French society. *Princess Tam Tam* was wildly popular throughout Europe, but was largely unseen by American audiences until it was rediscovered in 1989. (77 min.)



ELEVEN P.M.

FEB. 18 @ 2pm (Lecture Hall)
(USA/1928-directed by Richard D. Maurice)
Silent film director and railway labor organizer Richard D. Maurice was born in Cuba in 1893, migrated to the USA in 1903 and settled in

Detroit where he initially worked as a tailor. In July 1920 he founded the Maurice Film Company at 184 High Street in Detroit, and produced two feature films released a decade apart. His surviving feature *Eleven P.M.* is a surreal melodrama in which a poor violinist named Sundaissy (Maurice) tries to protect an orphan girl (Wanda Maurice) who is victimized by petty criminals. Many Black filmmakers during the silent era adopted stylistic conventions of Victorian theater, but Maurice's innovative use of location filming, extreme camera angles, fantasy imagery and kaleidoscopic special effects resemble avant-garde European films of the 1920s. (58 min.) **Eleven P.M. will be presented with a live score, composed, and performed by pianist and Kresge Artist Ian Finkelstein.**



THE SCAR OF SHAME

FEB. 25 @ 2pm (Lecture Hall)
(USA/1927-directed by Frank Peregrini)
The Scar of Shame is one of only three feature films produced by the Colored Players Film Corporation, founded in 1926 to produce silent, romantic melodramas that featured all-Black casts and shown to Black audiences. Harry Henderson plays a classical pianist and Lucia Lynn Moses a would-be cabaret singer; star-crossed lovers kept apart by the class divisions between educated strivers and the working poor who succumb to poverty, alcoholism and crime. The ambition of *The Scar of Shame* was to present realistic Black characters with no resemblance to Hollywood stereotypes, and to depict the ways in which middle-class Blacks in the 1920s struggled to create new American identities. (93 min.) **This screening will include the comic silent short *Mercy the Mummy Mumbled* (1918) and be presented with a live musical score composed and performed by Mike Monford.**



HELLBOUND TRAIN

MAR. 10 @ 2pm (Lecture Hall)
(USA/1920-directed by James Gist and Eloyce Gist)
Eloyce Gist studied piano at Howard University during the late 1920s where she met and married James Gist, a devoted Christian evangelist. They embarked on a project to spread messages of morality and personal responsibility to Black communities by producing *Hellbound Train*, a silent feature

presented at churches, schools and tent revival meetings throughout the South. Shot on 16mm with an all-Black cast, the film's ride is conducted by Satan who entices passengers with Jazz music, gambling and adultery. Each car of the train presented these seductive sins using surreal imagery, enhanced in their public screenings by live narration and a piano score performed by Eloyce. (60 min.)



BODY AND SOUL

MAR. 17 @ 2pm
(USA/1925-directed by Oscar Micheaux)
The actor Paul Robeson (1898-1976) first rose to notoriety as an ensemble member of the Provincetown Players active in New York City, starting in 1916. Robeson's motion picture debut came in Oscar Micheaux's silent feature *Body and Soul* as Reverend Isaiah Jenkins, an escaped prisoner masquerading as a clergyman in a rural Georgia church to exploit the most vulnerable members. The Motion Picture Production Code censored the film, citing its "sacrilege" based on Jenkins' mental abuse of a single mother played by Mercedes Gilbert. Micheaux was able to appease the ruling by re-editing the film with fantasy scenes suggesting any resemblance between the situations in *Body and Soul* and real life was imaginary. (82 min.) **Presented with a live musical score composed and performed by pianist Jannina Norpoth.**



THE BLOOD OF JESUS

MAR. 24 @ 2pm (Lecture Hall)
(USA/1941-directed by Spencer Williams)
Actor and film director Spencer Williams (1893-1969) began his career in New York theater circles, where he worked as a stagehand for Oscar Hammerstein I and was mentored by the great Black vaudevillian Bert Williams in the high art of comedy. He arrived in Hollywood after serving with the Army in France during WWI and appeared in stereotyped roles in silent film comedies such as Buster Keaton's *Steamboat Bill, Jr.* (1928). *The Blood of Jesus* was his first feature as writer/director, a singular work that draws from traditions of Southern Baptist spirituality and the surreal imagery of silent expressionist films. Cathryn Caviness plays a young woman who dreams she is suspended between life and death, at the crossroads of heaven and hell. (57 min.)

