KINO

2019 2020

IU CINEMA'S YEAR IN FILM

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Unless noted otherwise, Kino IU is written by Dr. Alicia Kozma and Michaela Owens. It is designed by Kyle Calvert.

"Kino-eye = kino-seeing (I see through the camera)... Kino-eye is the documentary cinematic decoding of both the visible world and that which is invisible to the naked eye."

—Dziga Vertov

WELCOME TO KinoIU

Friends:

I'm pleased to share with you the third issue of KinoIU, our annual programming journal that foregrounds the varied work of IU Cinema as an art house cinema committed to using film and cinema studies for intellectual emancipation and cultural edification within, and across, the IU and greater-Bloomington communities.

2023-2024 was a fantastic year at the Cinema. We presented a total of 169 programs, including 17 non-film programs like visiting scholar lectures, the annual Cinema Open House, class workshops, and a first-time session for new IU faculty focused on how to use the Cinema as a space to activate their research and pedagogy. We delighted in welcoming more than 17,000 audience members; made in-person connections with 11,500+ people via our campus and community outreach program; partnered with 82 student, campus, or community organizations; showcased more than 25 original films produced by IU students; hosted 34 artists and professionals from all aspects of the film industry; and the Cinema was featured in high-profile publications like NPR, *The Guardian*, and *Box Office Magazine*.

These successes were made possible by two variables: the hard work and dedication of the entire Cinema staff and your continued commitment to the intellectual, artistic, and cultural project that is IU Cinema. The results of those twinned factors fill the pages of this year's KinoIU, penetrating the world and work of IU Cinema.

See you at the movies,

Dr. Alicia Kozma
Director, IU Cinema

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POPSTAR: NEVER STOP NEVER STOPPING
NOW
THAT'S WHAT I CALL
STAFF
SELECTS
FANTASIA


FRIDAY
NIGHT
FRIGHTS
SISTERS
THE WICKER MAN (1973)
TRIM SEASON & WAISTE TENSION/HIGH TENSION
TALK TO ME
FRIDAY THE 13TH PART 2
AUDITION/SOOKROM
VIDEODROME
THE VOID
REINFELD & I SAW THE DEVIL/ONG-MA-REUL BO-AT-DA
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WOMEN
ON TOP


SIRENS & SPITFIRES
LIBERATED LADIES OF PRE-CODE CINEMA


MOVEMENT
ASIAN/PACIFIC AMERICA

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NEWS
OF THE
WORLD


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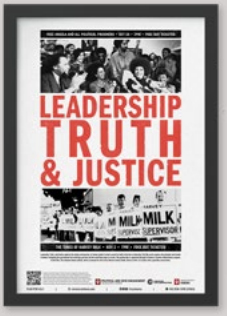
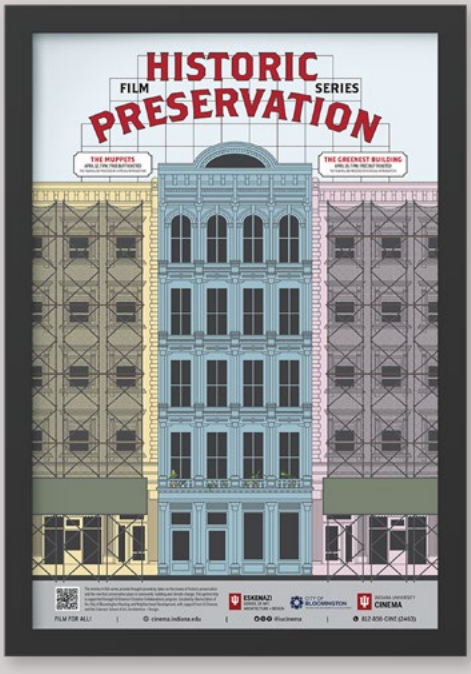
Not-Quite
Midnights


INTERNATIONAL
ART HOUSE


IU CINEMA
OPEN HOUSE
AUGUST 17, 3:30–6:30PM


LEADERSHIP
TRUTH
& JUSTICE
MILK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THE MUPPETS
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MICHAEL A. MCROBBIE'S CHOICE
WONG KAR-WAI'S
LOVE TRILOGY


MONTAGE
MONTAGE FILM FESTIVAL 2024


I ♥ 90s:
SUMMER OF '95

FILM FOR ALL


HELLIDAY
SLASH FEST


IU CINEMA ESCAPE THE WEEK MEGA MARATHON SPRING 2024 PRESENTS
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ONE
MARATHON
TO RULE THEM ALL


NEW AMERICAS
CINEMA


THE PAST
PRESENT
& FUTURE
OF QUEER
FILM

ESTABLISHING SHOT

Founded by IU Cinema, Establishing Shot *critically frames cinema with original articles by a roster of dedicated movie lovers and guest contributors which reflect the Cinema's programming with writing that is sometimes silly, occasionally academic, often thought-provoking, and always rewarding.* Establishing Shot *is run by editor-in-chief Michaela Owens.*

In this February 2024 appreciation of the femme fatale, Michaela Owens looks at two of cinema's coolest and most indelible women, Phyllis Dietrichson and Matty Walker.

DEVIL IN A WHITE DRESS: THE FEMME FATALES OF *DOUBLE INDEMNITY* AND *BODY HEAT*

By Michaela Owens

In a blackened office, Fred MacMurray bitterly recounts his story of lust and crime into a Dictaphone as he slowly bleeds out, a consequence any man deserves after squaring off against the indomitable Barbara Stanwyck. Faced with the repercussions of his sins, MacMurray sums up the situation succinctly: "I killed him for money and a woman—and I didn't get the money and I didn't get the woman. Pretty, isn't it?" When the French critics labeled movies like this one film noir, they had become aware of something distinct happening in American cinema, where urban, rain-soaked streets were trod on by gritty cynics operating in the shadows, the disenfranchised and disillusioned struggled to beat society's crooked systems, and duplicitous women slinked up to morally ambiguous men to ask for a smoke.

Left: *Barbara Stanwyck in* Double Indemnity

Facing: *Hurt and Turner collide in* Body Heat

Out of all of film noir's characteristics, it is that last one that intrigues me the most. During World War II, women's opportunities to move into the workforce and inhabit non-traditional roles fed into male fear, resentment, and insecurity regarding their own place in the world once they returned home. This idea seeped into the foundation of the film noir, eventually creating one of cinema's most endurable images: the femme fatale. This isn't to say that bad girls weren't already slithering around on the silver screen before this—think of the seductive "Woman from the City" in *Sunrise* (1927), Jean Harlow's unrepentant vamp in *Red-Headed Woman* (1932), or Myrna Loy's vengeful murderess in *Thirteen Women* (1932)—but noir immortalized her into something more dangerous and mythological, a woman whose ambition to break free of her patriarchal oppression manifests in a non-conformity that terrifies and astonishes those around her.

Decades after the heyday of noir, as second-wave feminism challenged gender norms and women's role in society and new president Ronald Reagan backed policies that restricted money for international family planning and would've banned abortion and other birth control in addition to opposing the Equal Rights Amendment, which explicitly prohibited sex discrimination, it isn't difficult to see how the femme fatale reemerged in the 1980s and genres like the neo-noir and erotic thriller began to thrive. Anxiety about women and their capabilities is part of what makes these films so fascinating, and none are more iconic than 1944's *Double Indemnity* and its unofficial remake, 1981's *Body Heat*.

Adapted from James M. Cain's novel by Billy Wilder and Raymond Chandler, *Double Indemnity* follows cocky insurance agent Walter Neff (Fred MacMurray) as he falls for the married Phyllis Dietrichson (Barbara Stanwyck), who slyly convinces

him to plot her husband's death and make it appear to be an accident, thus invoking the double indemnity clause of his insurance. Once the murder is complete, Phyllis and Walter's relationship becomes strained and soon they're turning on each other until neither of them are left standing by the close of the last reel.

Starring William Hurt as sketchy lawyer (and clueless hottie) Ned Racine and Kathleen Turner as lonely housewife Matty Walker in her scorching film debut, *Body Heat* is essentially the same story with an important twist that the Production Code of classic Hollywood would've never sanctioned: minutes before the couple is arrested, Matty fakes her death with an explosion, leaving Ned to rot in prison while she starts over in a tropical paradise.

Exemplifying WWII- and Reagan-era womanhood, *Double Indemnity* and *Body Heat* simmer with an anger towards and mistrust of women that reinforces why characters like Phyllis and Matty break bad. Their intelligence is dismissed (as Matty sarcastically remarks, "I'm too dumb—a woman, you know"); their bodies are sexualized (it's almost too comical how Walter fetishizes Phyllis's anklet and Ned tells Matty her perfectly normal skirt and blouse are too suggestive); and their mobility is dependent on spouses they hate. From the shameless up-and-down glances of their lovers to the surveillance of the insurance company and police investigating them, Phyllis and Matty (and even Lola, Phyllis's stepdaughter) are continually under scrutiny—as women, they have to be watched, their actions tracked and questioned. The irony, of course, is that this spotlight on them allows their male partners in crime to cover their tracks and slip by unnoticed longer than they should.

The crux of the women's deception is their ability to put these men on a pedestal, to let them think that they are these women's saviors, delivering them from a boring life of domesticity that consists of cloying stepdaughters and nieces, lonely days spent in big empty houses, and bad sex with older husbands. One bit of blocking from director Lawrence Kasdan illustrates this brilliantly when Matty gifts Ned a fedora. Sitting in his car, she rolls up the passenger window to let him see his reflection and, in the process, allows his image to supersede her own so he can admire himself. Tapping into Walter and Ned's long-seeded desire to cheat the system, Phyllis and Matty let the lovesick women they are projecting themselves as be controlled by obeying the men's instructions on how to execute the murder and when, where, and how they can communicate after the deed is done. The women's phone calls especially are a sign of deference as they ask for permission to do things or seek assurance that they've performed correctly, lulling the men into a state of false security within their relationship. When Phyllis and Matty step outside of this by making an unplanned call, showing up at the office unexpectedly, or invalidating their husband's will after being told not to, they'll apologize and pant and reaffirm their love, but they know what they are doing: destabilizing these schmucks and warning them of who is really running the show.

Throughout these films, these femmes remain enigmatic, as difficult to grasp as the smoke wafting from their cigarettes. Walter and Ned are humanized by their

friendships with other men, but Phyllis and Matty are more isolated, thus amplifying their greed and sexuality until those become their defining characteristics. In Cain's novel, Phyllis's sociopathy is rather heavy-handed as we discover that before Walter came along, she had killed her husband's previous wife in addition to three children while working as a nurse, two of which were just to divert attention away from the one whose demise she was able to gain from financially. Dreamily telling Walter that Death is her real bridegroom, the novel then closes with the couple committing suicide together by leaping into shark-infested waters, a metal ending for a metal femme fatale.

With a steel backbone and cheap blonde locks, Stanwyck's Phyllis is still plenty terrifying, albeit in a more grounded way. The implied murder of the first Mrs. Dietrichson stays in Wilder and Chandler's script, but not the literary Phyllis's unsettling intoxication with the Grim Reaper—instead, what chills us here is Stanwyck's remarkable, calculated performance. Whereas Matty professes her love for Ned right up until the fiery end, Phyllis drops all pretenses once Walter starts to become skittish about the final phase of their plan. Standing across from each other in a supermarket, he frets about how close Keyes is to solving the case while she stays eerily calm, a reversal of their usual dynamic. Reminding him that the murder was his scheme, she removes her sunglasses to reveal deadened eyes and, with a face that barely moves, tosses back at him a phrase he had said to her at the beginning of this nightmare: "We went into this together, we're coming out at the end together. 'Straight down the line.' Remember?

Below: *Phyllis stares down Walter at the supermarket*

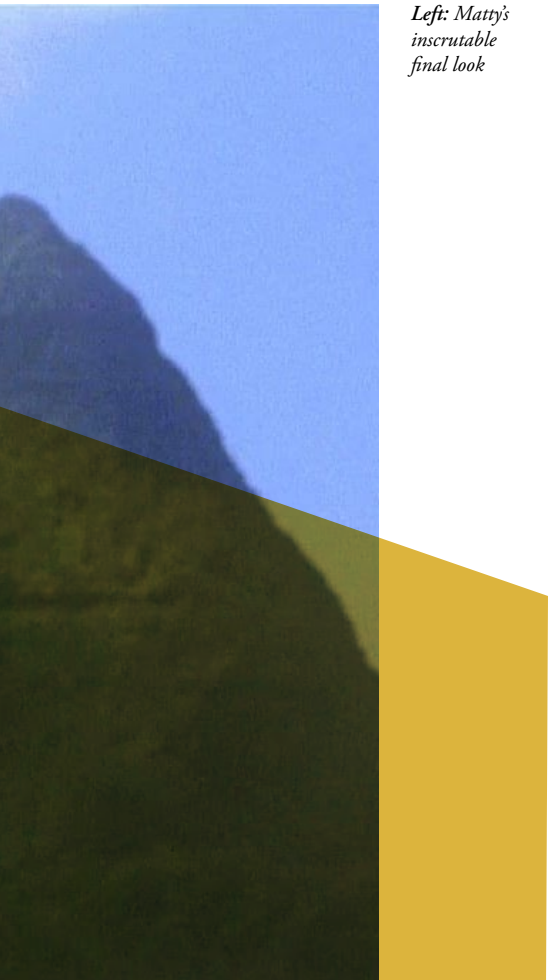
With *Double Indemnity* told exclusively from the viewpoint of Walter, you have to wonder how exaggerated Phyllis's ruthlessness is. Did she really show "no nerves, not a tear, not even a blink of the eyes" as they disposed of her husband's body? When the life was being strangled out of him in the car, did she sit next to him with that much composure, her eyes shining and a slight smile coming to her lips? As Walter's confessional, the script and MacMurray's performance offer redeeming moments for the character, such as his uneasiness with innocent Lola becoming part of the scheme and his saving her boyfriend, Nino Zachette, from being accused of killing Phyllis. But it must be reiterated: although a financial windfall and a beautiful woman were compelling incentives, the fact remains that Walter murdered a man just to prove how smart he is. At the end of the film, Phyllis accepts their guilt while Walter tries to absolve himself of it:

Phyllis: "We're both rotten."

