

THE
INDIANA UNIVERSITY
CINEMA



FALL
11

...a place for film.[®]

CINEMA PRICES & PARKING

cinema.indiana.edu

FREE ADMISSION FOR MANY EVENTS

With the exception of the showings below, IU Cinema events are free to all ticketholders.

INTERNATIONAL ARTHOUSE SERIES

\$3 IU Bloomington students (with ID)
\$6 all others

SPECIAL EVENTS

Gravity Was Everywhere Back Then (2010)—with live music
Sunday, October 2, 2011
6:30 p.m.

Tickets are \$10 each.

PARKING

IU parking permit holders can park in any non-24-hour A or C space on weekdays after 5:00 p.m. Anyone with or without a permit may park in any non-24-hour A or C space, any D space, and all campus parking garages on weekends starting Friday at 8:00 p.m.

Auditorium (AU) permits are available for purchase at the IU Office of Parking Operations. The AU permit will allow you to park free of charge in any A, C, or E space on evenings and weekends of any IU Auditorium, IU Theatre, or IU Cinema event. Please contact Parking Operations at (812) 855-9848 for current pricing information.

The nearest parking garage is located at Jordan Avenue. It is free to all visitors Friday after 6:00 p.m. through Sunday. Weekdays, when entering the garage after 5:00 p.m., the maximum cost to park will be \$7.

Parking lots are also available near the IU Cinema. They are open to all visitors from Friday after 8:00 p.m. through Sunday but require a parking permit during the week.

Accessible parking is available next to the Neal–Marshall Black Culture Center. It requires an IU parking permit and a disabled sticker. There are also some spaces available in Wells Library lots. For additional parking information, please call Parking Operations at (812) 855-9848, or visit parking.indiana.edu.

TICKET INFORMATION

IN-PERSON TICKETING

Patrons will need a ticket to attend all screenings. Tickets are available at the IU Auditorium Box Office during regular business hours (Monday through Friday from 10:00 a.m. to 5:00 p.m. during each semester), and in the IU Cinema lobby 30 minutes prior to any screening, if there are tickets still available.

Free Screenings

There is a limit of four tickets per person for each free event. If all tickets have been issued for a free event, the IU Cinema will recognize a standby line to seat additional patrons, if seats are available at the time of the screening. Formation of this line will begin 30 minutes prior to the screening. The IU Cinema lobby has limited capacity and may not be able to accommodate all patrons waiting for tickets. Patrons with tickets must be in the Cinema at least five minutes before the screening to be guaranteed a seat.

Paid Screenings

There is no limit to the number of tickets that can be purchased by an individual.

ONLINE TICKETING: PRICING AND POLICIES

Tickets can be purchased at cinema.indiana.edu.

Free Screenings

A \$1.50 per ticket convenience fee will be added to all free events.

Paid Screenings

There is no convenience fee per ticket. A \$10 processing and handling fee will be added to each ticket order.

All tickets will be mailed via the United States Postal Service. Tickets will be available online until 10 days prior to the screening.

If you would like additional ticketing information, please call (812) 855-1103.

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...a place for film.®

The Indiana University Cinema offers a world-class facility and a program dedicated to the scholarly study of film in both its traditional and modern forms. The Cinema reinforces Indiana University's longstanding commitment to excellence in the arts, research, and teaching. It strengthens university and community diversity by providing cinematic glimpses into other cultures in a shared environment. In addition, it is Indiana University's first research facility capable of collectively revisiting cinematic texts archived within its vast and renowned film print collections on the Bloomington campus.

WELCOME FROM THE DIRECTOR

Welcome to the second semester of programming at the Indiana University Cinema. I am very pleased to report that the Cinema has been embraced by the film-loving community and opened with success on many levels this year. Since January, the Indiana University Cinema has issued nearly 25,000 tickets (with 19,000 of those being free to patrons), presented 114 film titles, presented U.S. premieres, and raised the bar for regional film-going experiences. Our guests included Peter Bogdanovich, Albert Maysles, Kenneth Anger, Paul Schrader, David Anspaugh, Angelo Pizzo, Mimmo Calopresti, and Jill Godmilow, to name a few. Our academic partners were many, and committed. Finally, the Cinema has been hailed as one of the best venues in the country by industry leaders and filmmakers. We are very fortunate indeed.

We are excited to share our ambitious and diverse fall program with you. Our goal is to provide the best film experiences of your life, creating lasting memories of art, time, and place. We hope that upon each departure from the Cinema, you will feel as though you just visited a major film festival. We will work hard to build your trust as a program and venue, carefully curating and presenting our film and lecture series so that it will be entertaining, educational, stimulating, and occasionally transcending. We hope that you like what is inside, and we can't wait to see you in the Cinema!

Jon Vickers, Director



MAKING WAR

Making Peace

thēm·es·ter

Making War, Making Peace

Fall 2011



MAKING WAR, MAKING PEACE

The College of Arts and Sciences' Themester is an initiative to engage the collective knowledge and creativity of the faculty and to involve undergraduate students in the exploration of ideas across the disciplines. The Themester topic for the fall 2011 semester is *Making War, Making Peace*.

The phrase "war and peace" is altogether familiar, but for the most part we hear it as if "war" is the primary and normal condition of conflict in which we live, while peace is an idealistic appendage, often seen as little more than the somewhat passive absence of conflict. *Making War, Making Peace* encourages us to reconsider that relationship by focusing attention on the ways in which both war and peace are actively "framed," "envisioned," "represented," or otherwise "constituted" and "constructed" through human practices—social, political, economic, technological, scientific, ethical, aesthetic, and rhetorical.

This series is sponsored by the College of Arts and Sciences, the Poynter Center for the Study of Ethics and American Institutions, and the IU Cinema. Introductions are supported by the Emeriti House.

THEMESTER

THE FOG OF WAR (2003)

Directed by Errol Morris

Thursday, September 1, 2011

6:30 p.m.

9/11 (2002)

Directed by James Hanlon, Gédéon Naudet, and Jules Naudet

Sunday, September 11, 2011

6:30 p.m.

RESTREPO (2009)

Directed by Tim Hetherington and Sebastian Junger

Thursday, September 22, 2011

6:30 p.m.

CHICAGO 10 (2007)

Directed by Brett Morgan

Thursday, September 29, 2011

6:30 p.m.

GRBAVICA, LAND OF MY DREAMS (2006)

Directed by Jasmila Zbanic

Monday, October 3, 2011

7:00 p.m.

MY VIETNAM YOUR IRAQ (2011)

Directed by Ron Osgood

Thursday, October 13, 2011

7:00 p.m.

DR. STRANGELOVE (1964)

Directed by Stanley Kubrick

Sunday, November 6, 2011

6:30 p.m.

OUT OF CORDOBA (2009)

Directed by Jacob Bender

Thursday, November 17, 2011

6:30 p.m.





▲ CHICAGO 10 (2007)

Chicago 10 presents contemporary history with a forced perspective, mixing bold and original animation with extraordinary archival footage that explores the buildup to and unraveling of the Chicago Conspiracy Trial. Set to the music of revolution, then and now, *Chicago 10* is a parable of hope, courage, and ultimate victory, the story of young Americans speaking out and taking a stand in the face of an oppressive and armed government. At the 1968 Democratic Convention, protestors, denied permits for demonstrations, repeatedly clashed with the Chicago Police Department, who waged a week-long terror campaign that resulted in riots witnessed live by a television audience of over 50 million. The events had a polarizing effect on the country. (35mm. 110 min. Rated R.)



▲ DR. STRANGELOVE (1964)

Stanley Kubrick shows us the lighter side of total nuclear annihilation as an Air Force commander takes matters into his own hands, sending all of his nuclear bombers to strike their targets in the U.S.S.R. As the president and his advisors search for a way to call them back, we're taken on an absurd romp through the military decision-making process during the Cold War. Starring Peter Sellers, George C. Scott, Sterling Hayden, and Slim Pickens, this film is guaranteed to be the funniest apocalypse you'll ever see. (35mm. 95 min. Rated PG.)



▼ 9/11 (2002)

On the morning of September 11, 2001, brothers Jules and Gédéon Naudet were working on a documentary about a rookie New York City firefighter. Hearing a roar in the sky, Jules turned his camera upward—just in time to film the only existing image of the first plane crashing into the World Trade Center. In a fateful incident, Jules and Gédéon became eyewitnesses to the most shocking and defining moment in our time. With cameras rolling, the Naudets followed NYC firefighters into the heart of what would be known as Ground Zero. What emerged is an unforgettably powerful visual document and a stirring tribute to real-life heroes who, in their city's darkest hour, rose to extraordinary acts of courage and compassion. *(Digital presentation. 129 min. Not rated.)*





◀ **GRBAVICA, LAND OF MY DREAMS (2006)**

Grbavica, Land of My Dreams explores the painful long-term effects of war on a Bosnian woman and her daughter. Esma is a single mother who lives with her 12-year-old daughter, Sara, in the Grbavica district of Sarajevo, a neighborhood once used as an internment camp during the Yugoslav wars. Unable to get by on government aid, Esma works two jobs to make ends meet. When Sara wants to go on a school trip, questions arise about her father, who is supposed to have died as a war martyr. Gradually, Sara comes to realize that her mother has never told her the truth about the war years, and the truth threatens to tear them apart. (35mm. 107 min. Not rated.)



◀ **MY VIETNAM YOUR IRAQ (2011)**

In late 1967, Ron Osgood naively dropped out of college, not giving much thought to the consequences. Several months later he made the decision to follow his family lineage and joined the Navy, as his father served in the Pacific during the Second World War. With an understanding of the bond between fathers and sons who have served their country, Osgood's film tells the stories of Vietnam veterans whose children have served in Iraq. This story looks at the pride, challenges, fears, and possible bitterness with which parents and children are faced when one is serving in a war. (Digital presentation. 57 min. Not rated.)

Filmmaker Ron Osgood is scheduled to be present.



◀ **THE FOG OF WAR (2003)**

The Fog of War, a documentary by filmmaker Errol Morris, is a twentieth-century fable, a story of an American dreamer who rose from humble origins to the heights of political power. Robert S. McNamara, U.S. Secretary of Defense from 1961–1968, was both witness to and participant in many of the crucial events of the twentieth century: the crippling Depression of the 1930s, the industrialization of the war years, the development of a different kind of warfare based on air power, and the creation of a new American meritocracy. He was also an idealist who saw his dreams challenged by the role he played in history. (35mm. 95 min. Rated PG-13.)