DIA Special Exhibition Companion Film Series

FEBRUARY 2 - JUNE 23, 2024



TEN MINUTES TO LIVE

MAR. 29 @ 7pm
(USA/1932-directed by Oscar Micheaux)
Ten Minutes to Live—Oscar Micheaux's earliest surviving sound film—is set in the Club Libya, a Harlem cabaret modeled on the iconic Cotton Club popular with Black artists in the late 1920s and early 1930s. Lawrence Chenault plays a movie producer who becomes a fixture at the club scouting for talent to cast in his latest picture but cannot choose between two singers, both named Ida. Meanwhile, the story shifts to another patron (Willor Lee Guilford) who gets a note saying she will receive a second note, then be killed ten minutes afterwards. Based on three unpublished short stories by Micheaux, *Ten Minutes to Live* cast real-life Cotton Club musicians as extras and preserves on its soundtrack Micheaux shouting "cut!" a beat before a scene ended. (68 min.) **Presented with a live piano overture by Mike Monford.**



THE EMPEROR JONES

APR. 7 @ 2pm (Lecture Hall)
(USA/1933-directed by Dudley Murphy)
The Emperor Jones is an early sound film based on Eugene O'Neill's groundbreaking 1920 theater work. The drama follows a Black Pullman porter, who evades a prison sentence for murder by escaping to a Caribbean island where he is mistaken for an immortal ruler. The play toured New York and London in 1925 with a young Paul Robeson in the lead, delivering searing performances that made him an international star. The film adaptation—Robeson's most important screen role—was made by avant-garde director Dudley Murphy (*Ballet Mécanique*) outside of the Hollywood studio system, and a year before O'Neill's transgressive themes on race and colonialism would have been censored by the Motion Picture Production Code. (72 min.)



FILMS OF REVEREND SOLOMON SIR JONES

APR. 14 @ 2pm
(USA/1924-28-directed by Solomon Sir Jones)
The Reverend Solomon Sir Jones was a successful Baptist minister and early documentary filmmaker in Oklahoma

The DIA special exhibition *Regeneration: Black Cinema, 1898-1971* honors the legacy of Black filmmakers and actors from the dawn of cinema and into the aftermath of the Civil Rights Movement, and seeks to revive lost or forgotten films and performances for a contemporary audience. The DFT will present the milestone films reflected in *Regeneration*

in a series of free screenings shown inside the DIA's historic Auditorium and Danto Lecture Hall. These early silent and early sound films will be introduced by DIA curators and guest speakers, projected in full-length versions and often with live scores performed by noted Detroit instrumentalists.

during the 1920s. He was a defender of the movement for All-Black Oklahoma towns, built and governed by Black settlers. Starting in 1924 Jones recorded life in the towns of Taft, Clearview, Melvin, and Boley with the then-new 16mm film equipment. The surviving footage preserves images of worship, sporting events, schools, parades, businesspeople, Masonic meetings, picnics, funerals, and Juneteenth celebrations. Jones' twenty-nine reels of silent, black and white celluloid are now considered the definitive film record of the Great Migration of the 1920s. (60 min.) **This program is a compilation of unedited footage from the films of Solomon Sir Jones, presented with a live score performed by Alvin Waddles (piano), Marion Hayden (upright bass) and Leslie DeShazor (viola).**



NATIVE SON

APR. 20 @ 2pm
(Argentina/1951-directed by Pierre Chenal)
One of the most controversial novels of its day, Richard Wright's *Native Son* (first published in 1940) exposed the injustices of urban African American life, witnessed through the eyes of Bigger Thomas, whose violent tendencies and moral confusion were the natural result of a lifetime of deprivation. In prison for murder and sentenced to death, Thomas reflects on the circumstances that led to his fate. This new restoration of the 1951 film version of the novel, directed by Pierre Chenal, stars the author Richard Wright as Bigger Thomas. *Native Son* is preceded by a filmed introduction by the historian Jacqueline Najima Stewart. (84 min.)



CARMEN JONES

APR. 28 @ 2pm
(USA/1955-directed by Otto Preminger)
Composer George Bizet's opera *Carmen*—the tragedy of an honorable soldier who is led to perdition by a passionate but reckless woman—has become standard repertoire in concert halls since it premiered in 1875. Its unique syncopated score was taken from Spanish and Cuban dance rhythms, the same source of inspiration for early African American Jazz pioneers such as W.C. Handy. It was adapted into the Broadway musical *Carmen Jones* in 1943, and the scenes reset to a WWII parachute

factory. Otto Preminger's film version of this production featured an all-Black cast including Harry Belafonte as the soldier and Dorothy Dandridge in the title role, and pioneering cinematography using the new widescreen CinemaScope format. Dandridge's incandescent performance as a proud spirit who refuses to conform to social expectations earned her the first Academy Award® nomination for Best Actress given to a Black woman. (105 min.)