Walter: "Only you're a little more rotten. You got me to take care of your husband for you. And then you get Zachette to take care of Lola, maybe take care of me, too. Then somebody else would come along to take care of Zachette for you. That's the way you operate, isn't it, baby?"

Phyllis: "Suppose it is. Is what you've got cooked up for tonight any better?"

Recognizing death as the ultimate immobilization, they dance around the inevitable until she is the first to pull the trigger. He dares her to take another shot, but for the only time in the film, Phyllis falters. Surprising even herself, she admits, "I used you just as you said. That's all you ever meant to me…until a minute ago, when I couldn't fire that second shot. I never thought that could happen to me." Shooting her as she embraces him, he believes he is demonstrating that he is the stronger of the two, pointedly pumping her with the second bullet that she could not fire. But Phyllis's damage is already done: it may have taken two shots to vanquish Phyllis Dietrichson, but it turns out only one is needed to do the same to Walter Neff—who might've lived had he tended to his wound rather than bleed out just so he could hear the sound of his voice for two hours as he explained how clever he had been and how a woman made it all unravel. (We can only hope that when it came time to fill out the death certificate, the coroner wrote "his own ego" as the cause.)



***Left:** Matty's inscrutable final look*

While Matty hints at a dark past that included an addiction to speed, her motivation is more bluntly spelled out in the yearbook that Ned obtains, where her listed ambition is "to be rich and live in an exotic land." Is that all there is to her, though? In the film's final minutes, as ocean waves tumble onto the shore and tropical flowers tremble from the breeze, Matty's expression isn't one of triumph. Looking into the distance, she seems lost in thought, maybe even regretful, her hair tousled by the wind and her face softened in a way that makes her look years younger while she lets out a noiseless sigh. When her male companion makes a comment about the hot weather—a callback to her first encounter with Ned—she becomes annoyed, her voice hard as she gives one-word replies, exhales deeply, and puts on her sunglasses (a Phyllis-approved move, surely). As the camera closes in on her profile, her expression is unreadable. Did she feel something for Ned after all? Maybe, but it doesn't matter. As Walter's bullets cruelly reminded Phyllis, hesitation and sentimentality are death in their world, and Matty is a goddamn survivor.

Whereas Walter wants to plea temporary insanity by means of the world's sexiest ankle bracelet, Ned respects Matty's unscrupulousness. When her husband tells Ned that to succeed you have to do

"whatever is necessary" to get ahead, it echoes an idea that was exalted by many young, white, cisgender men in the '80s as yuppie culture began to take root. Ned replies that he is that kind of person, but once he is caught, he realizes that Matty's relentlessness made her that person, too, even more than him. Her entire plan was "so perfect, so *clean*," he says without venom. Unlike Walter, Ned manages to keep his life—but not his freedom. Confined to a cage as Matty sunbathes on a beach with her new boy toy, he gets to live with the knowledge that he was outsmarted at every turn and that no one may ever believe him that the dame who set this all in motion is still breathing.

Ned's sudden exclamation of "She's alive!" is not only a shocking reveal to a familiar story, but also a sigh of relief for any audience that is tired of seeing willful, rebellious women punished in films like this. Perhaps more importantly, it is also a reminder that you shouldn't underestimate the power of the femme fatale, culturally, emotionally, or even historically. No matter what her cinematic fate is, her black heart will still beat, and her potency will linger, like the scent of honeysuckle in the California air or the intense heat of a Florida summer.

Michaela Owens is thrilled to be the editor of Establishing Shot, *in addition to being IU Cinema's Programming and Audience Development Manager. An IU graduate with a BA in Communication and Culture and an MA in Cinema and Media Studies, she never stops thinking about classic Hollywood, thanks to her mother's introduction to it, and she likes to believe she is an expert on Esther Williams.*

A true highlight of our Fall 2023 season, our exclusive preview screening of Maestro *was not only a unique opportunity for our audience, but also a reaffirmation of the value we see in the vital relationship between film and music, as demonstrated by our enduring commitment to such programs as the Jon Vickers Scoring Award and Double Exposure.*

MOVIES AND MUSIC

An acclaimed and Oscar-nominated drama about the relationship between legendary composer Leonard Bernstein and his wife Felicia Montealegre, *Maestro* is directed and co-written by Bradley Cooper, who stars as Bernstein alongside Carey Mulligan as Montealegre, Sarah Silverman, Matt Bomer, and Maya Hawke, with Martin Scorsese and Steven Spielberg amongst its producers. The film had a very limited release in select theaters before it began streaming on Netflix a month later.

After the tremendous success of our *Glass Onion* preview screening in December 2022, the Cinema was thrilled to work with Netflix again to give our audience a special sneak peek at one of 2023's most anticipated releases. With the Cinema's stunning projector and sound system, *Maestro*'s gorgeous visuals and Bernstein's unforgettable music received the showcase they deserve, resulting in an incredible theatrical experience that had our audience staying in their seats until the final notes of the end-credits music.

Introduced by IU Cinema Director Dr. Alicia Kozma and Dr. Abra Bush, the David Henry Jacobs Bicentennial Dean of the Jacobs School of Music, this screening was presented in partnership with the Jacobs School of Music, which had a long-standing relationship with Bernstein. Jacobs holds the entirety of his Connecticut composing studio in their Leonard Bernstein Collection and offers the annual Leonard Bernstein Scholarship for IU music students. Bernstein first began visiting Bloomington in the 1970s and in 1982 spent several months workshopping his final opera, *A Quiet Place*, and teaching at the school, making this screening of *Maestro* a wonderful nod to a legendary artist's extraordinary connection with IU.

Left: *Student musicians in the orchestra pit*

Right: *Student sound engineers monitor a live-music event*

This year, we lost a passionate devotee of IU Cinema and the arts on campus with the passing of Tina M. Jernigan. However, her commitment and generosity live on with the Tina M. Jernigan IU Cinema Student Scholarship, which provides students who work or volunteer at the Cinema a financial resource to support their educational goals. In FY24, we were happy to award the scholarship to Vladislava Lodesk and Laura Tscherry.

SUPPORT STUDENTS SUPPORTING CINEMA

A member of IU Cinema's Program Advisory Board and a graduate student in the Media Arts & Sciences master's program, Vladislava Lodesk, or Vlada, focused on documentary filmmaking with a thesis that is both a study of the tropes exilic and diasporic filmmakers use when approaching the personal in their non-fiction films and a creative documentary that uses those approaches to tell her own story as an immigrant filmmaker. Having completed her MA, Vlada will be pursuing a PhD at the University of Southern California and hopes to combine teaching with personal creative practices. Laura Tscherry is an IU Cinema volunteer who is pursuing a PhD in English Literature with a dissertation on communal life and queer intimacy in understudied novels written by British and Caribbean authors. In addition to their research, they teach for the English department and hope to continue teaching at the college level after receiving their degree. Laura recently presented their paper "Ranks of the Rejected? Queer Communal Arrangements in the Work of Elizabeth Taylor and Leonora Carrington" at the Modern Language Association Annual Convention.

"I love IU Cinema for its broad offering of movies from different countries, in different languages, and from different times—movies that are more difficult to access on most streaming platforms and that I otherwise wouldn't have seen."

—Laura Tscherry

Right: *Scholarship recipient Vlada Lodesk (center) screens her film at Redbud Books*

Vlada Lodesk

"IU Cinema is a gem amidst Bloomington's quiet life. Who could have imagined that you don't need to go to New York or Park City to be able to talk to a filmmaker whose work you admire or see an impeccably restored 20th-century Armenian classic on a huge screen?"

—Vlada Lodesk

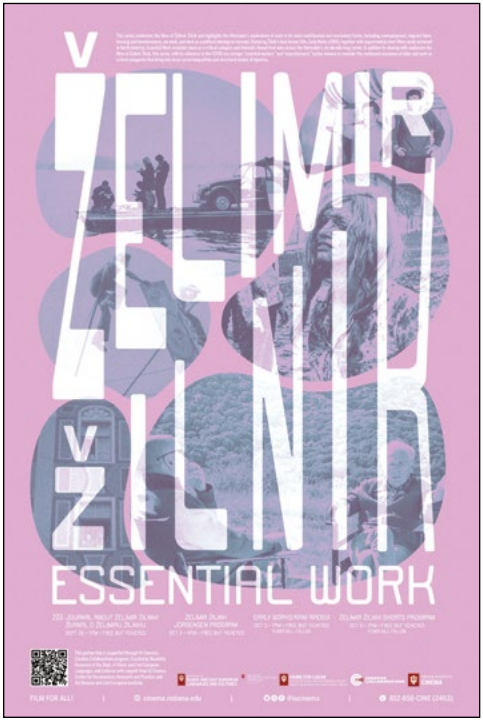
The Jorgensen Guest Filmmaker Series was established to build bridges between the IU campus and Bloomington communities and a global network of film professionals whose talents and creativity have made indelible imprints across film and cultural landscapes. Since its inception, the Jorgensen Series has hosted over 300 renowned guests. None of this would be possible without the generous support of the Ove W Jorgensen Foundation and Jane and Jay Jorgensen. Their continued commitment to IU Cinema helps form the bedrock of IU Cinema's work.

JORGENSEN GUEST FILMMAKER SERIES

In 2023-24, IU Cinema's Jorgensen Guest Filmmaker Series was honored to host the following film professionals:

Želimir Žilnik, director/writer/producer

Since 1957, Želimir Žilnik has made innovative, politically committed work showcasing stories of people on the margins: stories of children in poverty, workers, the unhoused, displaced persons and undocumented immigrants, and others, outsiders whose lives have been both complicated and dictated by the social and political realities of capitalism and its ideological



Left: *Filmmaker Želimir Žilnik with IU Professor Russell Valentino*

Facing: *IU Cinema Director Dr. Alicia Kozma and filmmaker Brett Story*

state apparatuses. What sets his work apart, however, is the compassion, the autonomy, and the respect he rightfully affords his subjects, allowing their lived experiences, feelings, camaraderie, and frustrations—rather than staunch ideology—to drive and shape his films. While Žilnik's work has, deservedly so, been called revolutionary and radical, it is also empathetic, caring, and deeply human.

It's not hard to see why. Born in 1942 in a concentration camp to antifascist, communist parents, both of whom were executed before the end of World War II, Žilnik was raised in the political turmoil and geographic shuffling of Serbia-Yugoslavia post-World War II and was inspired by the global revolutionary spirit of the late 1960s and its cinematic totems of Italian neorealism and the French New Wave. He would emerge as a leading figure in the Black Wave, a name applied to a group of filmmakers working toward social transparency in cinema and committed to progressive, rebellious film. Like any good film movement troubling the state, the Black Wave acquired its name as a form of criticism, but despite censorship, exile, and artistic repression, Žilnik remained committed to his style of filmmaking: leveraging a rough aesthetic, non-actors, and nonfiction material and form blended with the sparse outlines of fictional situations to highlight the hypocrisy of modern life and the sheer human force of will necessary to survive it. Several years ago, *Cineaste* described Žilnik's use of the camera as a scalpel, peeling back the layers of society to analyze what lies beneath. This is perhaps as worthy an endeavor as film can be used for and we were exceedingly lucky to have him visit the Cinema in the fall of 2023 to continue that examination.

Brett Story, director/writer/producer

Brett Story is an award-winning filmmaker, geographer, scholar, and writer whose films have screened widely in global festivals. Her short film *CamperForce* was a critical inspiration for the Academy Award-winning film *Nomadland*, and her documentary features *The Prison in Twelve Landscapes* (2016) and *The Hottest August*

Left: *Story, Dr. Kozma, and Dr. Novotny Lawrence, Director of the Black Film Center & Archive*

(2019) have won multiple awards and have been featured on many best-of-the-year lists. Her latest film *Union*, co-directed by Stephen Maing, follows the efforts of workers at a Staten Island Amazon warehouse to unionize and premiered this January at the Sundance Film Festival where it won the U.S. Documentary Special Jury Award for the Art of Change.

Formal invention is a hallmark of Story's work. Eschewing the increasingly contemporary—and frankly, capitalist—imperative that documentary film mimic the narrative three-act structure and character-driven story focus of narrative features, her work is more interested in examining large-scale, systemic, social inequity and relations of power through visual association. Indeed, in her own words, Story has described her filmmaking practice as "experiments. … I want to create films that are associative, where audiences are being asked to work through things like a puzzle and to jump across themes that don't at first glance seem related." In doing so, her work calls to us as viewers to become a part of her investigatory process, both issues under examination in the film and of our rejection or complacency in their perpetuation. It's a process that goes back to the foundational documentary work of filmmakers like Agnès Varda and Frederick Wiseman and even the experimental work of Stan Brakhage as a vital component of progressive living in our current moment.

In addition to her stellar film career, Story is also a noted academic. An assistant professor in the Cinema Studies Institute at the University of Toronto, she is the author

of the book *Prison Land: Mapping Carceral Power Across Neoliberal America*, co-editor of the collection *Digital Lives in the Global City*, and the author of numerous articles, the intersection of her filmmaking and scholarship finding expansive connections across critical theory, experimental cinema and essay films, political geography, critical theory, racial capitalism, and Marxist political economy.