▼ **RESTREPO (2009)**

Restrepo chronicles the deployment of a platoon of U.S. soldiers in Afghanistan's Korengal Valley, focusing on a remote 15-man outpost, "Restrepo," named after a platoon medic who was killed in action. It was considered one of the most dangerous postings in the U.S. military. This is an entirely experiential film: the cameras never leave the valley; there are no interviews with generals or diplomats. The only goal is to make viewers feel as if they have just been through a 90-minute deployment. This is war, full stop. The conclusions are up to you. *(Digital presentation. 93 min. Rated R.)*



▼ **OUT OF CORDOBA (2009)**

Out of Cordoba is a documentary film that explores some of the most vexing questions of our time: Is there a "clash of civilizations" between the West and the Islamic world? Are Jews and Muslims eternal enemies, incapable of peaceful coexistence? Does religious faith lead inevitably to xenophobia and violence? The film confronts these issues through an exploration of the lives and writings of the two most important thinkers to emerge from medieval Muslim Spain: Averroes the Muslim, and his Jewish counterpart, Rabbi Moses Maimonides. The film explores the legacy of these two philosophers, as well as their contemporary importance for interfaith relations, and especially for Muslims, Jews, and Christians struggling against religious extremism. *(Digital presentation. 70 min. Not rated.)*

Filmmaker Jacob Bender is scheduled to be present.



► **ASHES AND DIAMONDS (1958)**

On the last day of World War II in a small town somewhere in Poland, Polish exiles of war and the occupying Soviet forces confront the beginning of a new day and a new Poland. In this incendiary environment we find Home Army soldier Maciek Chelmicki, who has been ordered to assassinate an incoming commissar. But a mistake stalls his progress and leads him to Krystyna, a beautiful barmaid who gives him a glimpse of what his life could be. Gorgeously photographed and brilliantly performed, *Ashes and Diamonds* masterfully interweaves the fate of a nation with that of one man, resulting in one of the most important Polish films of all time. *(16mm print provided courtesy of the British Film Institute. 103 min. Not rated. Polish language with English subtitles.)*

This screening is co-sponsored by Themester, the IU Polish Studies Center, and IU Cinema. The screening will be introduced by Professor Mikolaj Kunicki of the University of Notre Dame.





▲ LANDSCAPE AFTER BATTLE (1970)

The film is a powerful love story between a young poet, Tadeusz, and a headstrong girl, Nina, during the chaotic liberation of the German concentration camps. As the camps are opened, the two are herded into other camps as the Allies try to devise a policy to control the situation. Tadeusz cannot quite find himself in this new situation, while Nina is desperate to run off to the West. He cannot cope with her growing demands for affection, while still harboring the hatred for the Germans and disdain for his fellow men who quickly revert to petty concerns. *(16mm print provided courtesy of the British Film Institute. 109 min. Not rated.)*

This screening is co-sponsored by Themester, the IU Polish Studies Center, and IU Cinema. The screening will be introduced by Professor Marcin Zaremba.

MAKING WAR
Making Peace



TWO BY WAJDA

Directed by Andrzej Wajda

ASHES AND DIAMONDS (1958)

Sunday, September 25, 2011

6:30 p.m.

LANDSCAPE AFTER BATTLE (1970)

Tuesday, November 15, 2011

7:00 p.m.





This series is presented in partnership with the Indiana University Department of Communication and Culture. Special thanks to IU Professor Barbara Klinger.

COLD WAR CINEMA

THE DAY THE EARTH STOOD STILL (1951)

Directed by Robert Wise

Wednesday, September 7, 2011

7:00 p.m.

KISS ME DEADLY (1955)

Directed by Robert Aldrich

Wednesday, September 21, 2011

7:00 p.m.

THE MANCHURIAN CANDIDATE (1962)

Directed by John Frankenheimer

Wednesday, September 28, 2011

7:00 p.m.

▼ THE MANCHURIAN CANDIDATE (1962)

In this chilling tale of Cold War espionage, Raymond Shaw (Laurence Harvey) comes back from the war to discover that he's been brainwashed as a Communist sleeper agent. With the help of another former POW, Bennett Marco (Frank Sinatra), he'll search for a way to reverse the process, wondering how far his brainwashers can make him go. (35mm. 126 min. Not rated.)



▲ KISS ME DEADLY (1955)

Detective Mike Hammer picks up a dame on the run in this Cold War noir classic. After her trouble catches up to the both of them, Hammer survives, and decides to find out what she was running from. As he uncovers new layers in his search for the truth, he'll put the whole world in danger. Starring Ralph Meeker and Cloris Leachman, this film includes one of the most visually striking endings in film history. (35mm. 106 min. Not rated.)



▼ THE DAY THE EARTH STOOD STILL (1951)

In one of the most revered science-fiction films of all time, an alien (Klaatu) and his massive metal robot (Gort) land on Earth, bringing a message to the representatives of all nations. In a dramatic failure of diplomacy, a soldier with an itchy trigger finger shoots Gort and the robot replies with deadly force. Klaatu decides to blend in with the populace to learn more about humans, and when he is discovered, reveals his message to the world. The Hollywood Foreign Press Association gave the filmmakers a special Golden Globe Award for “promoting international understanding,” and the film was recognized by the American Film Institute in 2008 as one of the top ten science-fiction films of all time. Starring Michael Rennie and Patricia Neal. (35mm. 92 min. Not rated.)





This series is presented in partnership with IU's Robert A. and Sandra S. Borns Jewish Studies Program and the Department of Communication and Culture. Special thanks to IU Professor Joan Hawkins.

**REPRESENTING THE HOLOCAUST
SHOAH (1985)**

Directed by Claude Lanzmann
Sunday, September 18, 2011
Part I, 11:00 a.m.
Part II, 5:30 p.m.

THE CONFORMIST (1970)

Directed by Bernardo Bertolucci
Thursday, October 20, 2011
7:00 p.m.

AU REVOIR LES ENFANTS (1987)

Directed by Louis Malle
Saturday, November 12, 2011
3:00 p.m.

▼ **AU REVOIR LES ENFANTS (1987)**

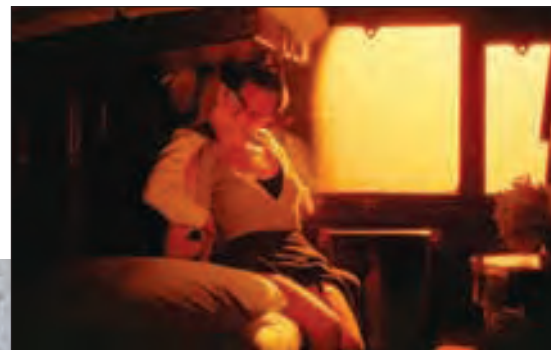
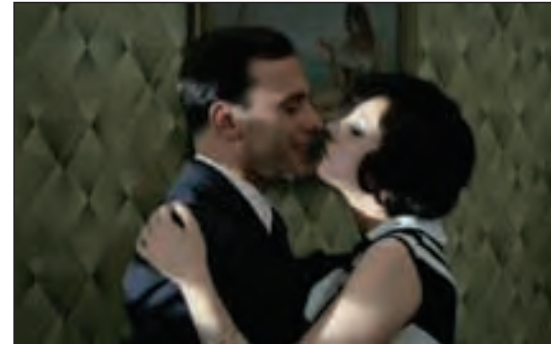
Au Revoir les Enfants tells a heartbreaking story of friendship and devastating loss concerning two boys living in Nazi-occupied France. At a provincial Catholic boarding school, the precocious youths enjoy true camaraderie—until a secret is revealed. Based on events from writer-director Louis Malle's own childhood, the film is a subtle, precisely observed tale of courage, cowardice, and tragic awakening. (35mm. 105 min. Not rated. French language with English subtitles.)





▲ **SHOAH (1985)**

Twelve years in the making, *Shoah* is Claude Lanzmann's monumental epic on the Holocaust featuring interviews with survivors, bystanders, and perpetrators in 14 countries. The film does not contain any historical footage but rather features interviews that seek to "reincarnate" the Jewish tragedy and also visits places where the crimes took place. Growing out of Lanzmann's concern that the genocide perpetrated only 40 years earlier was already retreating into the mists of time, and that the atrocity was becoming sanitized as History, his massive achievement—at once epic and intimate, immediate and definitive—is a triumph of form and content that reveals hidden truths while rewriting the rules of documentary filmmaking. *Shoah* remains nothing less than essential. (35mm. 503 min. Not rated. English, German, Hebrew, Polish, Yiddish, and French languages with English subtitles.)



▲ **THE CONFORMIST (1970)**

Considered to be Bernardo Bertolucci's masterpiece, the film tracks a rising young follower of Mussolini who must assassinate his former professor, now in political exile, to demonstrate his loyalty to the fascist state. Bertolucci seduces us with gilded images of a decadent society, featuring a luscious Art Deco look created by production designer Ferdinando Scarfiotti. He equates the rise of Italian fascism with the psychosexual life of his protagonist for whom conformity becomes an obsession after a traumatic homosexual experience in his youth. (35mm. 108 min. Not rated.)





**THE SPOILS OF WAR
THE RAPE OF EUROPA (2006)**

Directed by Richard Berge

Sunday, September 11, 2011

3:00 p.m.

THE TRAIN (1964)

Directed by John Frankenheimer

Sunday, December 4, 2011

3:00 p.m.

These films are presented in partnership with the IU Art Museum and Themester. Special thanks to Natasha Ritsma, Indiana University. Each screening is linked to a Gallery Talk at the IU Art Museum. For more information, visit www.indiana.edu/~iuam.

▼ **THE TRAIN (1964)**

Masterpieces of art, stolen by the German army from French museums, are about to be shipped to Germany by railroad. The French resistance, determined to steal the paintings back, construct an elaborate plan to reroute the train and enlist the help of reluctant railway worker Paul Labiche (Burt Lancaster). Based on the nonfiction book *Le front de l'art* by Rose Valland, *The Train* depicts the bravery and spirit of the French underground, many of whom risked their lives to stop the Nazi plundering of their cultural heritage, through a mastery of melodramatic and hairtrigger suspense storytelling. (35mm. 133 min. Not rated.)