A RAISIN IN THE SUN

MAY 5 @ 2pm (Lecture Hall)
(USA/1961-directed by Daniel Petrie)
When Lorraine Hansberry's play *A Raisin in the Sun* premiered in 1959 it was the first written by a Black woman produced on Broadway, and the first with a Black director and cast that went on to be nominated for Best Play, Best Actor (Sidney Poitier), Best Actress (Claudia McNeil) and Best Director (Lloyd Roberts) at the 1959 Tony Awards. The film adaptation quickly followed with key members of the original stage cast, including McNeil as the matriarch of the close-knit Younger family and Poitier as her married son. Joined by Ruby Dee, Lou Gossett, and Ivan Dixon in supporting roles, their portrayal of the dedication required to coexist in a tiny city apartment and still nurture dreams of a better future is the essence of timeless screen acting. (128 min.)



CABIN IN THE SKY

MAY 12 @ 2pm (Lecture Hall)
(USA/1943-directed by Vincente Minnelli)
Mortally wounded while gambling, Eddie "Rochester" Anderson gets a heavenly reprieve thanks to prayers from his wife Ethel Waters, but Rex Ingram's "Lucifer Jr." has a secret weapon in the battle for Anderson's soul: Lena Horne's sultry and sweet Georgia Brown. Despite the competition, Waters proves to have "everything you've got and a whole lot more." Director Vincente Minnelli's first major movie musical cast of some of the top African American talent of the day, including Louis Armstrong, Duke Ellington and his Orchestra, Butterfly McQueen and Mantan Moreland, but above all *Cabin in the Sky* remains a stunning showcase for Ethel Waters' legendary singing and comic genius. (98 min.)

TICKETS



DIA TICKET OFFICE: 313.833.4005



DETAILED PROGRAM INFORMATION: 313.833.3237



FOR ASSISTANCE OR INFORMATION ABOUT ACCESS: 313.578.6902

- REGENERATION FILM SERIES: FREE
- DFT GENERAL ADMISSION: \$10.50
- DIA MEMBERS, SENIORS, STUDENTS (ID required): \$8.50
- DISCOUNT PASSES (five): \$38

TICKETS ARE AVAILABLE at the door or through the DIA website dia.org. Avoid lines by bringing advance "print-at-home" tickets with you and presenting them to the ticket taker. All films are subject to change without notice.

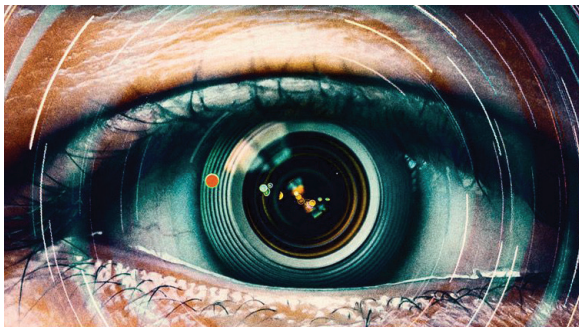
Black History Month at the DIA is generously supported by Arn & Nancy Tellem. Additional program support provided by DIA Friends of Detroit Film Theatre.





THE WIND

JAN. 12 @ 7pm
(USA/1928—directed by Victor Sjöström)
The DFT welcomes back Little Bang Theory to perform a new score for the last great film of the silent era, Victor Sjöström's *The Wind*, starring Lillian Gish. Set on a barren West Texas farm in the late 1920s—the eve of the ecological disaster known as the Dust Bowl—the story follows the fortunes of Letty Mason, a young woman who is abandoned by her fiancé and lost in a surreal, wind-blasted landscape. Little Bang Theory is the brainchild of Detroit avant-garde music legend Frank Pahl, who with Terry Sarris and Doug Shimmin form a mini-orchestra of bells, whistles and toy musical instruments that bring to life the timeless art of silent cinema. (95 min.)