Christine Choy, director/ producer/cinematographer

Christine Choy spent her early life in Shanghai before immigrating to South Korea and eventually the United States when she was a teenager. Landing in the U.S. during the Vietnam anti-war movement, Choy was quickly taken with the power of film to document, educate, and empathize. After earning a master's degree in architecture from Columbia, Choy joined Newsreel, a radical film-making collective that was formed in the late 1960s and born from the New Left. By 1972, turbulence in the organization had caused fractures and left Choy—among others—to keep the New York center of Newsreel thriving as Third World Newsreel. As scholar Michael Renov narrates, by 1971 they emerged as "an outspoken feminist faction within the New York organization, which began to control distribution and exhibition… and most men left the collective." Third Reel Newsreel was left as a three-person collective, which included Choy. In this iteration, Third Reel Newsreel began recruiting filmmakers and film practitioners of color, teaching film production skills and ramping up production. It was *From Spikes to Spindles*—Choy's 1976 film about consciousness-raising in New York City's Chinatown community—that reignited production and set Third Reel Newsreel on its reinvigorated path. The organization is still operating today.

An Asian woman working in a field consistently dominated by white men, Choy—and, in turn, her work—has never backed down from hard truths, never compromised her ethics, and has always taken a position in relation to the issues her work covers, from minority labor organizing, to refugee resettlement, to racially motivated crime and the fight for its eradication. Over the course of more than 70 filmic works, Choy has remained an enduring advocate for and witness to the fight for justice.

"IU Cinema opened my eyes to films I wouldn't have discovered on my own. This enriching experience not only broadened my cinematic horizons but also brought me immense joy through its friendly and creative atmosphere."

—Svetlana Frolenko, IU Cinema Volunteer

VOLUNTEERING AT IU CINEMA

Have you walked into the Cinema and seen a friendly face? Had a question answered about our space or our programming? Delved deep into a conversation about a movie that has been tickling your brain? If so, chances are you've interacted with one of our amazing team of IU Cinema volunteers!

Whether they are greeting you at the doors, making sure you find your favorite seat, promoting our films, staffing campus outreach events, writing our *Establishing Shot* blog posts, serving on our Creative Collaborations Program Advisory Board, or chatting with you after a film about that one perfect shot, their energy, enthusiasm, and love for IU Cinema makes our theater everything that it is.

Our volunteers are vital part of the IU Cinema family; they curate your experience while allowing the Cinema to operate effectively and efficiently. Cinema staff is a small team, and volunteers help us extend our reach, bringing new ideas and perspectives into the Cinema while helping us maintain financial stability. During our 2023-24 programming season, IU Cinema volunteers donated a total of 1,863 hours to the Cinema, an approximate in-kind contribution of over $56,000!

Left: *Front-of-House staff Julia Jeffries and Jack Kauffman help patrons at our screening of* Rudy

Volunteering at IU Cinema affords our team one-of-a-kind opportunities to meet visiting filmmakers and other film professionals, experience the behind-the scenes process of film distribution and exhibition, engage with a wide variety of community and campus groups—plus, watch all the movies they can manage for free. Our volunteer program has even led to career opportunities for a few of our employees who started out as volunteers! Join this group of amazing people by becoming a part of our volunteer family—simply reach out to us at **iucinema@iu.edu** to learn more.

"I feel more connected to a small, yet crucial part of the IU community. Through watching carefully selected films, I was able to become educated on subjects outside of my area of study and the importance of inclusivity for marginalized voices both inside and outside of campus."

—Claudia Logan, IU Cinema Volunteer

We cannot thank our volunteers enough, and the next time you are at the Cinema, we invite you to thank them too! 2023-2024 volunteers include:

Linnea Anderson
Ruby Berin
Lawrence Boram
Gable Busby
Chris Colvard
Ellie Cothren
Tanner Crawford
Carmel Curtis
Pamela Davidson
Hannah Dolence
Kathie Durkel
Craig Erpelding
Noni Ford
Chris Forrester
Svetlana Frolenko
Veronica Fuentez
Nancy Gilberti
Dietrich Gunther
Heather Gwinn
Olivia Heinz
April Hennessey
William Hoffman
Logan Johnson
Jake Kujava
Yilin La
Novotny Lawrence
Chenying Liu
Vlada Lodesk
Claudia Logan
Gordon McNulty
Joshua Malitsky
Debbie Melloan
Jack Miller
Connor Mitchell
Chaz Mottinger
Kishor Navaneethakrishnan
Jesse Pasternack
Mariel Patterson
Jaden Peters
Ryan Powell
Anjali Ramanujan
Claire Shen
Sofia Stowers
Mia Terek
Laura Tscherry
Emily Winters
Aubrey Wright
Jordan Ziss

"Volunteering at the IU Cinema has been a fun and interesting way to interact with students and the community as well as see films we'd never have the opportunity to see otherwise."

—Debbie Melloan, IU Cinema Volunteer

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INDIANA UNIVERSITY CINEMA

MAKE FRIENDS!

WATCH MOVIES

HAVE A BLAST!

SCAN FOR MORE INFO

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@iucinema

IU CINEMA PREMIERES

We were thrilled to welcome acclaimed director Alexandre O. Phillipe and the icon William Shatner for the midwest premiere of their documentary *You Can Call Me Bill* as part of our 2024 Solar Eclipse Celebration.

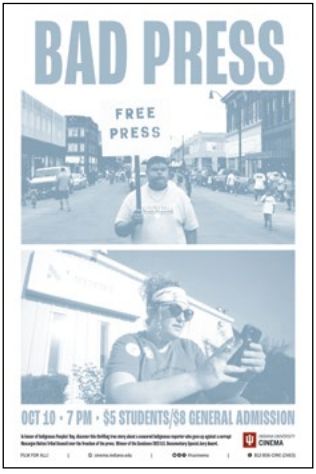
IU Cinema premiered the new Director's Cut of the Hoosier classic *Rudy* with director David Anspaugh, writer Angelo Pizzo, actress Greta Lind, and the man himself, Daniel "Rudy" Ruettiger.

IU Cinema does not limit the scope of the film art we showcase and the stories, peoples, and ideas those films champion. The films that fill our auditorium are from a wide swath of countries; multiple languages stream from our speakers; and a multitude of communities share their stories with our audience.

A WORLD OF FILM

As integrative as IU Cinema programming strives to be, there are, nevertheless, groups, stories, filmmaking traditions, aesthetic and formal compositions, and cultural heritages that remain on the periphery of arthouse exhibition. The below programs represent a selection of our 2023-24 programs that were specifically designed to counter filmic marginalization and bring critically important and inclusive film art to our audiences.

Screening Indigenous Stories, Highlighting Indigenous Creators



- *Bad Press* (Rebecca Landsberry-Baker, Joe Peeler, 2023); presented as Indigenous People's Day programming, this film examines one Muscogee (Creek) Nation journalist's fight for a free press in her community.
- *Twice Colonized* (Lin Alluna, 2023); presented as part of the IU Global Film Festival, this film follows a renowned Inuit lawyer working to reclaim her language and culture after a lifetime of whitewashing and forced assimilation.

Reel Ability

Film knows no bounds, and neither should the stories of those who are differently abled:

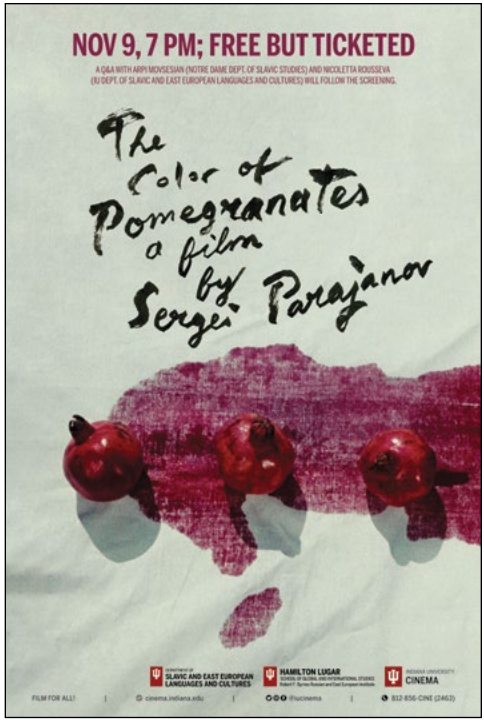
- *Is There Anybody Out There?* (Ella Glendining, 2023); presented in recognition of Accessibility Awareness Month, this film follows director Glendining as she explores what it takes to love yourself fiercely as a disabled person in a non-disabled world.

***Above:** Aaju Peter from* Twice Colonized

First on Screen

Throughout its history, IU Cinema has screened films from more than half of the world's 195 recognized countries. This year, we added three more countries to the list by hosting the Cinema's first-ever films from Armenia, Guatemala, and Pakistan:

- *The Color of Pomegranates* (Armenia, Sergei Parajanov, 1969)
- *Cadejo Blanco* (Guatemala, Justin Lerner, 2023)
- *Joyland* (Pakistan, Saim Sadiq, 2022)



Ukrainian Homelands

After the collapse of the Soviet Union and the disappearance of state censorship, Ukrainian filmmakers experienced a new type of ideological freedom in the early 1990s. Resultingly, the period germinated in a rash of films focused on unwinding a traumatic Soviet past while imagining the future of Ukraine as an independent state. This series showcased two of these underscreened films:

- *Hunt for the Cossack Gold* (Vadym Kastelli, 1993)
- *Decay/Rozpad* (Mykhaylo Belikov, 1990)

Black Independents

These two world premieres of critical restorations showcased the deep roots of Black independent filmmaking while simultaneously emphasizing the critical function of IU's own Black Film Center and Archive as a critical guardian of, and advocate for, Black art:

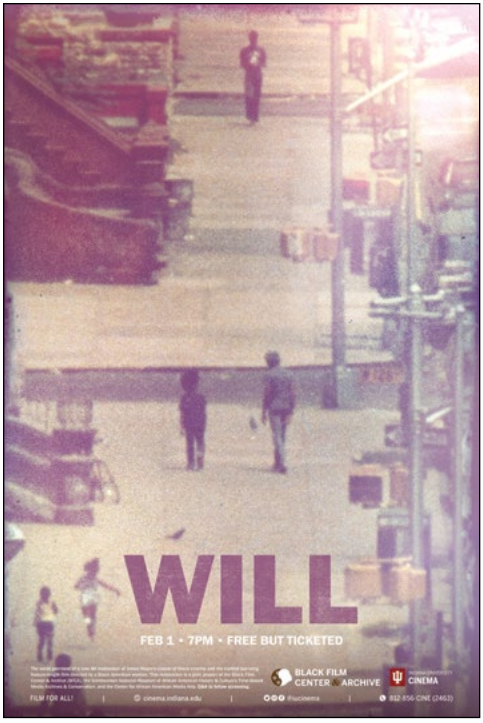
- *Will* (Jessie Maple, 1981): the earliest surviving feature-length film directed by a Black American woman, this new 4K restoration was a joint project between the Black Film Center & Archive (BFCA), the Smithsonian National Museum of African American History & Culture's Time-Based Media Archives & Conservation staff, and the Center for African American Media Arts. In addition to the restoration's world premiere at IU Cinema, the BFCA received a proclamation from the City of Bloomington to declare February 1 as Mrs. Jessie Maple Patton Day.
- *A Question of Color* (Kathe Sandler, 1993): this new 4K restoration was created from the original negative held at the BFCA, with IndieCollect completing the restoration with funding from the HFPA Trust and donations contributed to the Jane Fonda Fund for Women Directors.

Reducing Harm and Centering Lived Experiences

Working in collaboration with the Indiana Recovery Alliance, IU Cinema's Ending Overdose Together series focused on harm reduction in the face of the hard realities of the overdose crisis, the stigma people who use drugs face, and fiction films' often glorified portrayal of drug use. Films included:

- *Liquid Handcuffs: A Documentary to Free Methadone* (Marilena Marchetti and Helen Redmond, 2019)
- *Love in the Time of Fentanyl* (Colin Askey, 2022)
- *Fear and Loathing in Las Vegas* (Terry Gilliam, 1998)

Below: *Interim Vice Provost for Diversity and Inclusion Dr. James Wimbush, BFCA Finance & Office Administrator Ja Quita Joy Roberts, author E. Danielle Butler, IU President Pamela Whitten, Jessie Maple's daughter Audrey Maple Snipes and grandson Nigel Snipes, and BFCA Director Dr. Novotny Lawrence with the City of Bloomington proclamation. Photo courtesy of the BFCA.*


WILL
FEB 1 • 7PM • FREE BUT TICKETED
BLACK FILM CENTER & ARCHIVE
INDIANA UNIVERSITY CINEMA
FILM FOR ALL!
cinema.indiana.edu
@iucinema
812-856-CINE (2463)


A Question of Color
April 20 • 7pm
Free but Ticketed
BLACK FILM CENTER & ARCHIVE
INDIANA UNIVERSITY CINEMA
FILM FOR ALL!
cinema.indiana.edu
@iucinema
812-856-CINE (2463)


FEAR & LOATHING IN LAS VEGAS
IN 35MM W/Q&A
LOVE IN THE TIME OF FENTANYL
LIQUID HANDCUFFS: A DOCUMENTARY
TO FREE METHADONE W/FILMMAKERS
ENDING OVERDOSE TOGETHER
CREATIVE COLLABORATIONS
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2022 CANNES FILM FESTIVAL
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sundance
A FILM BY SAIM SADIQ
JOYLAND

ESTABLISHING SHOT

Founded by IU Cinema, Establishing Shot *critically frames cinema with original articles by a roster of dedicated movie lovers and guest contributors which reflect the Cinema's programming with writing that is sometimes silly, occasionally academic, often thought-provoking, and always rewarding.* Establishing Shot *is run by editor-in-chief Michaela Owens.*

In the following May 2024 article, Noni Ford examines how both the Jeffrey Eugenides novel The Virgin Suicides *and Sofia Coppola's adaptation portray the disconnect between the male narrators and the sisters at the center of the story.*

NARRATIVE OBSESSION IN *THE VIRGIN SUICIDES*

By Noni Ford

"We saw the light in her eyes we have been looking for ever since."
— The narrators, The Virgin Suicides *by Jeffrey Eugenides*

The best way to understand the tone and the themes of Sofia Coppola's directorial debut is by listening to Air's "Playground Love," the first song on the film's soundtrack. As Thomas Mars sings lazily but emotionally of a romance that's half limerence and half infatuation a picture forms of a boy in love with a girl he only calls his "playground love." She has no other name, no other features, and there are contradictions in the lyrics as sometimes he seems like he's accepted there's an impermanence to this relationship and then in the next line he'll reveal a devotion that goes further than just a fling. This gives you a taste for the longing, mystery, and the raw emotions of youth you're about to see as the story unfolds.