► **THE RAPE OF EUROPA (2006)**

Winding its way into the past and through seven countries, *The Rape of Europa* delves into the looting, plundering, and destruction of great works of art by the Nazis, as well as the brave and ingenious attempts by curators and historians to rescue what works remained. Beginning and ending with the story of Gustav Klimt's *Gold Portrait*, stolen by the Nazis in 1938 and currently the most expensive painting ever sold, this epic tale reveals how individuals and groups managed to safeguard and rescue the greatest art treasures and artistic heritage of Europe. (35mm. 117 min. Not rated.)



MAKING WAR
Making Peace



These films are sponsored by the IU East Asian Studies Center, Themester, and the IU Cinema. Special thanks to IU Professor Stephanie DeBoer, Department of Communication and Culture.

EAST ASIAN FILM SERIES

24 CITY (2008)

Directed by Jia Zhang-Ke

Monday, October 17, 2011

7:00 p.m.

THE EMPEROR'S NAKED ARMY MARCHES ON (1987)

Directed by Kazuo Hara

Thursday, November 10, 2011

6:30 p.m.

REPATRIATION (2003)

Directed by Dong-won Kim

Sunday, December 4, 2011

6:30 p.m.



◀ **THE EMPEROR'S NAKED ARMY MARCHES ON (1987)**

This absorbing documentary follows Kenzo Okuzaki—a veteran of Japan's World War II campaign in New Guinea—as he searches out those responsible for the mysterious deaths of several soldiers in his unit. Though he holds Emperor Hirohito accountable for the suffering caused by WWII, he painstakingly tracks down former military officers and accuses them of specific war crimes, often abusing them verbally and physically. Director Kazuo Hara's subtle cinema vérité not only captures the zeal of Okuzaki's lifelong mission, but also exposes the atrocities committed by the Japanese military against its own soldiers. Winner of the Caligari Prize at the Berlin International Film Festival. (*Digital presentation. 122 min. Not rated. Japanese language with English subtitles.*)



◀ **24 CITY (2008)**

24 City chronicles the dramatic closing of a Chinese state-owned munitions factory and its conversion into luxury high-rise apartments. Given the name Factory 420 as an internal military security code, the Chengdu Engine Group was founded in 1958 to produce aviation engines and saw years of prosperous activity. Now abandoned, the factory awaits its destiny. Sold for millions to real-estate developers, it is being transformed into an emblem of market economy: an apartment complex called 24 City. (*35mm. 112 min. Not rated.*)



◀ **REPATRIATION (2003)**

The film follows the lives of two “unconverted” North Korean political prisoners who were held in South Korean detention camps for 30 years, yet never renounced their Communist beliefs. (At the end of the 1990s, as relations between North and South Korea improved, even the most hardened “unconverted” cases were released.) Upon release, they moved to a small neighborhood where the filmmaker befriended them and filmed their lives for a decade. The film asks the questions “How did these men survive the dehumanizing conversion process of systematic torture for decades?” and “What awaited them in the outside world?” This documentary tries to instill hope for the peace and coexistence that can overcome ideological differences. (*Digital presentation. 149 min. Not rated. Korean language with English subtitles.*)



Sound and Vision

Herrmann and Hitchcock



Academy Award-winning composer Bernard Herrmann collaborated with Alfred Hitchcock for almost a decade, helping create some of the director's most memorable films. This series presents six films in which Herrmann was given creative control to develop the sound for Hitchcock's vision. The work stands today as artifacts of one of Hollywood's most successful composer-director relationships.

Directed by Alfred Hitchcock

North by Northwest (1959)

Sunday, October 9, 2011

6:30 p.m.

Psycho (1960)

Monday, October 31, 2011

7:00 p.m.

The Birds (1963)

Sunday, November 20, 2011

3:00 p.m.

The Trouble with Harry (1955)

Monday, November 21, 2011

7:00 p.m.

Vertigo (1958)

Monday, November 28, 2011

7:00 p.m.

The Man Who Knew Too Much (1956)

Monday, December 5, 2011

7:00 p.m.



▼ **Psycho (1960)**

A young woman (Janet Leigh) steals a client's deposit and makes a run for it. When a rainstorm forces her off the road, she discovers the Bates Motel, a lonely lodge with a strange proprietor and his demanding mother. As a detective, her lover, and her sister search for her and the money she stole, we discover the hidden secrets of the Bates Motel. With an iconic score by legendary composer Bernard Herrmann, this film cemented Alfred Hitchcock's place in history as a Master of Horror. (New 2K DCP digital presentation. 109 min. Rated PG-13.)



◀ **The Man Who Knew Too Much (1956)**

In a remake of one of his earlier films, Hitchcock tells the tale of Dr. Ben McKenna (James Stewart), his wife, Jo (Doris Day), and their son, Hank (Christopher Olsen), who become embroiled in international intrigue when a stranger they meet on vacation in Marrakech is attacked by an assassin and whispers into Ben's ear a horrible secret: someone's life is in danger. Mystery, kidnapping, and anarchists lead them to London, culminating in a classic Hitchcock set piece during a symphony orchestra concert at the Royal Albert Hall. Long-time Hitchcock collaborator Bernard Herrmann provides the score and has a brief cameo, and the film won an Academy Award for Best Song for "Whatever Will Be, Will Be (Que Sera, Sera)," sung by Doris Day. (35mm. 120 min. Rated PG.)





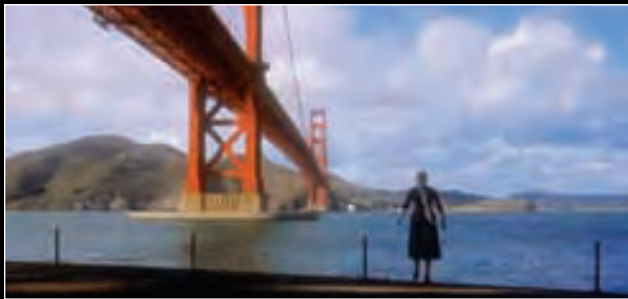
▲ **The Birds (1963)**

Ornithological menace threatens two lovebirds (Tippi Hedren as Melanie Daniels and Rod Taylor as Mitch Brenner) when the peaceful seaside town of Bodega Bay comes inexplicably under attack by crows, sparrows, and seagulls in one of Hitchcock's signature masterpieces. Is it a sign of the apocalypse? Are the birds enacting a final revenge for their captivity and consumption by humans? Has Melanie's arrival somehow caused these attacks? Based on the true story of birds attacking residents of Capitola, California, in 1961, the film was nominated for the Academy Award for Special Effects, and the Bengal Film Journalists Association gave Hitchcock the Best Director Award (watch for his cameo at the beginning of the film). Also starring Jessica Tandy, Suzanne Pleshette, and introducing Veronica Cartwright. (35mm. 119 min. Rated PG.)

▼ **North by Northwest (1959)**

Cary Grant stars in Alfred Hitchcock's masterpiece of mistaken identity. When Roger Thornhill is mistaken for a spy, he finds himself on the run from a mysterious and dangerous organization. He leads his pursuers across the country, through some of the most iconic scenes in film history. Eva Marie Saint co-stars in what many call the "ultimate Hitchcock film." (35mm. 131 min. Rated PG.)





▲ **Vertigo (1958)**

Vertigo, considered by many to be Hitchcock's masterpiece and the defining work of his career, tells the story of John "Scottie" Ferguson (James Stewart), a retired (and acrophobic) San Francisco police detective hired by a friend to investigate his wife, Madeleine (Kim Novak), who believes she is possessed by a deceased ancestor. Throughout this taut, psychological thriller, Bernard Herrmann's score underlines Scottie's growing obsession with Madeleine, building circular and spiral melodies that echo his increasingly desperate frame of mind. Hitchcock and Stewart received the San Sebastian International Film Festival awards for Best Director and Best Actor, and the film was fully restored in 1996. (New 2K DCP digital presentation. 128 min. Not rated.)



▲ **The Trouble with Harry (1955)**

One of Hitchcock's funniest black comedies (and his first collaboration with Bernard Herrmann), *The Trouble with Harry* explores the pesky problem of what to do with a dead body that refuses to stay buried. The additional trouble with Harry is that no one really knows how he died or who may have killed him. Starring John Forsythe, Shirley MacLaine, and a host of outstanding character actors (including Jerry Mathers and Edmund Gwenn), the story is beautifully filmed in New England in the autumn. Noted at the time for its macabre humor and frank dialogue, the film was one of Hitchcock's favorites, and perfectly demonstrates his ability to blend the elements of mystery, comedy, and thriller into one film. (New 2K DCP digital presentation. 99 min. Rated PG.)



Tickets: (812) 855-1103



Sound and Vision

Herrmann and Welles

Directed by Orson Welles

Citizen Kane (1941)


Saturday, December 10, 2011

3:00 p.m.

The Magnificent Ambersons (1942)

Sunday, December 11, 2011

3:00 p.m.



Fourteen years before meeting “Hitch,” Bernard Herrmann began composing for a young Orson Welles. He worked on two of Welles’ early masterpieces, presented here in tribute to IU’s eleventh president, Herman B Wells.





◀ **Citizen Kane (1941)**

Often considered the greatest film of all time, Welles' Hollywood debut is a film à clef based on the life of William Randolph Hearst. It was nominated for Academy Awards in nine categories and won the award for Best Writing (Original Screenplay). With innovative narrative, cinematic, and scoring techniques, Welles tells the story of the fictional Charles Foster Kane in flashbacks as a newsreel reporter tries to discover the meaning of Kane's last word on his deathbed ("Rosebud..."), slowly revealing how Kane began as an idealistic young man in the publishing industry whose life spiraled into a quest for political and social power. Also starring Dorothy Comingore and Joseph Cotton. (35mm. 119 min. Rated PG.)