TOTAL TRUST

JAN. 13 @ 3pm & 7pm / JAN. 14 @ 2pm
(Germany/2023—directed by Jialing Zhang)
For decades, China has implemented high-tech security and surveillance to monitor its citizens. In this fascinating documentary, Jialing Zhang (co-director of *One Child Nation*) immerses us in the daily reality of half a billion cameras pointed at the populace, invasive neighborhood watch programs, employees monitored for stress levels, and a "social credit" point system that rewards for community service and penalizes societal infractions. With the assistance of dozens of anonymous locals, Zhang focuses on three courageous women fighting for civil liberties and justice. This is a bracing portrait of a society for whom privacy is all but extinct, and a warning for democracies using surveillance in unprecedented ways. In Mandarin with English subtitles. (97 min.)
"Absolutely vital. Remarkably balanced and journalistically sophisticated."
—Jason Gorber, *POV Magazine*



FOUR DAUGHTERS

JAN. 19 @ 7pm / JAN. 20 @ 3pm & 7pm / JAN. 21 @ 2pm
(France/Tunisia/Germany/2023—directed by Kauter Ben Hania)
This riveting exploration of rebellion, memory and sisterhood reconstructs the story of Olfa Hamrouni and her four daughters, unpacking a family history through interviews and performance to examine how the Tunisian woman's two eldest were radicalized by extremists. Casting professional actors as the missing daughters and acclaimed Egyptian-Tunisian actor Henda Sabri as Olfa, *Four Daughters* restages pivotal moments in the family's life, interwoven with reflections from Olfa and her daughters, offering the women agency to tell their own richly textured story. Winner of Best Documentary at the 2023 Cannes Film Festival, this compelling nonfiction work explores the complexities that bind mothers and daughters. In Arabic and French with English subtitles. (107 min.)
"A revelatory, poignant blend of drama, memory and self-scrutiny."
—Richard Brody, *The New Yorker*



ORIGIN

JAN. 24 @ 7pm
(USA/2023—directed by Ava DuVernay)
Written and directed by Academy Award® nominee Ava DuVernay, *Origin* chronicles the tragedy and triumph of Pulitzer Prize winning journalist Isabel Wilkerson as she investigates a global phenomenon of epic proportions. Portrayed by Academy Award® nominee Aunjanue Ellis-Taylor (*King Richard*), Isabel experiences unfathomable personal loss as well as love as she crosses continents and cultures to craft one of the defining American books of our time. Inspired by Wilkerson's *New York Times* best-seller "Caste," *Origin* explores the mystery of history, the wonders of romance and a fight for the future of us all. Join us for this special advance screening prior to the film's theatrical release. Official Selection, Venice and Toronto Film Festivals. (135 min.)
"An exhortation to use every heartbeat wisely."
—Stephanie Zacharek, *Time*

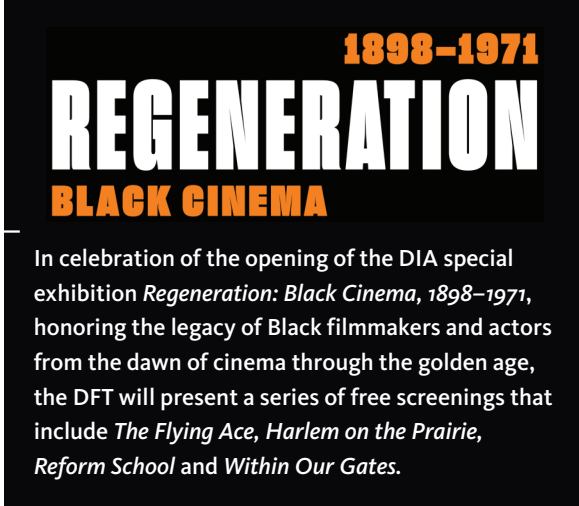
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THE WINTER 2024 FILM GUIDE marks a milestone for Detroit Film Theatre—it has now been fifty years since we first opened our doors in January of 1974. Over the decades millions of metro Detroiters have gathered in the DIA's historic Auditorium to be moved and inspired by contemporary and classic world cinema, and kept the series thriving for more than half of the museum's lifespan. To everyone who has ever been a member of the DFT audience, we offer our heartfelt gratitude for making it all possible.

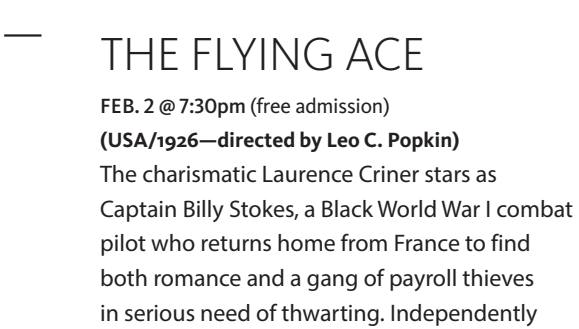


TÓTEM

JAN. 26 @ 7pm / JAN. 27 @ 7pm / JAN. 28 @ 2pm
(Mexico/France/2023—directed by Lila Avilés)
Seven-year-old Sol (Naïma Senties) is helping her aunts prepare for her father's surprise birthday party, yet as the house grows increasingly boisterous, her dad's mysterious absence from the festivities becomes concerning. "There isn't a false note in the tender Mexican drama *Tótem*. With intricate staging and camerawork, and an expressionistically warm palette—along with charming appearances from the natural world—writer-director Lila Avilés creates a richly textured, deeply compassionate portrait of a family that's falling apart as one of the youngest members comes into consciousness."—Manohla Dargis, *The New York Times*. In Spanish with English subtitles. (95 min.)
"A dazzling, exceptional, vibrant child's-eye view."
—Jessiea Kiang, *Sight & Sound*