Facing: *Still from* The Virgin Suicides

Right: *Sofia Coppola and Kirsten Dunst*

It's easy to sum up the film *The Virgin Suicides* by saying it primarily follows a gaggle of neighborhood boys who during their childhood become fixated on the Lisbon family and their five daughters. But that's a little too simplistic of a reading. While there's plenty of emphasis on the male gaze of the boys as they create a fantasy version of each of the girls, there's also a bit of a mirror being held up to them. Even though the film is narrated by the boys, and they appear ever present in most scenes, we still get to catch glimpses of the Lisbon girls. Between the real and imagined facets of their lives is the truth and we can see it if we—the audience—look close enough.

The source material of the film, Jeffrey Eugenides's book of the same name, also dives deeper into the levels of fanaticism the boys have as they retrace mementos of the Lisbon's that they collect and track down members of the community for interviews. Their conception and reading of details are sometimes colored by their current age and life experience and sometimes they reveal memories preserved in their minds with minimal dissection. While reading it is easy to get sucked into the search for clues and memories, there are times when one element will snap you out of the perspective. There's a throwaway line where they remark on some of the physicality of the former boys, now men, in the group. It makes you realize this isn't an expedition of children, but rather men tied together by this never-ending quest to deliver answers to this conundrum. This story seems the only thing that truly connects them, and although there's no gleeful edge to their amateur investigation there's something sickening about their prolonged focus on these girls. It's not just them, though, as they make their way through a significant portion of meetings and question almost anyone who had a direct experience with the girls.

These girls were not just the subject of the boys' focus but seemed to have been noticed or at least remembered in detail by most people in the neighborhood. Largely due to their family's fate, there is obvious interest in them that probably spiked after the main events of the film occurred. Still, there are moments where even in the book you wonder why they have held so many in thrall.

When reflecting on their looks, the boys are quick to talk about some of their imperfections, and yet as the story goes deeper those disappear and you feel as if they could be every teenage girl ideal rolled into one. They wear out-of-fashion and somewhat formless clothing and yet every boy yearns for them at the school dance, and they turn heads as they walk into school. Tragedy has touched them by the end of the first act and they behave as though it hasn't and that seems to be what gets everyone to take notice at first. More than that, though, they don't ever really reveal their inner thoughts and feelings, inviting intrigue and mystery.

Coppola does something ingenious with her adaptation, though, as she makes the girls matter to us. Therese, Mary, Bonnie, Lux, and Cecilia are significant to us because they are real. In scenes of minimal dialogue and lingering shots we see ourselves in these girls. We see ourselves in Lux alone on the football field, we see ourselves in them getting ready to go to their first big school dance, and we see ourselves in Cecilia vacantly watching the neighborhood and its inhabitants as they pass by her. Coppola allows us in these scenes to see past the narrative of the boys to properly see the truth of the girls' emotions.

It's never reflected on by the narrators, but in their distance from the Lisbons they are in fact exacerbating the sense of loneliness and isolation the girls feel. They are not *there* for them; they are there to observe. They have no misery to commemorate with the sisters; indeed, their lives seem exempt from anything too terrible and so they gawk at a misery they cannot feel. They get close enough to examine it but don't want to hang around too long in it. When they begin exchanging messages and ultimately come to the house late at night at the behest of the girls, they imagine a rescue mission with themselves as saviors. Yet they could have saved them in a million ways before then, by befriending them or even rescuing them before that particular night. The way the boys monitor the house, it seems like they are far away from it all, but they are just across the street, next door, or a few houses down. The separation is purely in their heads and, perhaps because it's evident the family is disintegrating, and no adults

Left: *Kirsten Dunst as Lux*

Facing: *The Lisbon sisters*

are doing anything, they believe that it is appropriate to talk about the family but not to intervene.

They are children when most of the events of the film occur, but even as adults—although they reflect on all the details of this family—they still seem not to understand what could have been done to help the situation. Near the end of the film the boys all gather, now teenagers and closer to the precipice of adulthood, to stare at what remains of the Lisbon house. A haunting monologue is delivered in which an assertion is made that the boys had loved the girls. It's a line in the book that makes you pause and does so in the film too. Did they love them? It seems inconceivable; they watched them, they did not know them. Between seeing and being seen there is a gulf, and it's often one people understand as they grow into adulthood. Yet the boys are adults by book's end; they have wives and children and have lived out their lives past the story and still they believe what they felt was love. It could be that it's not for us as an audience to decide what the boys felt or feel. Love feels kinder to accept as a feeling than anything else the boys could claim. Is it a mix of guilt and longing that makes love feel easier to admit than obsession? In the end, there's no last thing needed to "solve" the mystery, no final clue or reveal; all we have are artifacts and snatches of the girls. The story will never be tied up or closed because these boys, this neighborhood, and even we will always be on the outside looking in.

Noni Ford is a freelance writer based in the Midwest and a graduate of the Indiana University Media School. She's worked in voice coordination, independent film, and literary management, and primarily writes film criticism and short stories. She recently received her master's degree from IU's Luddy School and was an IU Libraries Moving Image Archive Fellow.

There is nothing quite like the moment the house lights dim, the curtains pull back, and the screen comes alive with the IU Cinema logo as our fanfare rings out across our 21 surround sound speakers. In that moment, anticipation, ideation, and creation combine to usher us from our everyday lives into a new world of light, sound, inspiration, and education. Although we can't see it, all of this is made possible by our film technology infrastructure.

While our community knows and loves IU Cinema for our cutting-edge programming, robust education and student training programs, and outstanding roster of visiting industry professionals, at the core of our contributions to our campus and community is the unparalleled cinematic experience we provide thanks to our film technology. It is not hyperbole to say that we truly could not do our work without it!

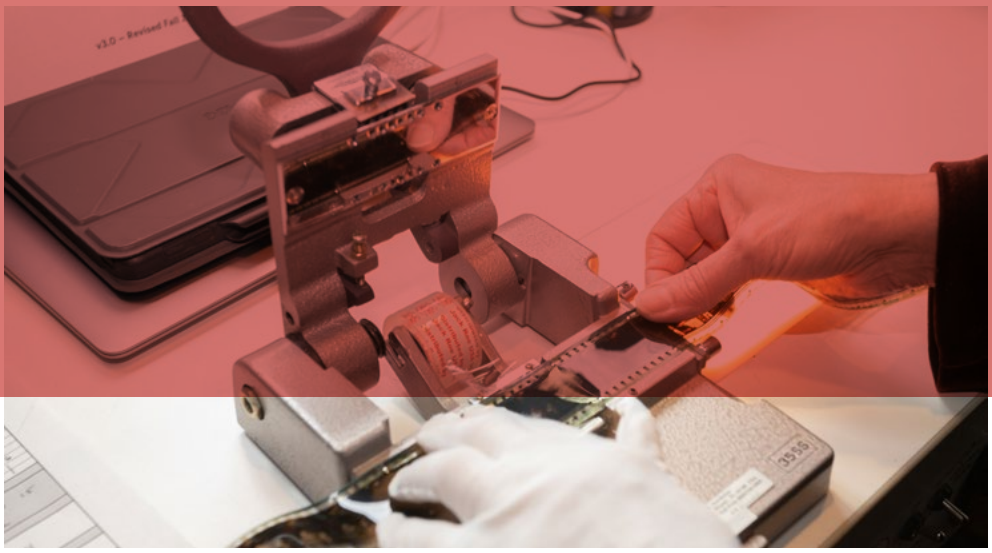
FILM IS FOREVER. FILM TECHNOLOGY ISN'T.

THE LANDSCAPE

Film technology is changing faster than ever as the cinematic world witnesses a technological renaissance. Advancements in digital projection and sound technologies; new adaptive tools for increased audience accessibility; live streaming; synchronous presentation software that connects Bloomington to film professionals all over the globe; and more are the future of film exhibition. At the same time, our commitment to screening 35mm and 16mm celluloid prints—or what we call "film on film"—remains steadfast. It is this combination of traditional and digital film technologies that allows for the educational and cultural range of programs we offer.

Left: *IU Cinema Technology Specialist Seth Mutchler inspecting film*

Facing: *Film inspection at IU Cinema*



THE CHALLENGE

We are in an exciting time for film technology. New worlds of possibility are opening for the transformative work IU Cinema is committed to, but with that potential comes the reality of increased film technology costs for maintaining and upgrading our systems. Simply put, film is timeless, but film technology isn't. To keep pace with these changes and continue IU Cinema's established tradition of excellence in exhibition and cinematic experience, we need your help.

OUR NEED

IU Cinema is establishing our first-ever cinema technology fund, a critical initiative that ensures the foundation of our work—our technological infrastructure—continues to function at peak performance. Some examples of the projects this fund can support are:

Preventative maintenance. Preventative maintenance provides twice yearly "check-ups" on our entire film technology systems to update software, server system requirements, parts, calibration, networking, and more. Much like in sports, in cinema technology the best defense is a good offense! Preventative maintenance costs approximately $25,000 per year.

Celluloid film projector preservation. Our celluloid film projectors distinguish IU Cinema as one of a few art house theaters to offer "film on film" as a programmatic and educational resource. Preserving our projectors is mission-critical but daunting. New celluloid film projectors and their parts are not produced and those in existence are dwindling day by day. This often means commissioning custom-created mechanical and electronic replacement parts, which can cost anywhere between $300 and $3,000.

Cinematic equity. Everyone should have access to the transformative impact of film, regardless of ability. We are proud to offer adaptive technologies for hearing- and

vision-impaired individuals, but as advances in better adaptive technologies are made, we must keep up. This means upgrading our systems at a cost of $12,000.

Global connections. IU Cinema has a well-deserved reputation for hosting many of the biggest names in global filmmaking on our campus—and that will never change! But by investing in enhanced virtual and live-streaming technologies, we can shrink vast distances and overcome the biggest hurdle in connecting leading film professionals with our community (guest schedules!) to foster even more crucial cultural, artistic, and professional global networks and learning opportunities. Establishing systems like this cost approximately $15,000.

Enhanced educational and professional training. IU Cinema is one of a very small handful of organizations that offers a cinema technology training program for students. In the program, students learn key skills like project management; evaluating and managing adaptive technologies; industry standards for public presentation; and management of automated networked systems. These are interdisciplinary skills, and many of the graduates of our training program take their training and apply it across a broad range of fields, from UX design to composing for visual media, from human-computer interaction to linguistics and everywhere in-between. Expanding this program costs approximately $30,000 per year.

Support IU Cinema's Tech Fund by scanning the code below and making a tax-deductive contribution today!

Left: *Seth Mutchler with projectionists Ryan Ille-Potter and Ebenezer Eferobor*

VOICES FROM THE INDUSTRY

Film is the collaborative work of a broad array of talent—from directing to cinematography to screenwriting to scholarly research and production and sound design. The art of film would not be possible without the collective effort of numerous experts and craftspeople.

IU Cinema knows the best way to discover the myriad skills that inform filmmaking is to provide our audience with firsthand, extraordinary opportunities to engage with visionary and inspiring film-related experts and artists. By offering exclusive access to guests, we help students and audiences alike with a broader understanding of what goes on behind the camera, and an invaluable, expansive, and unique kind of education that excites and enriches.

Natalia Almada
filmmaker

David Anspaugh
filmmaker

Thomas Antonic
filmmaker

Roger Beebe
filmmaker

David Brooks
investigative editor/ photographer

Andrew H. Brown
filmmaker

E. Danielle Butler
author

Sandra Chapman
filmmaker

Christine Choy
filmmaker

Violet Columbus
filmmaker

Riley Dismore
filmmaker

Ebenezer Eferobor
composer, sound designer

Betsy Fippinger
casting director

Phil Ford
author

Neha Gautam
filmmaker

Marsha Gordon
author

Jeffrey L. Gould
producer, writer

Elena Guzman
filmmaker

Kern Jackson
producer, writer

Greta Lind
actress

Marilena Marchetti
filmmaker

J.F. Martel
author, screenwriter, director

Dan Mirvish
filmmaker, Slamdance Film Festival co-founder

Ron Osgood
filmmaker

Mario E. Page
cinematographer

Alexandre O. Philippe
filmmaker

Angelo Pizzo
screenwriter

Daniel "Rudy" Ruettiger
film subject and author

Kathe Sandler
filmmaker

William Shatner
actor

Matthew Solomon
filmmaker

Jessica Steinrock
intimacy coordinator

Brett Story
filmmaker

Mila Turajlić
filmmaker

Alexander Weinstein
author

Želimir Žilnik
filmmaker

Final Draft *is a program exclusive to IU Cinema, where notable film industry professionals visiting the Cinema answer a series of questions designed to uncover the artistic, philosophical, and emotional core of their practice.* Final Draft *provides insightful, succinct, and surprising conversations that give a rare glimpse into the mind of renowned, and evolving, cinematic luminaries. These conversations ask film professionals to reflect on the power of film as art and practice, the importance and experience of theatergoing, the artistic and cultural landscapes that have impacted their work, their considerations of audience and legacy, and other queries built to enlighten audiences, colleagues, and new generations of film artists.*

While all Final Draft *interviews are archived and available on the IU Cinema YouTube channel, transcripts and publication of these interviews—like the one below—are generously funded by The Post Script: Essays in Film and the Humanities Fund for Scholarly Publication, with thanks to Dr. Gerald Duchovnay.*

FINAL DRAFT: GUY MADDIN ON FILM

Canadian filmmaker and artist Guy Maddin's singular body of work is as beautiful as it is confounding and delirious, focusing on his own interests and obsessions through the language of past cinema with such acclaimed films as *My Winnipeg* (2007), *The Green Fog* (2017), and *The Saddest Music in the World* (2003). A two-time guest of IU Cinema's, his most recent project, *Rumours*, a dark comedy he co-directed and co-wrote with Evan and Galen Johnson that stars Cate Blanchett and Alicia Vikander, had its world premiere at the 2024 Cannes Film Festival. This interview has been edited for clarity.