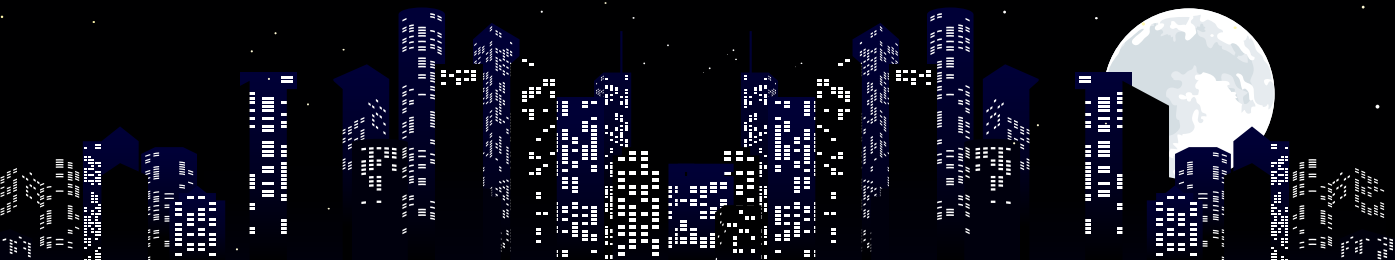


▲ **The Magnificent Ambersons (1942)**

Welles' follow-up to *Citizen Kane*, *The Magnificent Ambersons* follows debonair Eugene Morgan (Joseph Cotton) as he falls for Indianapolis society girl Isabel Amberson (Dolores Costello), but makes a serious mistake and loses her to another man. Isabel has a son, George, and when her husband dies and Eugene asks for her hand in marriage again, his decisions lead to tragedy for all. Controversially, studio executives at RKO deleted 40 minutes of Welles' original cut, and reshot the ending, which Welles fought against. (35mm. 88 min. Rated PG.)



CITY LIGHTS FILM SERIES



The series is co-sponsored by Indiana University's Department of Communication and Culture. Thanks to James Paasche and Landon Palmer for curating this semester's City Lights program. All films are programmed from the title list in the David Bradley collection, held by the Lilly Library. 35mm prints were substituted where noted.

STELLA DALLAS (1937)

Directed by King Vidor

Sunday, August 28, 2011

3:00 p.m.

KISS OF DEATH (1947)

Directed by Henry Hathaway

Saturday, September 10, 2011

3:00 p.m.

SECONDS (1966)

Directed by John Frankenheimer

Saturday, September 17, 2011

3:00 p.m.

LOS OLVIDADOS (1950)

Directed by Luis Buñuel

Sunday, October 9, 2011

3:00 p.m.

SUNRISE: A SONG OF TWO HUMANS (1927)

Directed by F. W. Murnau

Saturday, October 15, 2011

6:30 p.m.

ALTERED STATES (1980)

Directed by Ken Russell

Sunday, October 30, 2011

3:00 p.m.

CARRIE (1976)

Directed by Brian DePalma

Sunday, October 30, 2011

6:30 p.m.





▲ SECONDS (1966)

A psychedelic mind trip of a film, *Seconds* plays as a horrifying reminder that the grass is not always greener on the other side. Rock Hudson stars as a family man stuck in a mid-life crisis until he finds a way out—The Company offers him a chance at a new life. Following the faking of his death, facial reconstruction surgery, and extensive mental conditioning, Hudson's character is reborn as arty playboy Tony Wilson. But once his new life begins, Wilson goes against The Company's strict rules, leading to increasingly terrifying results. Directed by John Frankenheimer and shot by legendary cinematographer James Wong Howe, *Seconds* is the sort of paranoid science-fiction film that could only have come from the '60s. (16mm. 100 min. Rated R.)

▼ FILTERED STATES (1980)

The talent behind *Altered States* represents what is perhaps the unlikeliest of creative collaborations. Controversial, boundary-pushing British director Ken Russell (*Tommy*, *Women in Love*) teams up with celebrated playwright/screenwriter/television dramatist Paddy Chayefsky (*Network*, *Marty*) and a very young William Hurt (*Broadcast News*, *A History of Violence*) for this psychedelic sci-fi horror film about a psychologist's obsessive aspiration to discover all levels of human consciousness. Russell's hyperkinetic approach to visuals, Chayefsky's typically stylized dialogue, and Hurt's dedicated performance make for a supremely odd and intensely affecting journey into the nightmarish boundaries of the mind and humanity's relationship with the history of the universe. (35mm. 102 min. Rated R.)





◀ **STELLA DALLAS (1937)**

Stella Dallas is an emotionally rich interwar melodrama. At the center of the film is a striking performance from Barbara Stanwyck as Stella, who marries “up” to executive Stephen Dallas, striving to leave her working-class background behind. Their marriage loses its luster, but not before their daughter, Laurel, is born. Stella projects her fantasies of upward mobility onto Laurel, causing tension that is expertly played by Stanwyck and the young Anne Shirley. At the film’s end, Stella’s actions seal her daughter’s future, a revelation made all the more powerful by Stanwyck’s performance. (35mm. 106 min. Not rated.)

▼ **SUNRISE: A SONG OF TWO HUMANS (1927)**

Sunrise: A Song of Two Humans is one of the great achievements of American silent cinema. The film finds F. W. Murnau, director of *Nosferatu* and *The Last Laugh*, bringing his expressionist visual style from Germany to Hollywood for the first time. In so doing, Murnau tells an incredibly moving and visually rich story about a married couple rediscovering their affection for one another. *Sunrise* starts off within the dark thematic terrain Murnau was best known for, but in traversing through this darkness the film ultimately finds a restored faith in the good of people. Perhaps his greatest achievement, *Sunrise* exhibits Murnau’s stunning ability to express the range of human emotion through very few words. (35mm. 94 min. Not rated.)

This film is presented with piano accompaniment by Ethan Uslan.





▲ **KISS OF DEATH (1947)**

Henry Hathaway's iconic film noir pulls no punches as it chronicles a showdown between reformed ex-convict Nick Bianco, trying to start anew, and ruthless gangster Tommy Udo, a man willing to go to any length to make sure the debt from Bianco's former life is paid. Bianco is played memorably by the inimitable Victor Mature, but it's Richard Widmark's Oscar-nominated debut role as the villainous Udo that makes *Kiss of Death* an essential noir. Udo is a gangster intent on instilling fear into anyone he encounters and bringing chaos wherever he travels. With his unnerving cackle and his capacity for a type of inhumanity rarely seen in the Hays Code era, Udo remains one of classical Hollywood's great antagonists. (35mm. 98 min. Not rated.)



◀ **LOS OLVIDADOS (1950)**

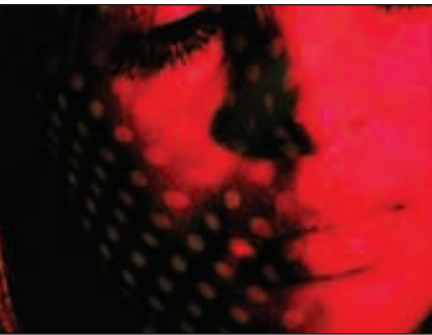
Known as *The Young and the Damned* upon its release in the United States, *Los Olvidados* explores the perils of poverty and youth in Mexico City. Directed by Luis Buñuel, who won Best Director at the Cannes Film Festival for this film, *Los Olvidados* finds a haunting stylistic middle ground between the surrealistic touches Buñuel was famous for and the hard-hitting truth of neorealism. Focused on the youth of a small street gang, the film delicately portrays the moral and spiritual battles of those souls often forgotten in the slums. (35mm. 85 min. Not rated.)



▼ CARRIE (1976)

The second half of City Light's Halloween double feature comes from the Stephen King novel of the same name. In a career-making performance, a young Sissy Spacek stars as Carrie White, a social outcast at her high school who finds no respite in the abusive hands of her mentally and spiritually unstable mother, played with go-for-broke fury by Piper Laurie. Unhinged by the humiliation she faces at school, Carrie unleashes her psychic powers in fits of destruction. Brian DePalma directs with the visual kineticism that has defined his career, most ably demonstrated in the bloody good denouement scene at the high school prom. *(35mm. 98 min. Rated R.)*





UNDERGROUND FILM SERIES



This series is presented in partnership with the Indiana University Department of Communication and Culture. Thanks to the Underground programming team that includes Mark Benedetti, Mark Hain, Laura Ivins-Hulley, Curtis Miller, Natasha Ritsma, Shira Segal, Andy Urich, and Joan Hawkins.

REMINISCENCES OF A JOURNEY TO LITHUANIA (1972)

Directed by Jonas Mekas

Friday, August 26, 2011

6:30 p.m.

FILM IST: A GIRL AND A GUN (2009)

Directed by Gustav Deutsch

Friday, September 2, 2011

6:30 p.m.

CHELSEA GIRLS (1966)

Directed by Andy Warhol

Friday, October 14, 2011

6:30 p.m.

PETER TSCHERKASSKY SHORTS (1999-2010)

Directed by Peter Tscherkassky

Friday, November 11, 2011

6:30 p.m.

AGNÈS VARDA SHORTS (1968-2004)

Directed by Agnès Varda

Friday, November 18, 2011

6:30 p.m.

VALKOINEN PEURA (THE WHITE REINDEER) (1952)

Directed by Erik Blomberg

Friday, December 9, 2011

6:30 p.m.



◀ CHELSEA GIRLS (1966)

Regarded as one of the most important films of 1960s postwar underground cinema, *Chelsea Girls* is Andy Warhol's most thorough engagement with dual projection. Featuring 23 of Warhol's Factory "superstars" riffing on their lives, their loves, and their psychological peculiarities, the film stands as a fascinating look into the '60s New York demimonde, a radical investigation into how cinematic perception is conditioned by the conventions of the single screen, and, like all of Warhol's work, a tongue-in-cheek test of viewer expectations. (16mm. 200 min. Not rated.)



▲ REMINISCENCES OF A JOURNEY TO LITHUANIA (1972)

Named to the National Film Registry in 2006, Jonas Mekas' *Reminiscences of a Journey to Lithuania* is one of his most carefully constructed feature-length diary films. Centered on a 1971 trip he took to the Lithuanian village of his birth, the film intricately unearths layers of memory and the present to portray not only Mekas' own history (he left Lithuania with his brother during World War II) but the situations of displaced persons everywhere. This screening is dedicated to the memory of Jonas Mekas' brother, Adolfas Mekas, who passed away on May 31. (16mm. 82 min. Not rated.)





◀ PETER TSCHERKASSKY SHORTS (1999-2010)

Featuring *Coming Attractions* (2010), *Outer Space* (1999), *Instructions for a Light and Sound Machine* (2005), and *Dream Work* (2001)

Since the early 1980s, Austrian Peter Tscherkassky has been finding new ways of seeing old material, heavily reworking found footage through optical printing, editing, and darkroom techniques to craft singular, often haunting cinematic works. This selection of more recent films features his latest, and longest, film, *Coming Attractions*, which reworks disparate source material in an attempt to think through the links between entertainment and the avant-garde. (35mm. 63 min. Not rated.)