In celebration of the opening of the DIA special exhibition *Regeneration: Black Cinema, 1898-1971*, honoring the legacy of Black filmmakers and actors from the dawn of cinema through the golden age, the DFT will present a series of free screenings that include *The Flying Ace*, *Harlem on the Prairie*, *Reform School* and *Within Our Gates*.



THE FLYING ACE

FEB. 2 @ 7:30pm (free admission)
(USA/1926—directed by Leo C. Popkin)
The charismatic Laurence Criner stars as Captain Billy Stokes, a Black World War I combat pilot who returns home from France to find both romance and a gang of payroll thieves in serious need of thwarting. Independently produced by the Norman Picture Studio in Jacksonville, Florida, *The Flying Ace* is a golden example of the hand-crafted films that were shown in rural and urban movie theaters beginning in the 1920s. It presents a cinematic parallel universe of dashing and decorated Black heroes, resourceful heroines, and a cast of memorable character actors. (65 min.)
This screening will be presented with a live score performed by Alvin Waddles, Marion Hayden and Leslie DeShazor, and introduced by DIA curators Elliot Wilhelm and Valerie Mercor.



HARLEM ON THE PRAIRIE (RESTORED)

FEB. 3 @ 7pm (free admission)
(USA/1937—directed by Sam Newfield)
Singer Herb Jeffries makes his cinematic debut in this long-unavailable film as the strapping young cowpoke who comes to the rescue of a traveling medicine show battling outlaws for buried treasure. Filmed at a Black-owned ranch in Apple Valley, California, and also starring Spencer Williams (director of *The Blood of Jesus*) and doo-wop quartet the Four Tones, this newly-restored *Harlem on the Prairie* packs priceless music, thrills, romance, and comedy courtesy of Mantan Moreland and Flournoy E. Miller. (57 min.)



REFORM SCHOOL

FEB. 4 @ 2pm (free admission)
(USA/1939—directed by Leo C. Popkin)
Louise Beavers gives a commanding lead performance as the crusading probation officer Mother Barton, coming to the defense of young inmate Freddie (Reginald Fenderson) and his pals (The Harlem Tuff Kids) when they're

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subjected to constant harassment at a corrupt reform school. The film's director, Leo Popkin, was one of the co-founders of the Million Dollar Productions company along with Black matinee idol Ralph Cooper. (82 min.)



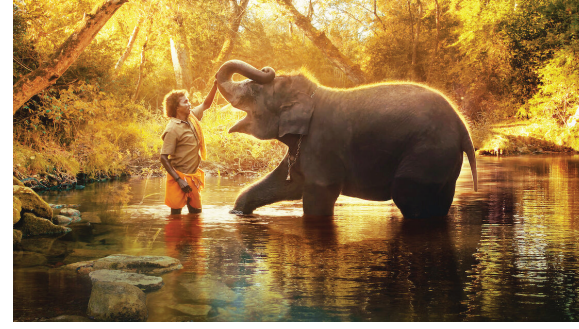
WITHIN OUR GATES

FEB. 10 @ 7pm
(USA/1920—directed by Oscar Micheaux)
Oscar Micheaux (1884–1951) was an American author, film director and executive of the first American movie company owned by Black filmmakers. Micheaux began his career during the early silent era, working in studios built on the East Coast before the rise of Hollywood. *Within Our Gates* (1920) is his earliest surviving film, a dense melodrama exploring the experience of multiple Black class divides in the years following WWI. It follows the journey of a young biracial woman (Evelyn Preer) whose family history was blighted by racial violence. (79 min.) *Within Our Gates* will be presented with a live musical score, composed and performed by Mike Jellick.



2024 OSCAR® NOMINATED SHORT FILMS: ANIMATION AND LIVE ACTION

(See reverse side for complete screening schedule.)
The DFT's most popular annual program combines all the nominees in both the short animation and short live action categories into one spectacularly entertaining presentation, with an intermission between the two sections. The surprises and visual inventiveness of the Oscar® Shorts on the big screen provide fresh jolts of pleasure and renewed wonder at the ways in which the cinema can explore the world. Make your personal picks and see the winners announced when the Oscars® are awarded on Sunday, March 10th. Advance ticket purchase is recommended. Running time with intermission is around 205 minutes.