Right: Maddin in conversation with IU Emeritus Professor James Naremore

Guy Maddin: The power of film…is just the kind of total immersion that it gives you. Of course, you can say that books, theatre, opera, music can do the same thing and has done so for centuries, but somehow just the combination of all the arts, all at once—and up big and close and present—can really take people away. And then the almost literal-minded presence of real people on the screen with their real voices just makes it possible for the illusions that all the other art forms practice to work on even the most cynical and hardened victims.

Do you have a film experience that changed your life or direction as a filmmaker?

I had some early film experiences; one is *14 Hours* [Henry Hathaway, 1951] about a man, played by Richard Basehart, on a window edge. I haven't seen it since I was three years old, but I saw it on TV, and I thought it was a weekly series. But then as a young adult, *Eraserhead* [David Lynch, 1977] and *L'Age d'Or* [Luis Buñuel, 1930], movies that taught me the medium can be really powerful without being slick.

What are your artistic influences?

When I first started making movies, I just knew—well, I was a filmmaker in Winnipeg and it just seemed like films didn't get made in Winnipeg, so I looked to other art forms for analogous encouragement. I was really excited by the basement band, even by the Sex Pistols—the idea of taking your songwriter and skilled guitarist and replacing them with Sid Vicious, who'd never played before and still being effective. The idea of just picking up an instrument for the first time and being effective… So, I guess basement bands, but then even before that, watching my four-year-old daughter draw with such

decisiveness, such confidence, such raw emotional comfort and produce what to me were masterpieces, that was pretty inspiring. I've tried to keep making films like my four-year-old daughter made drawings ever since.

Why do you make films?

Well, that's a great one. It started off with kind of sketchy motives; I think I just needed to express myself, but I also wanted attention. After a couple decades of getting the kind of attention I get, it's mildly pleasurable but it's not enough to keep you doing this. And attention is a dubious commodity anyway. It's come down to just trying to eff the ineffable. I try to take feelings, complicated feelings, involving love and everything that comes out of that—grief, longing, nostalgia, a whole painter's chip book of feelings—and I've just tried to figure out how they work. I don't know, I'm still puzzled, clearly, by my inability to express it.

What advice would you give to a young filmmaker?

I always give the same advice to young filmmakers: it's "just do it already," because I've been a young filmmaker or an inspiring one and I wasted so much time talking my best ideas out into the café-night air. I've heard too many people talking about their projects and I just remember the old Nike slogan "Just Do It," evil corporation that Nike may be. I like that slogan, "Just Do It." Just do it and find out what kind of voice you have, where your mistakes lead you—they might lead you to discover something in yourself. You never knew 'til you try, just like the way when you're writing an essay you never know what your second sentence is going to be until you write your first and one sentence leads to the next. It's the same with filmmaking. Just do it already, I'm sick of listening to you talking about doing it, just do it.

Right: *Isabella Rossellini in Maddin's* The Saddest Music in the World

From your body of work, what are you most proud of?

I guess the only movie that turned out exactly like I hoped it would is my short *The Heart of the World*. But I'm not sure, other than just being a kind of a short burst of energy, I'm not sure it really amounts to much more. It's fun for me to watch and it's really satisfying to see something turn out. I like *The Forbidden Room* [2015] a lot because I finally conquered a new frontier for myself—not conquered it but entered it without dying—full-color digital filmmaking. And I guess my second feature *Archangel* made way back in 1990 has always been my favorite child, confined to the attic as it has been for so many years. I know whole years if not decades have gone by without a single person watching it and it was a movie made with so much pleasure and so much optimism, naïve optimism. I thought I had a hit on my hands, and nothing could be further from the truth. If I can ever afford to retire from filmmaking and teaching, I plan to write a novelization of *Archangel*. I think I have one short book in me and if I do, it'll be a novelization of *Archangel*, my least commercial film by far and the most disgraced art form in modern letters, the novelization—it just feels like a proper way of revisiting it for a little snuggle.

How important is a good university program like this for students?

This facility is incredible and to just see the programming that's been done here, to read through the programs, I had to mop up the drool on my lap so many times. Maybe the students will take this place for granted eventually; I hope not. They should be in here, sucking up big-screen experiences of incredible programming all the time. A place like this doesn't exist just anywhere. I travel a lot and I haven't encountered anything quite like it, so students here are really lucky. This kind of experience, this kind of knowledge, this kind of appreciation of cinema is contagious, and maybe bucking the trends brought on by streaming, small-screen viewing experiences. It will just keep alive for another generation what made big-screen cinema so great for so many generations.

ESTABLISHING SHOT

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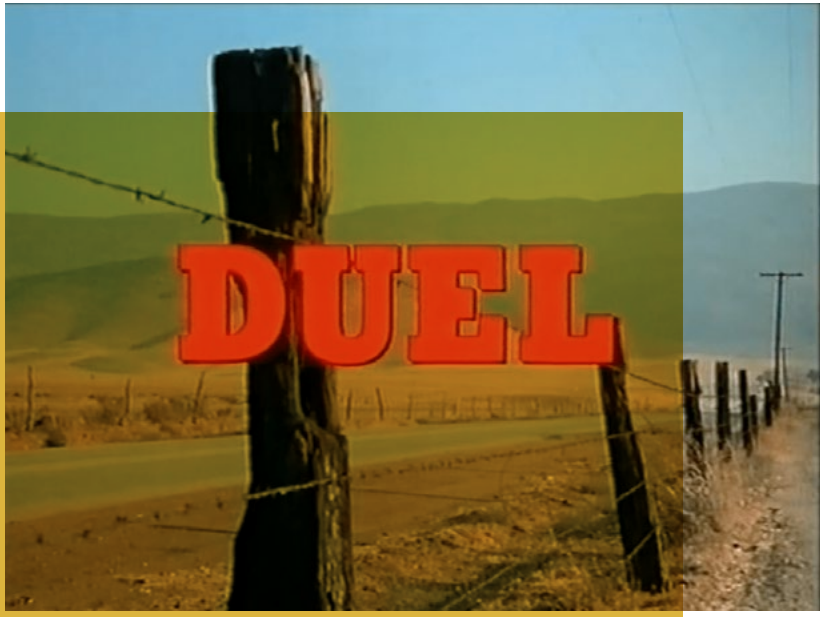
Published in April 2024, guest contributor and City Lights Film Series co-curator Caleb Allison compares the original TV and theatrical versions of Steven Spielberg's masterful debut feature film Duel.

PLAYBOY, TV, AND GENRE PURISM: THE SALACIOUS ORIGINS OF STEVEN SPIELBERG'S *DUEL*

By Caleb Allison

The April 1971 edition of *Playboy* featured a story by screenwriter, novelist, and regular *Playboy* fiction author Richard Matheson. Starting on page 94, the vast six-column spread is almost entirely dominated by a cryptic and vaguely unnerving photograph by Bill Arsenault. The image barely reveals the rusted-out back end of an 18-wheeler.



Left: *Opening title from the TV version of* Duel, *broadcast as part of ABC's TV Movie of the Weekend series*

Right: *Cover of the April 1971 edition of* Playboy

Blurred speed-lines and a ghostly double exposure hint at the metaphysical. Etched onto the mudflap is a violently distorted and smashed figurine that looks like it may have been a child's play toy before it was devoured and displayed like a big-game trophy head. In hindsight, the image perfectly captures the palpable dread and sunbaked anxiety of the film that emerged from it. The photo's lack of detail and orientation lets the mind conjure up dark thoughts. Matheson is given top billing in bold type above the story, which is blocked into a single column on the far left. Tucked into the lower left corner rests the story's title in dramatic blood-red lettering, "duel." So, this is a contest. The first sentence: "At 11:32 A.M., Mann passed the truck."

This simple opening—passing the wrong truck on a desolate highway—begins a white-knuckled exercise in genre purism that spans an impressive ten pages, folding in rather neatly with the rest of the issue's

salacious offerings. What follows is a clear-eyed and vividly realized shot of literary adrenaline featuring a mild-mannered motorist, simply known as Mann, who is relentlessly pursued by a semitruck from Hell. There are no overburdened storylines, lofty literary devices, or genre mashups here. This is a sweat-drenched thrill ride of the purest kind, and it would become the perfect source material for a fledgling 24-year-old contract-director, Steven Spielberg, who was hunting for any material that might elevate his reputation at Universal Studios. Leave it to Matheson's *Playboy* story to do the trick, which, as it turned out, was rather popular around the studio lot. A Universal screenwriter, Kenneth Johnson, came across the story and thought it had great potential, so he shared it with another writer, Steve Bochco, who agreed. Bochco eventually pushed it up to producer George Eckstein, who quickly greenlit the project for an ABC Movie of the Weekend installment.

At the same time, Steven Spielberg's assistant, Nona Tyson, read the story separately and, realizing the material was perfect for the industrious director, compelled Spielberg to call Eckstein and get a meeting. At that time, Spielberg's professional experience had mainly consisted of directing a handful of short- and long-form episodic TV and a short personal project shot on 35mm, *Amblin'* (1968), which may sound familiar as it shares the same name as the production company he would go on to found, Amblin Entertainment. After pitching Matheson's story to Eckstein as a totally silent movie—an absurd idea for TV, but compelling nonetheless—Spielberg landed the directing gig. Matheson, already an accomplished film and TV scriptwriter in horror and sci-fi, would begrudgingly agree to pen the teleplay. The sheer gravity of Spielberg has come to dominate most recent discussions

about *Duel*, but without *Playboy* and Matheson's gritty story, Spielberg may have never become, you know, "Spielberg," and if "Duel" had been published elsewhere it may not have reveled in its one-note thrills and bodily discomfort in quite the same way, and I mean that as a compliment.

Duel was ultimately met with rave reviews, even a glowing recommendation from Pauline Kael, who wrote, "Spielberg could be that rarity among directors, a born entertainer—perhaps a new generation's Howard Hawks. In terms of the pleasure that technical assurance gives an audience, this film is one of the most phenomenal debut films in the history of movies." Capitalizing on the success of the original TV broadcast on November 13, 1971, an extended theatrical cut was also created for international distribution. The theatrical cut comes in at a brisk 90 minutes, already a refreshing runtime compared to the current trend of three-hour auteur epics, while the TV version clocks in at an exhilarating 74 minutes (totaling 90 minutes with commercial breaks when it was originally broadcast). It wasn't until 1983, after Spielberg's nearly unfathomable string of blockbusters that began with *Jaws* (1975) and continued with *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981), and *E.T. the Extra-Terrestrial* (1982), that *Duel* would find its way to American movie theaters. By then, however, the film, including the theatrical cut, had been screening on TV intermittently for 12 years, and the commercial allure of *Duel* had faded. After a brief test-run in Cincinnati, Kansas City, and New York, the box-office death knell rang out and the film's domestic run was cut short.

Left: *Richard Matheson's story "Duel" and Bill Arsenault's appropriately unsettling photograph for the publication's fiction series*

While the theatrical cut may now be the most prominent version seen, I want to argue for the stripped-down and skeletal thrills of the TV movie that initially aired. First and foremost, we might consider the original 1.33:1 (4:3) aspect ratio of the TV version versus the 1.85:1 widescreen of the theatrical cut. There is something inherently claustrophobic about the boxy 4:3 TV ratio. For *Duel*, this framing is a benefit and serves to further isolate and contain our motorist, David Mann, played with frenetic grit by Dennis Weaver. As the film progresses and Mann's sanity starts to fray, that already-narrow frame seems to keep inching in on him. In 4:3 Mann literally has nowhere to hide; with pillar boxes on either side and a snarling grill descending upon him, he can only turn inward. If you were lucky enough to start with this viewing experience, the comparatively wide expanses of 1.85 seem downright roomy. Widescreen offers Mann a couple extra inches of legroom, and breathing room, for that matter, which doesn't always benefit the increasingly tense tone of the film. I will admit, though, the long establishing shots in widescreen do offer a similar kind of isolation, but one that is far less impactful than the interior shots in 4:3.

There is also a slight problem with framing when the image was masked for 16:9. Since the original TV version was shot and framed with 4:3 in mind, the widescreen version occasionally conceals critical elements, like a photograph of Mann's family clipped to the sun visor. This small but crucial detail constantly reminds us of the stakes involved in the film's deadly duel—Mann battles not only for his survival, but for his family. Occasionally, the widescreen also reveals too much as well, like, oh, Steven Spielberg himself. Spielberg was often tucked into the rear seat of the Plymouth Valiant, directing Dennis Weaver, and clearly out of the shot for the TV frame, but when the sides were revealed for widescreen, he pops into several shots. Spying for Spielberg could be a great drinking game, but it certainly deflates the tension if you're not playing. Besides, there is a much more prominent

cameo by Spielberg, again unintended, and a consequence of the compressed production schedule which meant Spielberg didn't have time to watch dailies from the day before.