▶ AGNÈS VARDA SHORTS (1968-2004)

This program consists of three short films highlighting various moments of Agnès Varda's prolific career. *Black Panthers* (1968) is a provocative documentary showing footage of Bobby Seale and H. Rap Brown speaking at a rally to free Huey P. Newton, as well as a rare prison interview with Newton himself. Drawing attention to neoclassical statues situated throughout Paris, *The So-Called Caryatids* (1984) poetically contemplates the symbolic and social implications of these often overlooked works of art. Focusing on a collection of photographs, *Ydessa, les ours et etc.* (2004) explores the ubiquitous themes of memory, loss, and nostalgia. (35mm. 68 min. Not rated. French language with English subtitles.)



◀ VALKOINEN PEURA (THE WHITE REINDEER) (1952)

This Finnish entry in the 1953 Cannes Film Festival is a strange, haunting take on a traditional Lapp folktale. A young, newlywed woman seeks out a local shaman to help her deal with her husband's neglect, and ends up transformed into a vampiric white reindeer. While the plot summary may sound a bit ridiculous, on the screen, *The White Reindeer's* use of Finnish landscapes and unconventional cinematography creates a unique, atmospheric, and compelling variation on traditional horror tales. (35mm. 67 min. Not rated.)

▼ FILM IST: A GIRL AND A GUN (2009)

This is the 13th episode in Gustav Deutsch's ongoing series of collage films that plumb the highways and byways of film history for rich and allusive source material. This installment employs bits of silent cinema, including footage drawn from the collection of the Kinsey Institute for Research in Sex, Gender, and Reproduction, to consider the often-proposed primordial link between sex and violence. Deutsch's montage and soundtracks are dense and allusive, yet they are also dramatic and cinematically compelling. (35mm. 93 min. Not rated.)





international Arthouse Series



The International Arthouse Series features new film releases from around the globe. It's your chance to see critically acclaimed foreign films on the big screen—without leaving Bloomington.

The International Arthouse Series is co-sponsored by the Ryder Film Series and the IU Cinema.



\$ Films in this series are \$3 for IU Bloomington students (with ID) and \$6 for all other patrons, unless otherwise noted.

\$ the trip (2010)

Directed by Michael Winterbottom

Thursday, August 18, 2011

7:00 p.m.

Friday, August 19, 2011

7:00 p.m.

Saturday, August 20, 2011

7:00 p.m.

\$ magic trip (2011)

Directed by Alex Gibney and Alison Ellwood

Thursday, August 25, 2011

7:00 p.m.

Friday, August 26, 2011

9:30 p.m.

Saturday, August 27, 2011

7:00 p.m.

\$ tabloid (2010)

Directed by Errol Morris

Thursday, September 1, 2011

9:30 p.m.

Friday, September 2, 2011

9:30 p.m.

Saturday, September 3, 2011

3:00 p.m., 6:30 p.m., 9:30 p.m.

drive (2011), sneak preview

Directed by Nicolas Winding Refn

Tuesday, September 13, 2011

7:00 p.m.

\$ rejoice and shout (2010)

Directed by Don McGlynn

Thursday, September 15, 2011

9:30 p.m.

Friday, September 16, 2011

9:30 p.m.

Saturday, September 17, 2011

6:30 p.m. & 9:30 p.m.

50/50 (2011), sneak preview

Directed by Jonathan Levine

Tuesday, September 20, 2011

7:00 p.m.

\$ the future (2011)

Directed by Miranda July

Thursday, September 22, 2011

9:30 p.m.

Friday, September 23, 2011

9:30 p.m.

Saturday, September 24, 2011

6:30 p.m. & 9:30 p.m.

Sunday, September 25, 2011

3:00 p.m.

\$ circumstance (2011)

Directed by Maryam Keshavarz

Thursday, September 29, 2011

9:30 p.m.

Friday, September 30, 2011

9:30 p.m.

Saturday, October 1, 2011

6:30 p.m. & 9:30 p.m.





◀ **50/50 (2011), sneak preview**

Inspired by an incredible real-life experience, *50/50* is a funny, touching, and original story of friendship, love, and survival starring Joseph Gordon-Levitt, Seth Rogan, Anna Kendrick, Bryce Dallas Howard, and Angelica Houston. (35mm. 100 min. Rated R.)

This sneak preview is free, but passes are only available by visiting www.gofobo.com/rsvp and entering RSVP code IUCIN3XXE.

\$ gravity was everywhere back then (2010)

Directed by Brent Green
Sunday, October 2, 2011
6:30pm

\$ life, above all (2010)

Directed by Oliver Schmitz
Thursday, November 10, 2011
9:30 p.m.
Friday, November 11, 2011
3:00 p.m. & 9:30 p.m.
Saturday, November 12, 2011
9:30 p.m.

\$ melancholia (2011)

Directed by Lars von Trier
Thursday, December 8, 2011
9:30 p.m.
Friday, December 9, 2011
9:30 p.m.
Saturday, December 10, 2011
6:30 p.m. & 9:30 p.m.
Sunday, December 11, 2011
6:30 p.m.

\$ the skin i live in (2011)

Directed by Pedro Almodovar
Thursday, December 15, 2011
7:00 p.m.
Friday, December 16, 2011
7:00 p.m.
Saturday, December 17, 2011
7:00 p.m.

▼ **\$ the trip (2010)**

The Trip brings director Michael Winterbottom and the hilarious Steve Coogan and Rob Brydon (*24 Hour Party People*, *A Cock and Bull Story*) back together in a side-splitting road comedy. When Steve Coogan is asked by *The Observer* to tour the country's finest restaurants, he envisions it as the perfect getaway with his beautiful girlfriend. But, when she backs out, he has no one to accompany him but his best friend and source of eternal aggravation, Rob Brydon. (35mm. 112 min. Not rated.)



▶ \$ magic trip (2011)

Alex Gibney and Alison Ellwood's *Magic Trip* is a freewheeling portrait of Ken Kesey and the Merry Pranksters' fabled road trip across America in the legendary Magic Bus. In 1964, Kesey, author of *One Flew Over the Cuckoo's Nest*, set off on an LSD-fueled cross-country road trip to the New York World's Fair. He was joined by "The Merry Band of Pranksters," a group of counterculture truth-seekers, including Neal Cassady, who Jack Kerouac immortalized in *On the Road*. (Digital presentation. 90 min. Rated R.)



▲ \$ melancholia (2011)

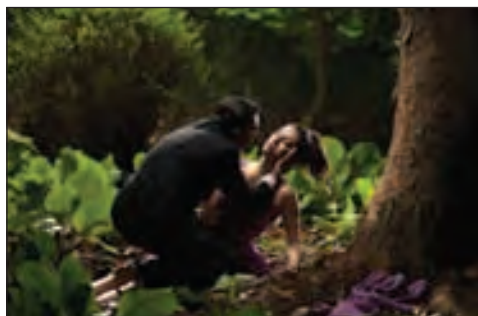
Justine (Kirsten Dunst) and Michael (Alexander Skarsgard) are celebrating their marriage at a sumptuous party in the home of her sister, Claire (Charlotte Gainsbourg). Meanwhile, a planet called *Melancholia* is heading directly toward Earth. Justine, a melancholic person by the grace of God, has a hard time finding her place in the world, but feels more at home when the world draws near its end. Claire, on the other hand, thrives in the world and consequently finds it hard to say goodbye. As in von Trier's last film, *Antichrist*, *Melancholia* opens with an overture, followed by a sequence projecting Justine's own visions of the wonderful end of the world. The film won Kirsten Dunst the Best Actor award at the 2011 Cannes Film Festival. (35mm. 136 min. Rated R.)





▼\$ the skin i live in (2011)

Ever since his wife was burned in a car crash, Dr. Robert Ledgard (Antonio Banderas), an eminent plastic surgeon, has been interested in creating a new skin with which he could have saved her. After 12 years, he manages to cultivate a skin that is a real shield against every assault. In addition to years of study and experimentation, Robert needed three more things: a lack of scruples, an accomplice, and a human guinea pig. Absence of scruples was never a problem for Dr. Ledgard. (35mm. 117 min. Rated R.)



▼ drive (2011), sneak preview

Driver (Ryan Gosling) is a stunt driver by day and a getaway driver by night. It doesn't matter what job he does, Driver is most comfortable behind the wheel of a car. He bounces from film directors to thieves who need an accomplished getaway driver, working for anyone willing to pay for his services. Although Driver is a loner and ambivalent about the deals Shannon, his mentor/manager, makes for him, his world changes the day he shares an elevator ride with Irene (Carey Mulligan). He soon settles into a routine of driving Irene to her waitress job, an interlude that abruptly stops when Irene's husband is let out early from prison. Then trouble begins ... (35mm. 95 min. Rated R.)





▲ \$ **life, above all (2010)**

Just after the death of her newborn sister, 12-year-old Chanda learns of a rumor spreading through her small, dust-ridden village near Johannesburg. It destroys her family and forces her mother to flee. Sensing that the gossip stems from prejudice and superstition, Chanda leaves home and school in search of her mother and the truth. *Life, Above All* is an emotional and universal drama about a young girl who fights the fear and shame that have poisoned her community. The film captures the enduring strength of loyalty and courage powered by the heart. (35mm. 100 min. Rated PG-13.)



▲ \$ **circumstance (2011)**

A suspenseful tale of love and family upended by obsession and suspicion, *Circumstance* is also a provocative coming-of-age story that cracks open the hidden, underground world of Iranian youth culture, where a young woman's most electrifying passions can become the most dangerous of secrets. The Audience Award winner at this year's Sundance Film Festival, writer-director Maryam Keshavarz's debut feature boldly takes filmgoers inside a modern Iran rarely witnessed by outsiders: an exhilarating, invisible realm of illicit nightclubs where young hipsters risk arrest, and their futures, as they experiment with sex, drugs, and defiance, all while trying to evade the authorities. (35mm. 107 min. Not rated. Persian language with English subtitles.)

This film is co-sponsored by GLBT Student Support Services at IU.