2024 OSCAR® NOMINATED SHORT FILMS: DOCUMENTARY

(See reverse side for complete screening schedule.)
We are honored to present this year's Academy Award® nominated short documentary films in one single program. Just as with the live action and animated short film categories (shown in a separate program), short documentaries are every bit as powerful as each year's nominated feature-length docs and offer an expansive exploration of the world on the big screen. Advance ticket purchase is recommended. Running time with intermission is around 205 minutes.



THE PROMISED LAND

MAR. 15 @ 7pm / MAR. 16 @ 7pm / MAR. 17 @ 4:30pm
(Denmark/2023—directed by Nikolaj Arcel)
In 1755, the impoverished Captain Ludvig Kahlen (Mads Mikkelsen) sets out to conquer an uninhabitable land with an impossible goal: to build a colony for the King in exchange for a desperately desired royal name for himself. But the sole ruler of the area, the merciless Frederik De Schinkel, determinedly believes this territory belongs to him. When De Schinkel learns that an escaped couple in his employ has taken refuge with Kahlen, the ruler swears to do everything in his power to drive the captain away. Mikkelsen's commanding performance is the epicenter of this visually rich adventure. In Danish with English subtitles. (127 min.)
"The kind of ravishing, rousing epic we don't really get much of anymore."
—Bilge Ebiri, *New York Magazine*



ABOUT DRY GRASSES

MAR. 23 @ 7pm / MAR. 24 @ 2pm
(Turkey/2023—directed by Nuri Bilge Ceylan)
In a village in the East Anatolia region of Turkey, Samet (Deniz Celiloglu) is struggling through what he hopes to be his final year of teaching at an elementary school. Tiring of the unforgiving environment, Samet is further disillusioned after a girl in his class appears to accuse him of inappropriate behavior. The only light on his horizon is his growing friendship with a teacher from a nearby school, Nurya, a politically engaged woman unafraid to put the self-absorbed Samet in his place. The latest drama from Nuri Bilge Ceylan is a work of elegant storytelling, unpacking questions of who we wish to be versus how we live; a central conversation between Samet and Nurya ranks with Ceylan's greatest sequences. Best Actress Prize, 2023 Cannes Film Festival. In Turkish with English subtitles. (197 min.)
"Self-reflective and playful with a seam of black humor, this is a rich, challenging film, a blizzard of experience and ideas."
—Dave Karger, *Time Out*



OPUS | RYUICHI SAKAMOTO

MAR. 30 @ 3pm & 7pm / MAR. 31 @ 2pm
(Japan/2023—directed by Neo Sora)
When Ryuichi Sakamoto died in March 2023 at age 71, the world lost one of its great musicians: a classical composer, a techno-pop artist, and a piano soloist who elevated every genre he worked in and inspired music lovers across the globe. As a final gift, filmmaker Neo Sora (Sakamoto's son) has constructed a stunning elegy starring Sakamoto himself in one of his final performances. This filmed 2022 Tokyo concert is an intimate and beautiful one-man show, featuring just Sakamoto and a Yamaha grand, as the composer glides through his most haunting, delicate melodies. This unique work was described by the 2023 New York Film Festival as "bringing us so close to a living, breathing artist that it feels like pure grace." In Japanese with English subtitles. (102 min.)
"A final performance for the ages, showcasing Sakamoto's musical legacy for the next generation of fans."
—Monica Castillo, *rogerebert.com*



ONE FROM THE HEART: REPRISE

APR. 5 @ 7pm / APR. 6 @ 3pm & 7pm / APR. 7 @ 2pm
(USA/1981—directed by Francis Ford Coppola)
After finally completing his hugely troubled production of *Apocalypse Now* in the Philippines, Francis Coppola turned his camera to the controlled interiors of Hollywood studios for this stylized musical romance, with cinematography by the great Vittorio Storaro (*Last Tango in Paris*) and an innovative score by Tom Waits. Teri Garr and Frederic Forrest are the couple who break up during their fifth anniversary celebration in Las Vegas, encountering surprises and complications in the persons of Raul Julia, Nastassja Kinski, and Harry Dean Stanton. After critics and exhibitors saw an unfinished preview, *One from the Heart*—a labor of love from the visionary director—was roundly dismissed, rarely screened, and forgotten, but the movie's delicacy and conceptual daring more than justifies this newly minted restoration, including never-before-seen footage, from a true cinematic pioneer. (107 min.)
"Dazzling. Coppola's film is sensuous, gaudy, dreamlike... a hymn to Hollywood tinsel."
—David Ansen, *Newsweek*



APR. 4 through 11
The Italian Film Festival USA returns to Metro Detroit and the DFT with a selection of contemporary Italian comedies, dramas, documentaries and short films. Discover a new wave of filmmakers, and the wide variety of films they produce for Italian audiences. All films are in Italian with English subtitles. Italian Film Festival screenings are free to the public, visit italianfilmfests.org in early March for a complete schedule.