There is also the matter of the theatrical cut's extended runtime that was required to meet international distribution standards. This meant additional scenes needed to be shot. Spielberg and Eckstein were each tasked with developing two scenes. For a film that was exceptional because of its efficiency and utter lack of exposition, these additional scenes don't necessarily enhance the thrills. However, Spielberg's added scenes don't take anything away from the film, while Eckstein's feel somewhat contrived and heavy-handed. Spielberg, for his part, added an extended opening credit sequence that masterfully aligns the film with one of the horror genres most coveted conventions: a traversal from the familiar and safe to the foreign and dangerous. The added sequence begins in total darkness. We can hear footsteps approach, a door opens, an engine fires. We are the car. We emerge from the darkness into daylight from the low point-of-view of a car grille by way of a clever diegetic fade in as it backs out of a darkened garage. There is no wide establishing shot to let us know whose car this is or even what it looks like yet, but over the next three and a half minutes we chart its journey from the safety of a manicured suburban landscape to crowded city streets, and from the bustling city to the maze of three-lane highways on its outskirts, and finally to the sparse and arid single lane desert highway where our "duel" begins.

The TV version, on the other hand, plunges us immediately into the desert with a series of long establishing shots of Mann's Valiant. While the theatrical cut slowly lets the dread creep in, the TV version drops us into the fray without warning or orientation. To Spielberg's credit, the edit between the two versions

The TV version (left) reveals a family photo that is cropped out in the widescreen aspect ratio of the theatrical cut

is absolutely seamless. There is no dialogue in either version, only the soft babble of the car radio to offer a sense of false comfort. It is a brilliant device that pushes the film a bit further towards Spielberg's silent movie ambitions. I also wouldn't be surprised if Todd Haynes's ominous vehicular opening to the equally horrific *Safe* (1995) wasn't inspired by Spielberg's approach here.

One of Eckstein's additional scenes also shows up early in the film, but the lead-up to it deserves mentioning, because it is pure Spielberg and one of the movie's most nuanced sequences. At this point Mann has unknowingly prompted the duel by twice passing the semitruck to get clear of its choking exhaust fumes. Once safely in the clear, he pulls into a small roadside gas station. Shortly after pulling in, the hulking 1955 Peterbilt 281 pulls in alongside, dominating the frame and Mann's comparatively puny Valiant. Mann tries to get a peek at the driver, but all he can see is a meaty paw holding the steering wheel before the station attendant obscures our vision as he cleans the windshield. By the time this brief exchange is over, the driver has exited the truck on the opposite side and all Mann can see are his brown leather cowboy boots as he gruffly kicks his tires and gas tank—no doubt preparing for the battle to come.

To reveal the driver at this point would absolutely deflate the tension. Spielberg just wants to tease us. We would again see the director expertly teasing his monster in *Jaws*, but in that film, the great white is eventually revealed. The purity of *Duel* is that we are fully denied this satisfaction. The truck driver is never revealed, and this audacious technique sustains the threadbare story. Eckstein's addition to this mesmerizing sequence then has Mann enter an adjoining laundromat where he calls home to his wife, and the film cuts to their suburban home, pulling us out of the primary story. Mann attempts to apologize for not standing up to another man who made a pass at her the night before but fails utterly and is instead berated. Both elements—the fact that Mann has a family to take care of and his feelings of emasculation—are addressed more cleverly by Matheson's story and Spielberg's direction in the TV version. There is a family photo discretely placed on the Valiant's visor in the TV cut that makes this clear without spelling it out, and a "humorous" call-in radio bit played during the opening sequence addresses Mann's wounded masculinity, setting up his transformation into a "true" man of action by the film's conclusion. Spielberg makes the most out of this sequence, though, by framing Mann creatively through the circular window of one of the washing machines as a woman starts a load, again confining him and literally gendering the frame by way of the washing machine door.

While creatively framed by Spielberg, this additional sequence feels redundant and distracting, personifying the elements that make the theatrical cut a less visceral experience overall. The TV version's shot-of-adrenaline runtime, claustrophobic 4:3 framing, and efficient narrative structure that follows Matheson's original story offer an experience that is rare in contemporary cinema. *Duel* is exactly what it promises and nothing else. The additional scenes of the theatrical cut

end up compounding the dialogue in a film that truly doesn't need it. As I recall watching the TV version, I'm left with the memory of a silent film. It's pure competition, oppressive anxiety, desert-heat, and diesel exhaust, and the theatrical version slows it all down and talks it all up, and that's not what this movie is about. We should all consider ourselves lucky to have so many viewing options and formats to choose from in the current media landscape.

The IU Cinema screening on April 27 showcased a new 4K restoration of the theatrical cut to allow you to savor every minute of Spielberg's feature debut, but if you're strapped for time or jonesing for you daily dose of TV, ABC's original broadcast is currently available as a special feature on the new 4K UHD dual format set released by Universal Studios in 2023. Ultimately, my vote is for the perverse pleasures of Matheson's *Playboy* story and Spielberg's essentially silent and anxiety-inducing 75-minute TV movie-of-the-weekend, but why choose one when you can watch both? Eat your piston-pumping heart out—just make sure you buckle up for the ride.

***Much of the production history cited in this story is taken from Steven Awalt's phenomenal book* Steven Spielberg and *Duel*: The Making of a Film Career.

Above: *Spielberg's creative framing for one of George Eckstein's additional scenes in the theatrical cut*

Caleb Allison loves going out to the movies, especially when they are menacing, cryptic, or horrific. A PhD candidate at Indiana University, he splits his time between scholarly research and filmmaking. He has a passion for the look and feel of super 8mm and 16mm film and uses them whenever the universe aligns, and will watch anything by Andrei Tarkovsky, Terrence Malick, or John Carpenter anytime, anywhere.

For the past six years, IU Cinema has been fortunate to work in collaboration with the Center for Documentary Research and Practice and IU Media School students to produce the In Light Human Rights Documentary Film Festival. A biennial festival, In Light features a curated selection of global contemporary documentaries highlighting a broad range of human rights issues. The festival's mission is to stimulate deep and engaging conversation by bringing together international filmmakers, IU students and scholars, and the local Bloomington community to address critical social and political issues through documentary film culture. In Light 2024 was expertly led by graduate students Narmeen Ijaz and Khurram Sheikh.

IN LIGHT HUMAN RIGHTS DOCUMENTARY FILM FESTIVAL

The 2024 In Light Human Rights Documentary Film Festival focused its gaze on the relationship between social and political trauma and healing. In doing so, the films, panels, and programs worked to drive awareness around historical and contemporarily pressing political and social issues from Chile to Algeria to the United States while simultaneously building empathy and highlighting cinema as a critical tool in healing processes.

Over the course of three days in March, the festival screened eight films across three venues—IU Cinema, the Buskirk-Chumley Theater, and the IU Libraries Moving Image Archive screening room—and hosted a series of lectures, workshops, and roundtables by filmmakers, scholars, and community members. In Light was a rare opportunity to be immersed in three days of the best contemporary global documentary filmmaking while engaging audiences in a breadth and depth of diverse creative practices, issues, and voices.

IN LIGHT 2024 PROGRAM

Feature Film Presentations

- *Alien Island*. As a wave of UFO sightings—and a military dictatorship—sweep the country, a group of short-wave radio operators receive mysterious communications from a nearby island and learn that a highly developed extraterrestrial race has arrived. Featuring a Q&A with executive producer Diego Breit.

- *Eastern Front*. Following volunteers in a first-aid squad on the frontlines of Ukraine, experience the team's drama, despair, fear, hatred, bitterness, love, and, most importantly, faith in victory. Featuring a Q&A with scholar Anastasia Kostina (Yale University).

- *Ciné-Guerrillas: Scenes from the Labudović Reels*. Told through intimate interviews, archival footage, and diary excerpts, discover the incredible and forgotten history of Yugoslav cameraman Stevan Labudović's mission to make films to support the Algerian anti-colonial effort and counter French propaganda in the 1960s. Featuring a Q&A with director Mila Turajlić.

- *No Simple Way Home*. As peace in South Sudan hangs in the balance, a mother and her two daughters return home from exile. Featuring a Q&A with director Akoul de Mabior.

- *Between the Rains*. With unprecedented access to the Turkana people, this moving and stunningly photographed coming-of-age story reveals the grave threats facing one of the world's oldest communities. Featuring a virtual Q&A with co-director Andrew H. Brown.

- *An Act of Worship*. Told through the lens of Muslims living in the United States, this counter-narrative of pivotal moments in U.S. history explores the impact of anti-Muslim rhetoric and policy on young Muslims who came of age after 9/11. Featuring a Q&A with director Nausheen Dadabhoy.

- *Beba*. A poetic and unflinching cinematic memoir in which a young Afro-Latina stares down historical, societal, and generational trauma. Featuring a Q&A with Solimar Otero (IU) and Olga Cristina Rodriguez-Ulloa (IU).

- *The Taste of Mango*. In this cinematic love letter flowing through time and generations, director Chloe Abrahams probes raw questions her mother and grandmother have long brushed aside, tenderly untangling painful knots in her family's unspoken past. Featuring a Q&A with Narmeen Ijaz (IU).

Panels and Workshops

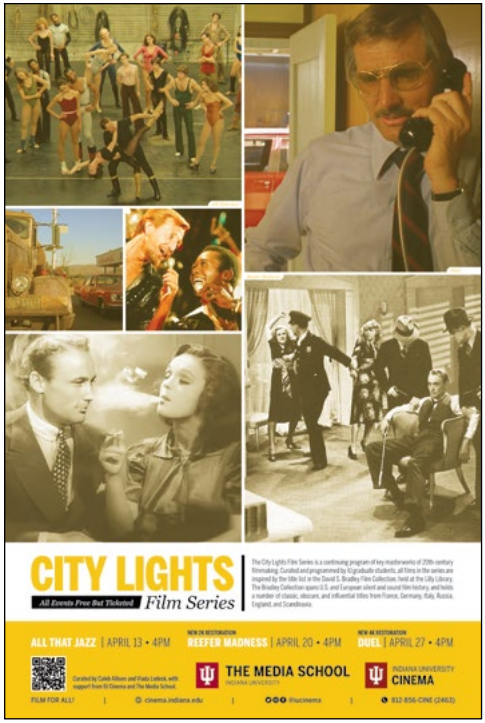
- Feminist Praxis in Media: Resilience, Healing, and Transformation. Featuring Dr. Radhika Parameswaran (IU), Dr. Elena Guzman (IU), Dr. Anastasia Kostina (Valo Unversity), and Akoul de Mabior (director, *No Simple Way Home*).

- Community Building and Mental Health Workshop. Facilitated by Centerstone.

- Witnessing History Through Archive. Featuring Mila Turajlić (director, C*iné-Guerrillas: Scenes from the Labudović Reels*) and Diego Breit (producer, *Alien Island*).

- Non-Aligned Newsreels #4. Live documentary performance by Mila Turajlić (director, *Ciné-Guerrillas: Scenes from the Labudović Reels*).

- Community Healing and Wellness Workshop. Facilitated by Dr. Kameelah Mu'Min Oseguera (Chicago Theological Seminary, founder and president of Muslim Wellness Foundation).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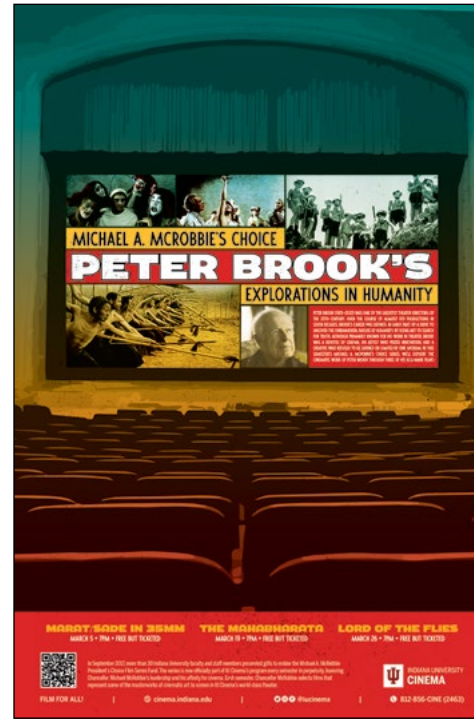
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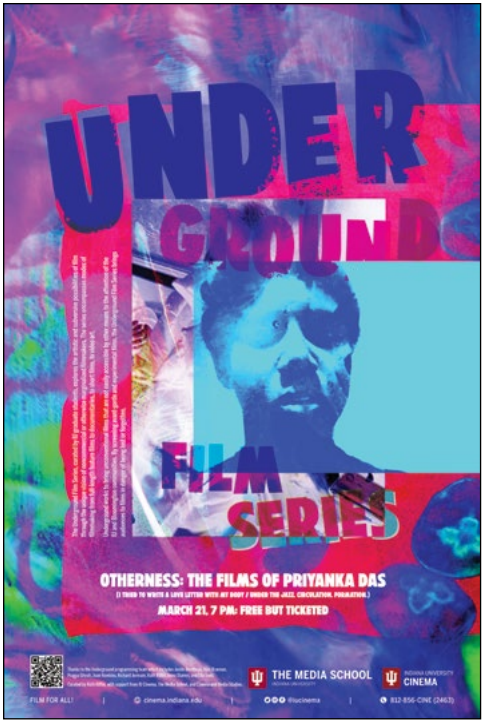
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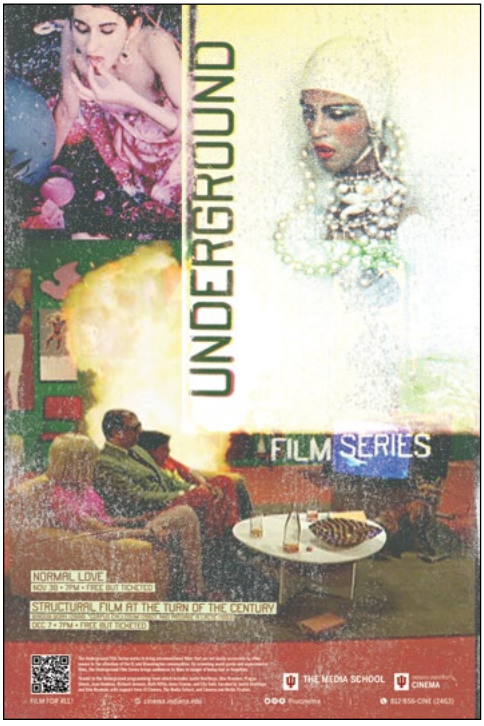
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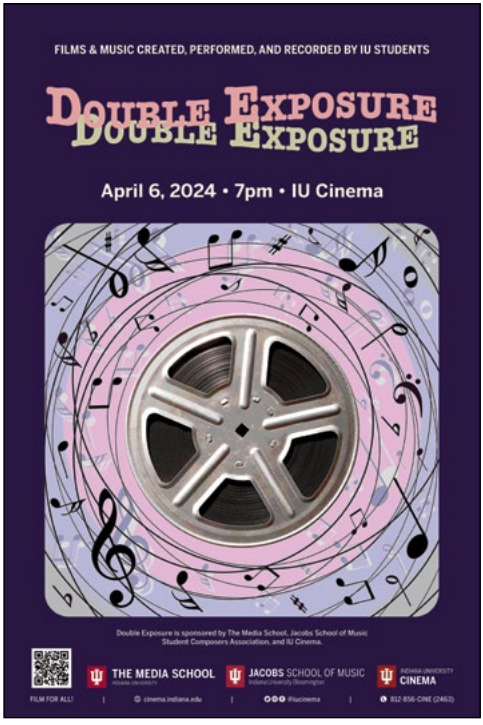
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ESTABLISHING SHOT