Tickets: (812) 855-1103

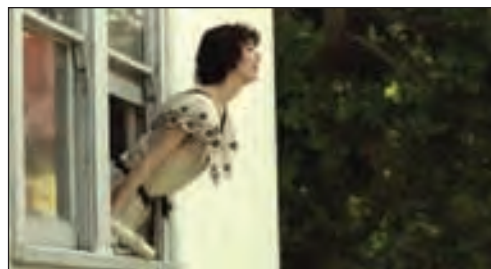
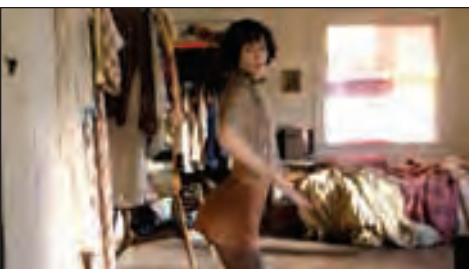
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▼\$ **rejoice and shout (2010)**

Rejoice and Shout traces the evolution of gospel through its many musical styles—the spirituals and early hymns, the four-part, harmony-based quartets, the integration of blues and swing into gospel, the emergence of soul, and the blending of rap and hip-hop elements. Gospel music also walked in step with the story of African American culture—slavery, hardscrabble rural existence and plantation work, the exodus to major cities, the Depression, World War II, and civil rights and empowerment. *Rejoice and Shout* connects the history of African American culture with gospel as it first affected popular culture at large. (Digital presentation. 115 min. Rated PG.)

Mavis Staples (featured prominently in the film) kicks off the 2011 Lotus World Music & Arts Festival in a concert at the Buskirk-Chumley Theater on Thursday, September 22. Ticket and event information is found at lotusfest.org/festival-main.





▲ \$ the future (2011)

In her follow-up to *Me and You and Everyone We Know*, internationally acclaimed artist, author, and filmmaker Miranda July returns with this story of a thirty-something couple, Sophie (Miranda July) and Jason (Hamish Linklater), whose decision to adopt a cat changes their perspective on life, literally altering the course of time and testing their faith in themselves and each other. (35mm. 91 min. Rated R.)

▼ \$ gravity was everywhere back then (2010)

Leonard and Mary meet in a car crash. They fall instantly in love, and live happily ever after—until Mary gets sick. Desperate to save her, Leonard decides that if he builds a house for Mary, it will heal her. Inspired by the real actions of a very eccentric man named Leonard Wood, filmmaker Brent Green brings to life this love story like no other in his first feature-length film. Shot entirely on the full-scale town he built in his backyard, Green combines animation, stop-motion, and live-action in an ethereal opus to lovers and tinkerers everywhere. (Digital presentation. 75 min. Not rated.)

The film is accompanied by live music, and filmmaker Brent Green is scheduled to be present. Musicians include Brent Green (narration, guitar), Donna K (live sound effects), Brendan Cauty (drums, Fugazi), Jim White (drums, Dirty Three), Howe Gelb (piano, Giant Sand), Drew Henkels (guitar, theramin), and John Michael Swartz (cello).

All tickets are \$10.



◀ \$ tabloid (2010)

Thirty years before the antics of Lindsay Lohan and Britney Spears were regular gossip fodder, Miss Wyoming Joyce McKinney made her mark as a tabloid staple ne plus ultra. Director Errol Morris follows the salacious adventures of this beauty queen with an IQ of 168 whose single-minded devotion to the man of her dreams leads her across the globe, into jail, and onto the front page. Joyce's labyrinthine crusade for love takes her through a surreal world of kidnapping, manacled Mormons, risqué photography, magic underwear, and celestial sex—until her dream is finally realized in a cloning laboratory in Seoul, South Korea. (35mm. 81 min. Rated R.)



Tickets: (812) 855-1103

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Thinking in Pictures

Writer, actor, and director John Sayles has been telling stories now for decades—the stories he wants to tell, on his terms. His films consistently convey a moral integrity, often challenging political and social ideologies—subjects found less and less in studio-financed projects. His carefully chosen locations become characters, presenting American regions with a keen sense of realism. With his hands-on approach to every part of the filmmaking process, it is no wonder that his name has become synonymous with American independent cinema.

Filmmaker John Sayles is scheduled to be present at the September 8 and 9 screenings. His visit is co-sponsored by the Poynter Center for the Study of Ethics and American Institutions.

A M E R I C A N J O H N S A Y L E S I N D E P E N D E N T



Directed by John Sayles

AMIGO (2011)

Thursday, September 8, 2011
7:00 p.m.

LECTURE

Friday, September 9, 2011
3:00 p.m.

MATEWAN (1987)

Friday, September 9, 2011
6:30 p.m.

THE BROTHER FROM ANOTHER PLANET (1984)

Friday, September 9, 2011
9:30 p.m.

HONEYDRIPPER (2007)

Saturday, September 10, 2011
6:30 p.m.

LONESTAR (1996)

Saturday, September 10, 2011
9:30 p.m.



▼ **THE BROTHER FROM ANOTHER PLANET (1984)**

In John Sayles' science-fiction comedy *The Brother from Another Planet*, the Brother (Joe Morton) arrives on Earth as an escaped alien slave, running from two white Men in Black (David Strathairn and John Sayles), who are also aliens. Mute, with only three toes on each foot, and telekinetic, he struggles to fit in and express himself. Using the Brother's alien status, Sayles provides insight into society, prejudice, and the idea of the "outsider" in America. (35mm preservation print is provided courtesy of UCLA Film and Television Archive. 108 min. Rated R.)



▼ **AMIGO (2011)**

Acclaimed writer-director John Sayles examines the forgotten history of the Philippine-American War in his seventeenth feature film, *Amigo*. When Rafael Dacanay's (Joel Torre) rural village in the Philippines is occupied by American troops hunting for Filipino guerillas, he comes under pressure to collaborate from both the blood-and-guts Colonel Hardacre (Chris Cooper) and the head of the local guerillas, his brother Simón (Ronnie Lazaro). Rafael must carefully make the near-impossible, potentially deadly decisions faced by civilians in an occupied country. This screening is also part of the Themester film series. (2K DCP digital presentation. 128 min. Rated R.)





◀ LONESTAR (1996)

In the small border town of Frontera, Texas, Sheriff Sam Deeds uncovers hidden secrets about families and their histories as he tries to solve the murder of Charlie Wade (Kris Kristofferson), who had disappeared 40 years earlier after a confrontation with Deeds' father, Buddy (Matthew McConaughey). Through contemplative pacing and stark cinematography, Sayles considers ethnic relations and small-town history in this delicately woven murder mystery. (35mm. 135 min. Rated R.)

▼ HONEYDRIPPER (2007)

Set in rural Alabama in the early 1950s, *Honeydripper* gives us Tyrone "Pine Top" Purvis (Danny Glover), a local juke joint owner in debt and in competition with another bar owner, determined to bring financial salvation in the form of live shows starring guitar legend Guitar Sam. But what happens if Guitar Sam does not arrive at the appointed hour? With a soundtrack that includes performances by rising musician Gary Clark Jr. (as Sonny), Keb'Mo', and Kel Mitchell, the film intertwines race, civil rights, and rhythm and blues. Also starring Lisa Gay Hamilton, Charles S. Dutton, Vondie Curtis-Hall, and Stacy Keach. (35mm preservation print is provided courtesy of UCLA Film and Television Archive. 124 min. Rated PG-13.)





▲ **MATEWAN (1987)**

Based on true events, *Matewan* tells the tale of a coal workers strike and unionization attempt in a small town in West Virginia in 1920. When the coal company announces a lower pay rate, a strike is called by United Mine Worker Joe Kenehan (Chris Cooper). The miners are joined by Italian and black coal workers, and the battles between the company and miners lead to violence and tragedy. A masterpiece of independent filmmaking, the film is one of John Sayles' greatest achievements. With James Earl Jones, Mary McDonnell, David Strathairn, and cinematography by Haskell Wexler. (35mm preservation print is provided courtesy of UCLA Film and Television Archive. 135 min. Rated PG-13.)



Acclaimed Portuguese filmmaker Pedro Costa has been described by Peter Bradshaw of *The Guardian* as “the Samuel Beckett of world cinema.” His work has evolved over the years from conventional dramatic filmmaking into an experimental docudrama form, capturing the everyday lives of Lisbon’s migrants with honesty and dignity. His work is marked with a painterly stillness and intimacy, a trait not found in commercial cinema, and has been honored in major retrospectives around the world.

Filmmaker Pedro Costa is scheduled to be present at the screenings of all his films.

FILMS OF PEDRO COSTA THE ARTFUL TABLEAU OF EVERYDAY LIFE



The Pedro Costa visit is sponsored by the College Arts and Humanities Institute, Office of the Vice President for International Affairs, IU Cinema, Black Film Center/Archive, Department of Spanish and Portuguese, African Studies Program, West European Studies, Department of Communication and Culture, and the International Studies Program. Special thanks to Darlene Sadlier, IU Department of Spanish and Portuguese, and Cinemateca Portuguesa-Museu do Cinema.

LECTURE AND INTERVIEW WITH PEDRO COSTA, JAMES NAREMORE PROFESSOR EMERITUS, IU DEPARTMENT OF COMMUNICATION AND CULTURE AND DARLENE SADLIER, PROFESSOR, DEPARTMENT OF SPANISH AND PORTUGUESE
Thursday, October 6, 2011

3:00 p.m.

Directed by Pedro Costa

DOWN TO EARTH (1994)
Thursday, October 6, 2011

7:00 p.m.

OSSOS (BONES) (1997)
Thursday, October 6, 2011
10:00 p.m.

SHORTS PROGRAM (2001–2007)
Friday, October 7, 2011
3:00 p.m.

COLOSSAL YOUTH (2006)
Friday, October 7, 2011
6:30 p.m.

THE BLOOD (1989)
Friday, October 7, 2011
9:30 p.m.

IN VANDA’S ROOM (2000)
Saturday, October 8, 2011
3:00 p.m.

NE CHANGE RIEN (2009)
Saturday, October 8, 2011
6:30 p.m.

WHERE DOES YOUR HIDDEN SMILE LIE? (2001)
Saturday, October 8, 2011
9:30 p.m.