APR. 10 through 14
Produced by the *Detroit Free Press*, the *Freep Film Festival* is focused on documentaries, especially those with strong connections to Detroit and Michigan. Festival screenings feature in-depth discussions following the

films, with directors, film subjects, and members of the community. In addition to documentaries, *Freep Film Festival* also presents live events at venues throughout metro Detroit, with activities centered in the downtown core. The festival will begin April 10, with the full lineup being revealed in early March at freepfilmfestival.com



DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD

APR. 19 @ 7pm / APR. 20 @ 7pm / APR. 21 @ 2pm
(Romania/2023—directed by Radu Jude)
Radu Jude is among the most radical filmmakers working today and one of the few unafraid to diagnose the absurd evils that make contemporary living what it is. In his latest and most darkly comic film, Jude explodes conventional boundaries of narrative, charting a course through one day in the life of a severely overworked film production assistant, Angela, who drives around Bucharest filming accident victims auditioning to be in a safety video for a multinational corporation. At the same time, the sleep-deprived Angela runs her own side project—a trash-talking alter ego with more than 20,000 online viewers that serves as the film's perverse Greek chorus. Through ingenious intercutting, Jude initiates a conversation with his country's past and present about the ability of the captured image to contort the truth. In Romanian with English subtitles. (163 min.)
"With thrilling dexterity and acerbic wit, Jude is international cinema's great anarchic satirist."
—Nick Schager, *The Daily Beast*



YOUTH (SPRING)

APR. 26 @ 7pm / APR. 27 @ 7pm
(France/Netherlands/2023—directed by Wang Bing)
The latest epic work of observational nonfiction from Wang Bing furthers the filmmaker's ongoing chronicle of the economic, social, and personal upheavals happening across a transforming China. Deepening the intimacy with which he captures communities of people living amidst financial struggle and toiling for little money in exploitative conditions, *Youth (Spring)* is a remarkable account of rural migrant workers employed in textile factories in Zhili, a town outside Shanghai. As the title suggests, this film is specifically about the lives of the young, forcefully and humanely depicting—with its director's reassuring patience and unassuming formal rigor—the consequences of the country's rapid growth on the minds and bodies of a new generation of workers. Official Selection, Cannes, New York and Toronto International Film Festivals. In Mandarin with English subtitles. (218 min.)
"Wang Bing sits at the pinnacle of the Chinese documentary groundswell."
—Nicolas Rapold, *The New York Times*



EVIL DOES NOT EXIST

MAY 24 @ 7pm / MAY 25 @ 3pm & 7pm / MAY 26 @ 2pm
(Japan/2023—directed by Ryūsuke Hamaguchi)
Deep in the forest of the rural village Harasawa, single parent Takumi lives with his young daughter, Hana, and does odd jobs for locals. The serenity of this untouched land is disrupted by the arrival of a Tokyo company which is ready to start construction on a glamping site for city tourists—a plan that could have dire consequences for the health of the community. This potent and foreboding new film from Oscar-winning director Ryūsuke Hamaguchi (*Drive My Car*) is a haunting, unexpected experience that reconstitutes the boundaries of the thriller. Intensified by a rapturous score, this mesmeric journey diverges from country-vs-city themes to straddle the line between the earthly and the metaphysical. Grand Jury Prizes, Venice Film Festival and Asia Pacific Screen Awards. In Japanese with English subtitles. (105 min.)
"A complex drama, teetering on the edge of the uncanny. I found it rippling around in my mind long after the final shot."
—Peter Bradshaw, *The Guardian*