Founded by IU Cinema, Establishing Shot *critically frames cinema with original articles by a roster of dedicated movie lovers and guest contributors which reflect the Cinema's programming with writing that is sometimes silly, occasionally academic, often thought-provoking, and always rewarding.* Establishing Shot *is run by editor-in-chief Michaela Owens.*

In this September 2023 piece, Jack Miller extols the virtues of Jewel Robbery, *a slightly weird and completely wonderful pre-Code romantic comedy starring the wildly charming team of Kay Francis and William Powell.*

THE COUNTERCULTURAL SPIRIT OF *JEWEL ROBBERY* (1932)

By Jack Miller

The luminous pre-Code star Kay Francis appeared in seven movies in the year 1932 alone. Of those seven, at least three are truly great films: Tay Garnett's earnest and sweetly romantic *One Way Passage*, in which Francis and William Powell co-star as a terminally ill woman and a debonair murderer finding love on a trans-Pacific ocean liner;

Facing: *William Powell and Kay Francis in a publicity photo for* Jewel Robbery

Right: *Kay Francis, Herbert Marshall, and Miriam Hopkins in* Trouble in Paradise *(Ernst Lubitsch, 1932)*

Ernst Lubitsch's sublime masterpiece *Trouble in Paradise*, about a pair of elegant thieves (Herbert Marshall and Miriam Hopkins) whose affections become entangled with the very woman that they're swindling; and William Dieterle's *Jewel Robbery*, a delicious comedy which reunites Francis and Powell as a Viennese baron's wife and the charmingly dishonest jewel robber who manages to woo her. Of the three, *Trouble in Paradise* and *Jewel Robbery* most often get compared, perhaps because both films envision theft as something stylish and sophisticated, a metaphor for sexuality that ends where love begins, and both can be seen as giddy Hollywood visions of continental European cities. (Paris in the case of *Trouble in Paradise*, Vienna in the case of *Jewel Robbery*.)

One element that sets *Jewel Robbery* apart from the others, and that I most enjoy about its tone, is a certain countercultural element which can be perceived running beneath its surface. The film, particularly through Francis's baroness character, does not display any respect toward the basic tenets of civilized societies: the government, the police, the wealthy patriarchs at the top of the food chain, the adulterous married couples, and the people who gossip about them are all satirized in equal measure. In fact, almost every character outside the two central lovers (Francis and Powell) is made to seem either buffoonish or shallow, or both. This countercultural rejection of mainstream societal mores (and the people who enforce them) works brilliantly in the context of a winking pre-Code comedy. The film creates a luminous and deeply private sphere around its two lovers, as if to say that the rest of the world, with its order and regulations, seems unimportant in contrast to the sparkling romance which occurs between them. The film, in its small way, seems to be saying that love and romance are the only dignified things in our world, the *only* things worthy of being taken seriously. This can be seen as a radical sentiment.

Another hilarious and proto-countercultural element of *Jewel Robbery* is its

Left: *Vintage lobby card for the film*

Below: *The sparkling romance between Kay Francis and William Powell in* Jewel Robbery

deployment of drug use as an extended gag. During Powell's robbery of a high-class jewelry store that takes up much of the action in the first half of the film, he uses cigarettes which appear to be laced with some kind of drug (possibly marijuana) to make the jeweler and an attending cop lose their senses. The gag continues after the robbery concludes, as Powell leaves the funny cigarettes behind with an unknowing patrolman; soon, even the Prefect of Police is giggling his head off like a stoned prankster. This display of a loopy, inebriated elected official gestures the film's tone toward a more anarchic satirical realm, occasionally bringing it closer to the crazy spirit of a Marx Brothers comedy like *Duck Soup* (1933). And the way that Dieterle ably balances this degree of madcap comedy with the deeper romanticism of the lovers' scenes shows how strong and flexible a director he was. Dieterle also helmed the gloriously nutty *Portrait of Jennie* (1948), an absurd piece of Hollywood romanticism that remains beautiful and wacky in a different, more earnest way.

Jewel Robbery may not be the deepest experience to be found in the rich vein of American romantic comedy; it never quite attempts to position itself as a wistful and philosophical treatise on human behavior, the way that the best Lubitsch films do. But it's crazy, anarchic, and good-natured spirit, the wild rebelliousness of its gags, and the luminosity of the private world that its lovers

inhabit make it a small and special gem of its era, worthy of anyone's time. The film will soon be playing at IU Cinema in its bracingly fun new series, Sirens & Spitfires: Liberated Ladies of Pre-Code Cinema, where the film's bold and rowdy energy can be appreciated with a reactive audience. Few actresses define the spirit of this special period in American cinema better than Kay Francis, who had a unique way of bringing the viewer in on the joke with her, and the final shot of *Jewel Robbery* remains a marvelous encapsulation of her ethos as an actress.

Jack Miller enjoys the films of Howard Hawks, Jacques Tourneur, and John Ford. He graduated from Indiana University with a BA in English and currently resides in Chicago. He also enjoys listening to country and disco music.

At IU Cinema, our programming is always infused with academic contributions and intellectual growth. From our introductions to our post-screening moderated conversations, from our visiting film professionals to class visits, from our Jorgensen conversations to our Industry Experience Program, we work hard to intertwine educational growth into our cinematic landscape. Importantly, we also cultivate learning opportunities past the screen, opportunities which engage film and film culture but are not necessarily connected to a film screening. Falling into three categories—lectures and conversations; panels and conferences; and student showcases—these programs bring an intellectual richness, depth, and diversity to the Cinema's academic interventions.

LEARNING BEYOND THE SCREEN

LECTURES AND CONVERSATIONS

Ursula Parrott in Hollywood

Scholar and author Marsha Gordon visited IU Cinema to discuss the work and Hollywood career of Ursula Parrott (1899-1957), who went from being the best-known ex-wife in America to becoming a prolific and best-selling author, Hollywood screenwriter, and consistent headline-grabber during her colorful, unconventional life. Gordon's talk focused on films adapted from Parrott's work in the 1930s and considered how the studios treated Parrott as an authority on and mouthpiece for the modern woman.

The talk was paired with a 35mm screening of Douglas Sirk's *There's Always Tomorrow*, where Fred MacMurray and Barbara Stanwyck bring the heat as a toy manufacturer and former fling rekindling their flame.

Marsha Gordon is a professor of Film Studies at North Carolina State University, a recent fellow at the National Humanities Center, and an NEH Public Scholar. She is the author of numerous articles and books, most recently *Becoming the Ex-Wife: The Unconventional Life and Forgotten Writings of Ursula Parrott*, and co-director of several short documentaries.

In collaboration with the Kinsey Institute and University Collection, IU Cinema curated an exhibit focused on Kenneth Anger's personal interest in—and experience with—film censorship.

Obscene Anger: Kenneth Anger and the Legacies of Censorship

Coordinated to honor the life of iconoclastic filmmaker, artist, and provocateur revisionist Kenneth Anger, who passed away in 2023, visiting scholar Dr. Whitney Strub examined the heteronormative targeting of Kenneth Anger's queer underground classics *Fireworks* (1947) and *Scorpio Rising* (1963) as obscene during the Cold War era and considered this both in its contemporaneous historical context and its reverberations through the years, including our current moment of resurgent censorship.

This talk was paired with a screening of Anger's seminal films *Fireworks* and *Scorpio Rising*, followed by a conversation between Dr. Strub and Dr. Joan Hawkins of IU's Media School.

Dr. Whitney Strub is an associate professor of history at Rutgers University-Newark. He is the author of *Perversion for Profit: The Politics of Pornography and the Rise of the New Right* (2011) and *Obscenity Rules: Roth v. United States and the Long Struggle over Sexual Expression* (2013), and co-editor of *Porno Chic and the Sex Wars: American Sexual Representation in the 1970s* (2016), *ReFocus: The Films of Roberta Findlay* (2023), and *Queer Newark: Stories of Resistance, Love, and Community* (Rutgers UP, 2024). Whit's work has appeared in such venues as *Washington Post*, *Jacobin*, *Salon*, and *Vice*, as well as scholarly journals including *Journal of the History of Sexuality, Radical History Review, and American Quarterly*.

Left: *Prof. Joan Hawkins and scholar Dr. Whitney Strub*

Facing: *Student musicians perform during a live-music event*

PANELS AND CONFERENCES

A Century of 16mm

A project of the IU Libraries Moving Image Archive in partnership with The Media School and IU Cinema, this conference featured academic presentations, newly commissioned 16mm films from a variety of noted filmmakers, an exhibit of 16mm technologies, workshops, classes, and screenings to commemorate the 100th anniversary of the introduction of 16mm film. IU Cinema hosted panels and screenings, as well as the special event *Films for One to Eight Projectors*, a multi-projector performance using 16mm projectors concurrently to create collages made of found educational and industrial films alongside original footage and camera-less abstractions from filmmaker and scholar Roger Beebe.

STUDENT SHOWCASES

The Fifth Annual Montage Film Festival

IU's annual celebration of student-produced films compete for awards including Best in Show, Best Cinematography, and Best Acting or Performance. This year's festival showcased 12 new works by student filmmakers. Montage Film Festival is a collaboration between IU Cinema and The Media School.

Double Exposure

Double Exposure pairs students as filmmakers, composers, musicians, sound designers, sound engineers, projectionists, house managers, and ushers together for an entirely student-run cinematic experience wherein new short films—entirely made and scored by students—have their

world premiere. 2024 saw the premiere of 12 films with 12 accompanying new scores. Double Exposure is a collaborative partnership between IU Cinema, the IU Student Composers Association, The Media School, Jacobs School of Music's Music Scoring for Visual Media program, and Audio Engineering and Sound Production.

Jon Vickers Scoring Award

Through a juried competition, a commission is awarded each year to a student from the composition department in the Jacobs School of Music to create an original score for a silent film classic. The world premiere of the new score is then presented at IU Cinema with an orchestra conducted by and comprised of IU students. Coinciding with the 120th anniversary of Yasujirō Ozu's birth and the 60th anniversary of his death, 2024 saw the premiere of a new score for Ozu's 1933 silent gangster epic about redemption and romance, *Dragnet Girl/Hijôsen no onna*, composed by IU Jacobs student Ebenezer Eferobor, orchestrated by Kyle Peter Rotolo, and performed live by IU Jacobs student musicians.

ESTABLISHING SHOT

Founded by IU Cinema, Establishing Shot *critically frames cinema with original articles by a roster of dedicated movie lovers and guest contributors which reflect the Cinema's programming with writing that is sometimes silly, occasionally academic, often thought-provoking, and always rewarding.* Establishing Shot *is run by editor-in-chief Michaela Owens.*

Explaining why Sisters *is the first true Brian De Palma film and how it set the table for things to come in his career, Chris Forrester delves into the 1972 film's racial politics, visual language, and, yes, the Alfred Hitchcock of it all with his September 2023 article.*

WHEN DE PALMA BECAME DE PALMA

By Chris Forrester

The great summation of the pulp auteur Brian De Palma's career might be his 1981 masterpiece *Blow Out*, a political thriller metatextually about the art of film-making and the capacity for genre cinema to scratch at something deeper about America and its misgivings than its more respected non-genre counterparts, but the most defining film he ever made was likely 1972's *Sisters*, the first of a great many films the director made in the image and style of Hitchcock, who he once said "pioneered a whole type of film grammar. He taught us how to express things as clearly, visually, I think as they can be expressed." Ever a master stylist himself, De Palma became rapidly fluent in that film grammar, wielding it to enliven several provocative riffs on Hitchcock's cinema and complicating it with his own stylistic and narrative fetishes—sex, violence, and split diopters abound.