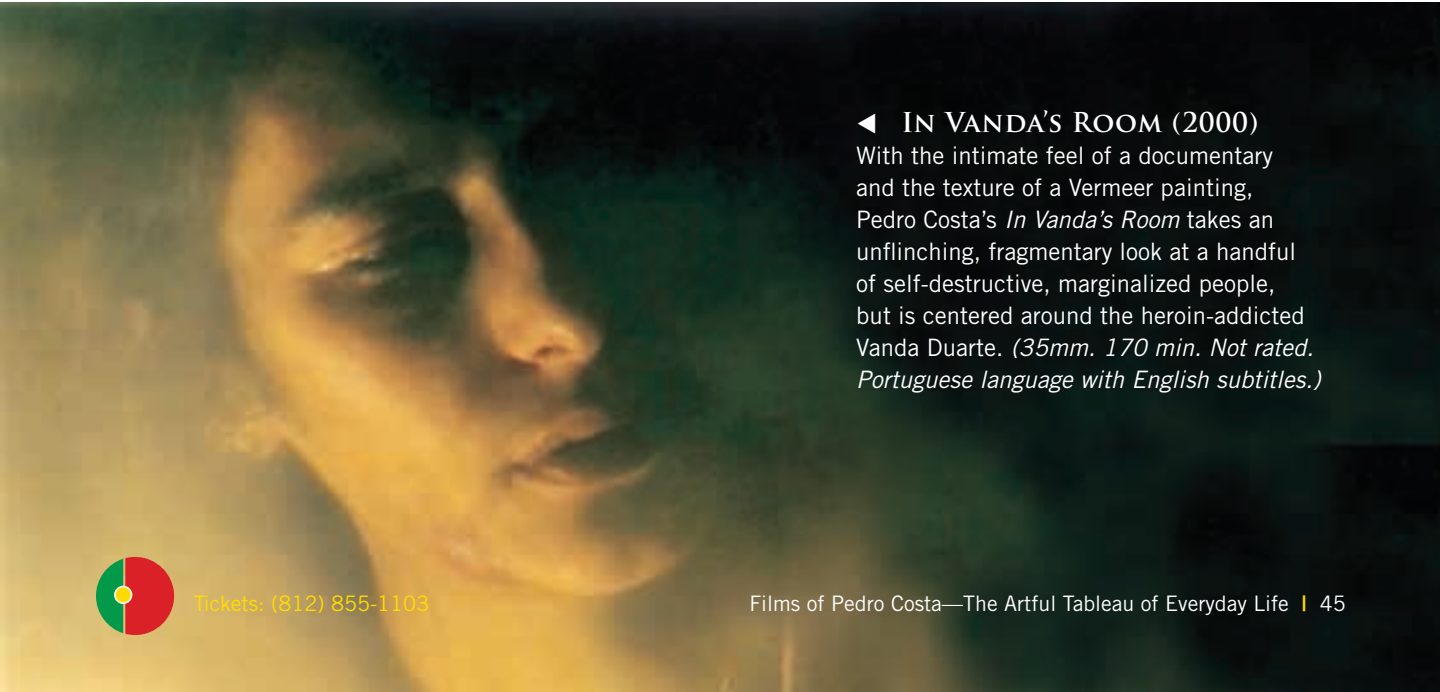


◀ WHERE DOES YOUR HIDDEN SMILE LIE? (2001)

Pedro Costa captures this great portrait of Jean-Marie Straub and Danièle Huillet at work while they were re-editing the third version of *Sicilia!* at the Studio National des Arts Contemporains in Le Fresnoy. The film is a work of friendship and dedication and a lesson in cinema. (35mm. 104 min. Not rated. Portuguese language with English subtitles.)

▼ DOWN TO EARTH (1994)

Leão, a Cape Verdean immigrant and a bricklayer, falls off the scaffolding in Lisbon and enters a deep coma. Arrangements are made for him to return to his homeland. A nurse, Mariana, eager for a change of scenery, volunteers to accompany him. When she arrives, nothing is like she expected. No one seems to be waiting for Leão or even to care for him. Mariana waits for someone to claim Leão and waits for him to wake up. She gets increasingly involved with the mysterious Fogo volcano community, taking her life in an unexpected direction. (35mm. 110 min. Not rated. Portuguese language with English subtitles.)



◀ IN VANDA'S ROOM (2000)

With the intimate feel of a documentary and the texture of a Vermeer painting, Pedro Costa's *In Vanda's Room* takes an unflinching, fragmentary look at a handful of self-destructive, marginalized people, but is centered around the heroin-addicted Vanda Duarte. (35mm. 170 min. Not rated. Portuguese language with English subtitles.)





▼ **COLOSSAL YOUTH (2006)**

Many of the lost souls of *Ossos* and *In Vanda's Room* return in the spectral landscape of *Colossal Youth*, which brings to Pedro Costa's Fontainhas films a new theatrical, tragic grandeur. This time, Costa focuses on Ventura, an elderly immigrant from Cape Verde living in Lisbon. (35mm. 155 min. Not rated. Portuguese language with English subtitles.)

▼ **OSSOS (BONES) (1997)**

After a suicidal teenage girl gives birth, she misguidedly entrusts her baby's safety to the troubled, deadbeat father. The first film in Pedro Costa's transformative trilogy about Fontainhas, an impoverished quarter of Lisbon, *Ossos* is a tale of young lives torn apart by desperation. (35mm. 94 min. Not rated. Portuguese language with English subtitles.)

► **NE CHANGE RIEN (2009)**

Ne change rien was born from the friendship uniting French actress and singer Jeanne Balibar, sound engineer Philippe Morel, and Pedro Costa. The film captures Balibar from rehearsals to recording sessions, from concerts to classical singing lessons, from the attic in Saintes Marie-aux-Mines to the stage of a Tokyo café, from Johnny Guitar to Offenbach's *La Perichole*. (35mm. 100 min. Not rated. Portuguese language with English subtitles.)





► SHORTS PROGRAM (2001–2007)

Jonathan Rosenbaum of the *Chicago Reader* suggests, “Costa’s films are the cinema of the future, partly because of their intimate scale. As we get to know them better, they steadily grow in stature.” As we get to know Costa’s feature films, it is important to also see the shorts, in which the people and sites in Costa’s features become better acquainted. The series includes:

- *6 Bagatelas* (2001)—Six unused scenes from *Where Does Your Hidden Smile Lie?* are put into a new context. (35mm. 18 min. Not rated. Portuguese language with English subtitles.)
- *Ne change rien* (2005)—Costa’s camera is captivated by the enigmatic French actress Jeanne Balibar, setting the stage for the feature of the same name. (35mm. 11 min. Not rated. Portuguese language with English subtitles.)
- *Tarrafal* (2007)—This short premiered at Cannes, as part of the collective film *The State of the World*, and returns to Cape Verde and a site where political dissidents were tortured and killed for 40 years. (35mm. 16 min. Not rated. Portuguese language with English subtitles.)
- *The Rabbit Hunters* (2007)—A semi-sequel to *Colossal Youth*, the film breaks down boundaries between the real and the surreal. (35mm. 23 min. Not rated. Portuguese language with English subtitles.)



▲ THE BLOOD (1989)

In Pedro Costa’s first feature film, two teenagers and a young schoolteacher flee a malicious uncle and his gang of criminals. In an attempt to keep a secret, they decide to separate. Their separation introduces us to the soon-to-be-familiar Costa trademarks: isolation, the trauma of displacement, absent parents, and surrogate families. Shot in haunting black and white, the film is reminiscent of many early B pictures. If we look back to classical American cinema we find that same secret alliances that existed among Nicholas Ray’s young rebels, but these teenagers are not really rebels—they are merely thrust into bad situations. (35mm. 95 min. Not rated. Portuguese language with English subtitles.)



Filmmaker and scholar Monika Treut is widely recognized as a leading figure in queer cinema, having received international acclaim for both her documentary and fiction work. Her films have received international distribution and have screened at major festivals in Berlin, Cannes, Toronto, Los Angeles, and New York. As Julia Knight of *Sight and Sound* states, "Treut's transgressive brand of filmmaking is a much-needed intervention into the arena of sexual politics. Her misbehaving women are a vital form of resistance."

Filmmaker Monika Treut is scheduled to be present at the screenings of all her films.

films of

MONIKA TREUT



Directed by Monika Treut

My Father Is Coming (1991)
Saturday, October 22, 2011
3:00 p.m.

Gendernauts (1999)
(co-sponsored by Gender Studies)
Saturday, October 22, 2011
6:30 p.m.

Seduction: The Cruel Woman (1985)
Saturday, October 22, 2011
9:30 p.m.

Warrior of Light (2001)
(with Latin American Studies)
Sunday, October 23, 2011
3:00 p.m.

Jump Cut (2004)
and
Tigerwomen Grow Wings (2005)
Sunday, October 23, 2011
6:30 p.m.

Virgin Machine (1988)
Monday, October 24, 2011
7:00 p.m.

Kinsey Short Film Program
(hosted by Monika Treut)
Tuesday, October 25, 2011
7:00 p.m.

This series is sponsored by the Consulate General of the Federal Republic of Germany, Chicago; Department of Communication and Culture; Department of Gender Studies; Department of Germanic Studies; East Asian Studies Center; Institute for German Studies; Latin American Studies; Office of GLBT Support Services; and the IU Cinema. Special thanks to Brigitta Wagner, professor of Germanic studies.



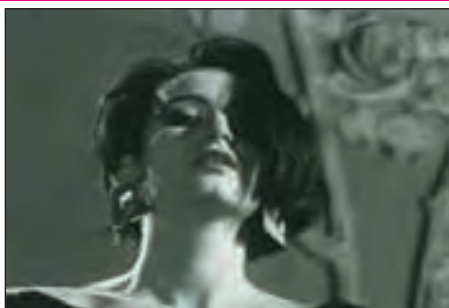
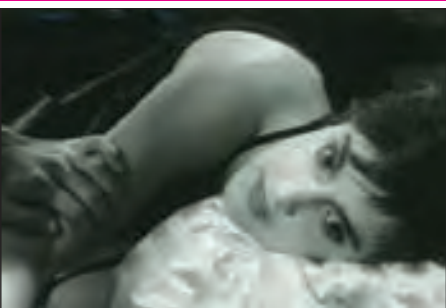
**Consulate General
of the Federal Republic of Germany
Chicago**



► Kinsey Short Film Program

This collection of short films has been curated by Monika Treut and IU graduate students from the archives of the Kinsey Institute for Research in Sex, Gender, and Reproduction. (16mm prints were provided courtesy of the Kinsey Institute. 90 min. Not rated.)