JANUARY

FRIDAY 12

7pm *The Wind* with live score

SATURDAY 13

3pm *Total Trust*

7pm *Total Trust*

SUNDAY 14

2pm *Total Trust*

FRIDAY 19

7pm *Four Daughters*

SATURDAY 20

3pm *Four Daughters*

7pm *Four Daughters*

SUNDAY 21

2pm *Four Daughters*

WEDNESDAY 24

7pm *Origin*

FRIDAY 26

7pm *Tótem*

SATURDAY 27

7pm *Tótem*

SUNDAY 28

2pm *Tótem*

FEBRUARY

FRIDAY 2

7:30pm *The Flying Ace* with live score

SATURDAY 3

7pm *Harlem on the Prairie*

SUNDAY 4

2pm *Reform School*

FRIDAY 9

7pm *Dom Flemons: Herb Jeffries Tribute*

8:30pm *The Bronze Buckaroo*

SATURDAY 10

7pm *Within Our Gates* with live score

SUNDAY 11

2pm *Princess Tam Tam*

FEBRUARY

FRIDAY 16

7pm *Academy Award® Shorts: Animation @ Live Action*

SATURDAY 17

2pm *Academy Award® Shorts: Animation @ Live Action*

7pm *Academy Award® Shorts: Animation @ Live Action*

SUNDAY 18

2pm *Eleven P.M.* with live score (Lecture Hall)

2pm *Academy Award® Shorts: Animation @ Live Action*

THURSDAY 22

7pm *Academy Award® Shorts: Documentary*

FRIDAY 23

7pm *Academy Award® Shorts: Animation @ Live Action*

SATURDAY 24

2pm *Academy Award® Shorts: Documentary*

7pm *Academy Award® Shorts: Animation @ Live Action*

SUNDAY 25

2pm *Scar of Shame* with live score (Lecture Hall)

2pm *Academy Award® Shorts: Animation @ Live Action*

THURSDAY 29

7pm *Academy Award® Shorts: Animation @ Live Action*

MARCH

FRIDAY 1

7pm *Academy Award® Shorts: Animation @ Live Action*

SATURDAY 2

2pm *Academy Award® Shorts: Animation @ Live Action*

7pm *Academy Award® Shorts: Animation @ Live Action*

SUNDAY 3

2pm *Academy Award® Shorts: Documentary*

THURSDAY 7

7pm *Academy Award® Shorts: Animation @ Live Action*

MARCH

FRIDAY 8

7pm *Academy Award® Shorts: Documentary*

SATURDAY 9

2pm *Academy Award® Shorts: Animation @ Live Action*

7pm *Academy Award® Shorts: Animation @ Live Action*

SUNDAY 10

2pm *Hellbound Train* (Lecture Hall)

2pm *Academy Award® Shorts: Animation @ Live Action*

FRIDAY 15

7pm *The Promised Land*

SATURDAY 16

7pm *The Promised Land*

SUNDAY 17

2pm *Body and Soul* with live score

4:30pm *The Promised Land*

SATURDAY 23

7pm *About Dry Grasses*

SUNDAY 24

2pm *The Blood of Jesus* (Lecture Hall)

2pm *About Dry Grasses*

FRIDAY 29

7pm *Ten Minutes To Live* with live piano overture

SATURDAY 30

3pm *Opus | Ryuichi Sakamoto*

7pm *Opus | Ryuichi Sakamoto*

SUNDAY 31

2pm *Opus | Ryuichi Sakamoto*

APRIL

THURSDAY 4

7pm *Italian Film Festival USA*

FRIDAY 5

7pm *One from the Heart: Reprise*

SATURDAY 6

3pm *One from the Heart: Reprise*

7pm *One from the Heart: Reprise*

APRIL

SUNDAY 7

2pm *The Emperor Jones* (Lecture Hall)

2pm *One from the Heart: Reprise*

5:30pm *Italian Film Festival USA*

APRIL 10-14

Freep Film Festival: for complete schedule visit freepfestival.com

THURSDAY 11

7pm *Italian Film Festival USA*

SUNDAY 14

2pm *Films of Solomon Sir Jones*

FRIDAY 19

7pm *Do Not Expect Too Much From the End of the World*

SATURDAY 20

2pm *Native Son*

7pm *Do Not Expect Too Much From the End of the World*

SUNDAY 21

2pm *Do Not Expect Too Much From the End of the World*

FRIDAY 26

7pm *Youth (Spring)*

SATURDAY 27

7pm *Youth (Spring)*

SUNDAY 28

2pm *Carmen Jones*

MAY

SUNDAY 5

2pm *A Raisin in the Sun* (Lecture Hall)

SUNDAY 12

2pm *Cabin in the Sky* (Lecture Hall)

FRIDAY 24

7pm *Evil Does Not Exist*

SATURDAY 25

3pm *Evil Does Not Exist*

7pm *Evil Does Not Exist*

SUNDAY 26

2pm *Evil Does Not Exist*