Right: *A surgeon prepares for a grizzly operation in Brian De Palma's* Sisters

But the De Palma of 1972, when *Sisters* was shot in New York City over a period of eight weeks, was not yet the De Palma of such assuredly Hitchcockian fare as *Blow Out*, *Body Double* (1984), or *Dressed to Kill* (1980), and at this point had become largely synonymous with a certain brand of small-scale political filmmaking stylistically reminiscent of Godard. The first film De Palma made, shot in 1963 with a then little-known Robert De Niro (so much so that the film mistakenly credits

him as Robert Denero), was *The Wedding Party* (1969), a small-scale domestic farce jointly conceived of and created by Sarah Lawrence theater professor Wilford Leach and two of his students, De Palma and Cynthia Munroe. That film remained unreleased, due to a rights dispute, until 1968, when De Niro had begun to draw attention for his off-Broadway theatrical work and performance in another De Palma film, 1968's *Greetings*.

Like *The Wedding Party* before and after it, in which De Palma had experimented freely with jump-cut editing (not unlike Godard did in *Breathless* a few years prior) and silent film techniques, *Greetings* complicates a rather simple narrative conceit—an offbeat, episodic satire about three friends and their lives—with De Palma's formal and political fascinations. Film was, to the young De Palma, a political tool as much as an art form, and he was interested in a parallel shaping of its formal/aesthetic properties, generic components, and political potential.

1968 also saw the release of De Palma's low-budget slasher comedy *Murder a la Mod*, officially the first feature film he released, and the clearest early indication of the intertextually rich genre fare he would come to be defined by. Like De Palma's other early features, the film tinkers with style and narrative structure, bouncing around between characters' perspectives and gesturing at its own constructedness—the film's plot concerns a struggling amateur filmmaker's plot to fund his divorce, and in its prologue a woman undressing for the camera is

stabbed by its unseen operator, a gesture at the camera as a tool of violence perhaps lifted from Michael Powell's superlative *Peeping Tom* (1960). All of this is a long-winded, contextually rich preface to the notion that the first De Palma film might technically have been *The Wedding Party* and officially *Murder a la Mod*, but the director didn't become the Brian De Palma of *Scarface*, *Carrie*, or *Mission: Impossible* fame until *Sisters*, in which the formerly swirling, amorphous fascinations that defined his first string of features coalesced into a generically singular, thrilling, and pointedly political whole.

The mystery that animates *Sisters* concerns the murder of a Black man, Phillip Woode (Lisle Wilson), who meets Danielle Breton (Margot Kidder) on the set of a prank television show from which he's won dinner for two (to which he invites her as his date), and later, after going back to her apartment with her and evading a mysterious stranger she claims to be her ex-husband, dies at the hands of her unwittingly unleashed second personality, Dominique, the lingering and vengeful spirit of her late Siamese twin. A viewer less attuned to the leftist political underpinnings of De Palma's work might be

Facing: *Grace peers into Danielle's apartment in her investigation of a murder she thinks she's witnessed*

more enthralled by the mystery narrative that unspools in the wake of this murder—what led Danielle to murder Phillip, who is the man following her, and will her inquisitive journalist neighbor, Grace Collier (Jennifer Salt), crack the case in spite of police inaction—or even suspect that De Palma's interest in the story's genre leanings renders him blind to its racial implications, but the film conjures a delicate balance of politically astute reckonings with the largely white cast of characters' relationship to this act of (perhaps) racialized violence and almost haunting subtlety. That Woode is largely forgotten about by the film's characters is among the film's more searing commentaries; in *Sisters*, the thrall of Hitchcockian suspense and richly perverse genre imagination is an easy distraction from the realities of institutionalized racism.

Consider the quickness with which the film casually remarks on race: we're first introduced to Woode as he's the subject of a voyeuristic reality show, and for his participation he's gifted dinner for two at a restaurant called The African Room, a detail that feels slight but also speaks to the white characters' willingness to stereotype and, functionally, segregate. Later, one of the cops Grace calls to the scene of the crime to which she's been the sole witness remarks that "these people are always stabbing each other," all but eager to dismiss the potential crime because of the victim's race. What goes unsaid, then, becomes perhaps the most potent angle of the film, and as its narrative strays further into the territory of lurid exploitation cinema (rife with covert mental institutions, botched surgeries, and psychedelic hallucinations), that Woode's death has been all but forgotten is perhaps the director's most searing commentary on race.

Opposite the film's political angle is the first true coalescence of De Palma's generic fascinations into a thriller almost singularly befitting of the Hitchcock moniker that's so frequently attributed to the director's work. Just as he adopted the grammar of Godard via the jump cutting of *The Wedding Party*, here De Palma adopted the language of a Hitchcock picture, punctuated by his own stylistic flourishes. De Palma's detractors often deride him as an imitator of Hitchcock,

but to the astute viewer there is clear a degree of careful pastiche in De Palma's Hitchcock films that separates them from mere imitations. With *Sisters*, De Palma most directly emulates the narrative shape and content of *Psycho*—the unwitting protagonist who falls victim to a killer with a split personality, the misdirection of dispensing of that protagonist nearly 30 minutes into the film—but fuses it with the "wrong man"-style detective films of Hitchcock's early career, with Grace functioning not unlike the witness to a crime in *The Man Who Knew Too Much* or the misfortunate amateur sleuth of *The 39 Steps*.

Though it wasn't De Palma's first film, *Sisters* feels in hindsight like his most important for how singularly it unites his early fascinations into a generically coherent whole and sets the stage for the iconic films that would follow. Many of the director's greatest achievements echo its image—thrillingly intertextual Hitchcock pastiches that evolve the British master's film grammar through more contemporary stylistic fetishes (split diopters and split screens, especially) with a distinctly political bent—but few come close to its unsettling power or pure, electric singularity.

Chris Forrester is a Chicago-based writer and occasional film programmer who's still chasing the high of seeing a Claire Denis movie for the first time (it's been five years and still nothing compares). A genre film-lover and Terence Davies devotee, he's interested in world cinema, canon building, and the reclaiming of formerly maligned films in the digital age.

Facing: *One of De Palma's signature stylistic flourishes: a chilling split-screen sequence in which (left) Danielle frantically cleans away evidence of her murder and (right) Grace pleads the cops to investigate before it's too late*

EDUCATION AND EXPERTISE

As a non-degree granting academic unit, all of IU Cinema's programs are designed to educate. With pre-film introductions, scholarly talks, masterclasses, mentorship sessions, and post-screening Q&As, we contextualize, historicize, and illuminate the films we share while also providing access to industry professional and other experts to offer thought-provoking ideas that you never considered before, and glimpses into worlds and perspectives that are different than your own.

None of this would be possible without the time, talent, and care of the many scholars, students, faculty, programming partners, and others who have given introductions, collaborated with us on programs, participated in Q&As, presented lectures, and more. Thank you for helping make IU Cinema a premiere destination for film education.

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Left: *Actor William Shatner and IU Cinema's Director of Events and Engagement Jessica Davis Tagg*

Right: *Director David Anspaugh and writer Angelo Pizzo present* Rudy

IU Cinema's 5X Series presents five films by innovative filmmakers who are no longer with us. While these filmmakers may be gone, 5X examines their lasting cinematic influence, bringing attention to works that range from the well-known to the overlooked. For this year's series, we put the spotlight on cinematographer/director James Wong Howe. With a résumé of over 130 films, a handful of directorial efforts, numerous TV episodes and commercials, and ten Academy Award nominations including two wins, James Wong Howe was one of the greatest to ever render light and shadow on celluloid. A Chinese American man working in mainstream Hollywood from the silent era up until his death in the 1970s, he was also a towering pioneer.

5X JAMES WONG HOWE

Born Wong Tung Jim in 1899, Howe began his film career at the age of 17 as a cleaner at the Famous Players-Lasky studio, where he became an assistant cameraman and earned his big break by making actress Mary Miles Minter's light blue eyes show better on film by having her look at a black curtain. Howe became known for his out-of-the-box thinking, like when he filmed a boxing match on roller-skates, achieved close-ups during a swimming scene by getting into the pool with the actors, and used the reflection of tin cans to illuminate a scene without electric lights.

At one time the most well-paid cameraman in Tinseltown, Howe's innovation found him amongst the first to employ wide-angle lenses, deep-focus photography, handheld cameras, and helicopter shots. Whether capturing glittering cityscapes, desperately trapped criminals, the desolation of the rugged west, swashbuckling heroes, aching love stories, or the stunning baby blues of one Paul Newman, Howe's impeccable eye for lighting and composition was rooted in the realism and emotionality of his films with camera movements that consistently evoked the perfect tone.

Left: *Roxana Ma Newman with James Wong Howe in Chinatown, Los Angeles, 1974.*

Left: *Roxana and Uncle Jimmie at the Academy Awards in the 1950s.*

Throughout January and February, audiences discovered the magic of Howe's work with our five-film retrospective comprised of:

- *Transatlantic* (1931), a little-known pre-Code gem with deep-focus photography 10 years before Gregg Toland's landmark use of it in *Citizen Kane*
- *Hud* (1963), the film Howe considered the pinnacle of his career and which won him his second Oscar
- *Yankee Doodle Dandy* (1942), the infectious musical biopic starring the iconic James Cagney
- *The Thin Man* (1934), a showcase for how the cinematographer's gorgeous use of low-key lighting earned him the nickname "Low-Key Howe"
- And the rarely screened *Go, Man, Go!* (1954) which was Howe's directorial feature debut, making him the first person of color to helm a major studio release

A visionary through and through, James Wong Howe created his own space in the film industry and changed moviemaking with a sublime style and maverick attitude still felt today. Before our screening of *Transatlantic*, the Cinema was honored to have Roxana Ma Newman, IU linguistics professor emerita and former Office of International Programs assistant dean, introduce the film and share her history with the man she called "Uncle Jimmie." The following are her remarks.

"Jimmie—as he always wanted to be referred to—had already filmed 26 movies by 1930, but it was *Transatlantic* that cemented his reputation and earned him broad recognition across the industry. Major studios like Fox and MGM eagerly signed him up for multi-year contracts. Abroad, the British director Alexander Korda commissioned Jimmie to shoot three movies in London [*Fire Over England*, *Farewell Again*, *Under the Red Robe*]. This was in 1936, the year I was born. My glamorous mother, whose stage name was Lotus Fragrance, had a cameo appearance in the film version of

George Bernard Shaw's *Pygmalion*. It was inevitable that these two Chinese people working in the British movie industry would meet and—together with Jimmie's future wife, the American writer Sanora Babb—become friends at that time.

Years later, that friendship would be rekindled and developed in totally unanticipated ways. In 1946, Lotus wrote to Jimmie and Sanora 'out of the blue' about her emigrating from China to the U.S. and asked for their help in getting her 10-year-old daughter into school in Los Angeles while she managed a new post-war job requiring a lot of travel. Jimmie and Sanora, who by choice had no children, quickly rose to the task and enrolled me in a private Hollywood boarding school. They generously 'adopted' me and cared for me like a daughter. They gave me my own bedroom, kept track of my medical needs and my grades, asked what books I was reading, unfailingly included me on major holidays, and remembered my birthday. 'Uncle Jimmie' and 'Auntie Sanora'—herself a marvelous writer only belatedly recognized for her lyrical prose and poetry—were for me the two most important people during my development and intellectual growth as a young woman. With Sanora, that bond lasted some 50 years.

Throughout my years at Hollywood High School and later at UCLA, I often accompanied them on weekend road trips to enjoy the beauty and wilderness of the California coast. When I became more grown-up, Jimmie would sometimes invite me to attend movie events and parties with him (once at the Oscars) and a few trips on location or at one of the studios to watch him in action. Two memorable occasions were being on the set in Arizona with Paul Newman on the movie *The Outrage* and being a guest at a celebratory luncheon in Chinatown with Rock Hudson, star of the movie *Seconds*.

Uncle Jimmie was an amazing individual, whose artistic vision and technical mastery contributed enormously to the development of cinema over a 50-year period. On the set, he was a taskmaster, well-known and sometimes feared for his

uncompromising dedication to technical and artistic perfection. He worked closely with other major production units involving art decoration and locale, costume and color design, music production, etc. to ensure that the audience 'sees' the whole story and its characters as he and the director envisioned them.

In private, Jimmie was a much softer person, low-key and unpretentious, thoughtful, kind, always ready to explain various aspects of his work, and delighted in his ability to develop innovative techniques to serve artistic ends. He was a wonderful storyteller with a wry sense of humor. He was also an engaging interviewee with an amazing memory for detail. Less well-known are the number of perceptive technical essays he wrote for various professional journals of cinematography.

Throughout his life, Jimmie was subject to anti-Asian discrimination on and off the job, not to mention the personal indignities and legal obstacles that he and Sanora suffered as a biracial couple in the 1930s and 1940s. Yet Jimmie never let any of that get in the way of his work, to which he was totally dedicated. Jimmie taught me the importance of working creatively to excel in one's craft and to maintain one's integrity and self-respect.

The James Wong Howe story is an exciting story in and of itself. Less known is the complex professional and personal relationship of Jimmie and Sanora, an unconventional yet quintessentially American story. So let me close by happily announcing that a superb team of U.S. documentary filmmakers, led by Li-Shin Yu and James Chan, is currently preparing an in-depth biopic about them named, simply, *Jimmie and Sanora*. Exactly when this film will be released is still uncertain, but let's hope that an advance showing will take place right here in this beautiful theatre of IU Cinema."

James Wong Howe and Sanora Babb at home in 1958.

Each year, IU Cinema is fortunate to work with a wide variety of student, campus, and community partners. These partnerships bring a wide berth of critical perspectives and issues into our auditorium, and allow film edification, entertainment, and education to reach an ever-expanding audience pool. We are so grateful to the partners below whom we were able to work with in 2023–24.

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