This program will be hosted by Monika Treut.



▲ Virgin Machine (1988)

Dorothee, a would-be writer and journalist, leaves Germany for the Oz of San Francisco, searching for her long-lost mother and a cure for the malady of love. Installed in the Tenderloin, she peeps in on neighbors' bizarre sex rituals and does sightseeing of the more traditional kind. But encounters with male impersonator Ramona, charming Hungarian bohemian Dominique, and Susie Sexpert, the barker at an all-girl strip show, lead to exploratory adventures of self-discovery and fun. When Dorothee surfaces like a dazzled tourist on the wilder shores of the city's lesbian community, she has discovered her true sexuality ... and left some illusions behind. (16mm. 84 min. Rated R.)

▼ Gendernauts (1999)

Gendernauts is an illuminating and compassionate look at the world of transgender identity, as seen through portraits of some of San Francisco's leading gender mixers. Whether by birth or by choice, sometimes with the assistance of hormones or surgical prostheses, we meet those who blur the lines of male and female and who tear down stereotypes and taboos. Treut elicits testimonials and opinions from a diverse array of personalities, such as former *Penthouse* model Tornado who has been a lover to many transgender people and a surrogate mother to others, sex goddess Annie Sprinkle, and the "Goddess of Cyberspace" Sandy Stone of the University of Texas at Austin. (35mm. 87 min. Not rated.)



► **Jump Cut (2004)**

In *Jump Cut*, filmmaker Monika Treut documents her journey from West to East and North to South, reflecting personal experience and global crisis. In search of new projects and a new personal orientation, she travels from San Francisco to Rio de Janeiro, from Paris to Jerusalem, from Toronto to Taipei. (*Digital presentation. 78 min. Not rated.*)



▼ **Warrior of Light (2001)**

This is a feature-length documentary on Yvonne Bezerra de Mello, an award-winning artist and human-rights activist who has gained international recognition for her work with street children in Rio. The film recounts how she turned her back on a wealthy lifestyle, driven into action by the execution of eight street kids by military police in 1993. In subsequent years, Yvonne's struggle to better the lives of endangered and abandoned children has led her to found "Projeto Uerê" ("Children of Light"), a radical project committed to protection and education of kids who live in the streets and slums of Rio, which has brought her into conflict with Brazil's wealthy elite. (*35mm. 91 min. Not rated.*)





◀ **Tigerwomen Grow Wings (2005)**

Against the backdrop of Taiwan's turbulent presidential elections in 2004, *Tigerwomen Grow Wings* portrays three women of different generations and their lives in Taiwan's youthful democracy. (Digital presentation. 83 min. Not rated.)

▼ **Seduction: The Cruel Woman (1985)**

Wanda is a dominatrix who runs a gallery in a building on the Hamburg waterfront, where audiences pay for the privilege of watching her humiliate her slaves. She is a business woman who smashes sexual stereotypes and social taboos with icy self-possession and an enigmatic smile. As an artist she specializes in the staging of elaborate S & M fantasies, and her affairs transgress the usual boundaries of personal and professional life. Along the way she leaves her German lesbian lover, a shoe fetishist, for an American "trainee," and does more than step on the toes of the male performer who has broken the rules of the master-slave relationship by falling in love with her. (35mm. 84 min. Not rated.)



▼ **My Father Is Coming (1991)**

Vicky works as a waitress and dreams of stardom, but her hopes are continually dashed by disastrous auditions and an unconquerable German accent. Her world threatens to disintegrate when she learns of the impending visit of her father, lured by stories of his daughter's success in America. Vicky's attempts to dissimulate include concealing her job and inducing gay roommate Ben to pose as her husband. Bavarian sausage-smuggling Hans, Vicky's father, arrives and encounters an exotic subculture of gender-benders, fakirs, and, most of all, ex-porn queen Annie Sprinkle (playing herself), leading to discovery and adventure for both father and daughter. (35mm. 82 min. Not rated.)



► **PERSEPOLIS (2007)**

Persepolis is the poignant story of a young girl coming of age in Iran during the Islamic Revolution. It is through the eyes of precocious and outspoken nine-year-old Marjane that we see people's hopes dashed as fundamentalists take power—forcing the veil on women and imprisoning thousands. Clever and fearless, she outsmarts the “social guardians” and discovers punk, ABBA, and Iron Maiden. Yet when her uncle is senselessly executed and as bombs fall around Tehran in the Iran–Iraq War, the daily fear that permeates life in Iran is palpable. *Persepolis* is graphically engaging with its bold black-and-white lines and feeling of repressed energy, fit to burst. The emotional content is so strong that after a while, one almost forgets the film is animated. (35mm. 96 min. Rated PG.)

THE COMIC BOOK RISES FROM UNDERDOGS TO BLOCKBUSTERS



**PUBLIC LECTURE WITH
MICHAEL USLAN, PRODUCER**
Thursday, October 27, 2011
3:00 p.m.

THE DARK KNIGHT (2008)
Directed by Christopher Nolan
Thursday, October 27, 2011
7:00 p.m.

IRON MAN (2008)
Directed by Jon Favreau
Friday, October 28, 2011
6:30 p.m.

WANTED (2008)
Directed by Timur Bekmambetov
Friday, October 28, 2011
9:30 p.m.

OLDBOY (2003)
Directed by Chan-wook Park
Friday, October 28, 2011
11:59 p.m.

CLASSIC COMIC SHORTS (1941-1993)
Various Directors
Saturday, October 29, 2011
3:00 p.m.

PERSEPOLIS (2007)
Directed by Vincent Paronnaud and Marjane Satrapi
Saturday, October 29, 2011
6:30 p.m.

SERENITY (2005)
Directed by Joss Whedon
Saturday, October 29, 2011
9:30 p.m.

Programmed in partnership with Sahar Pastel-Daneshgar, IU Department of Telecommunications and Department of Communication and Culture. Symposium schedule and academic presentations to be announced at a later date.



◀ **CLASSIC COMIC SHORTS (1941-1993)**

This collection of animated films provides some history of the comic franchises as well as a look at a locally made homage to graphic novels-to-film, long before Hollywood took notice. The series includes:

- *Superman* (1941), *Billion Dollar Limited* (16mm. 8 min. Not rated.)
- *Legends of the Dark Knight* (1993) (16mm. 21 min. Not rated.)
- *X-men: A Rogue's Tale* (1992) (16mm. 22 min. Not rated.)
- *Comic Book!* (1973) (16mm. 30 min. Not rated.)





▲ **THE DARK KNIGHT (2008)**

The Dark Knight, a film that critic Roger Ebert believes “redefined the possibilities of the comic book movie,” follows Batman/Bruce Wayne (Christian Bale) as he and Gotham City officials fight back against a new and dangerous criminal who calls himself “The Joker” (Heath Ledger). In an escalation of increasingly dangerous situations, the Joker forces Batman and others to make ethical decisions that threaten the entire Batman legend. Also starring Michael Caine, Morgan Freeman, Maggie Gyllenhaal, Gary Oldman, and Aaron Eckhart, *The Dark Knight* received eight Academy Award nominations and won for Best Sound Editing and Best Supporting Actor for Ledger’s performance. (35mm. 152 min. Rated PG-13.)

Producer Michael Uslan is scheduled to be present.



Tickets: (812) 855-1103



▼ **OLDBOY (2003)**

A Seoul businessman, Dae-Su, with a wife and daughter is locked up in a strange, private “prison.” No one will tell him why he’s there or who his jailer is, but he is kept in reasonably comfortable quarters and has a TV. While watching TV, he discovers he has been framed for his wife’s murder and realizes that, during one of the occasions in which he’s knocked out by gas, someone has drawn blood from him and left it at the scene of the crime. The imprisonment lasts for 15 years until one day when Dae-su finds himself deposited on a high-rise roof. He’s determined to discover the mysterious enemy who had him locked up. (35mm. 120 min. Rated R.)

▲ **WANTED (2008)**

Wesley’s (James McAvoy) life is over—his pathetic old one anyway. Fortunately, it is all because of a girl. Enter sizzling-hot Fox (Angelina Jolie), who crashes into his life and introduces him to the Fraternity, a secret society of assassins, led by the enigmatic Sloan (Morgan Freeman). It seems Wes’s long-lost father was killed while working for the Fraternity and Wes has been selected to target the rogue member who murdered him. But before he can complete his assignment, Wes must first uncover the dark secrets behind the Fraternity in order to determine his own destiny. (35mm. 110 min. Rated R.)





▼ **IRON MAN (2008)**

Based on the Marvel Comic series, Jon Favreau's 2008 *Ironman* explores how Tony Stark (Robert Downey Jr.), a wealthy engineer and weapons manufacturer, builds a powered exoskeleton and becomes a superhero. Determined to be a force of good in the world, Stark tries to shut down his weapons company, only to be thwarted by his partner, Obadiah Stane (Jeff Bridges), who has been selling weapons to terrorists and has created a flying suit of his own, leading to an epic showdown. (35mm. 126 min. Rated PG-13.)



▲ **SERENITY (2005)**

Several graphic novels have been released under the *Serenity* title, set in the fictional universe created for Joss Whedon's *Firefly* television series. The comics, written by Joss Whedon and Brett Matthews (and illustrated by Will Conrad), create the bridge from the series to the film. Considered a space-western set 500 years in the future, this film features Captain Malcolm Reynolds and his crew as they take on any job that pays—even criminal assignments. Reynolds and his cast of colorful characters must protect their new psychic crewmate from "The Alliance," while trying to discover her secret and why she's wanted so badly. (35mm. 119 min. Rated PG-13.)



Tickets: (812) 855-1103

Arriving at the Truth Films of Charles Burnett



Directed by Charles Burnett

Public Interview with Charles Burnett and Michael Martin, Director, Black Film Center/Archive

Thursday, November 3, 2011
3:00 p.m.

Screening at the Indianapolis Museum of Art, *Killer of Sheep* (1981) (Indianapolis Museum of Art)

Thursday, November 3, 2011
7:00 p.m.

Charles Burnett Shorts Program (1969–2007)

Friday, November 4, 2011
3:00 p.m.

Killer of Sheep (1981)
(Introduction and Discussion—James Naremore, Professor Emeritus, IU Department of Communication and Culture)

Friday, November 4, 2011
7:00 p.m.

My Brother's Wedding (1983)
Saturday, November 5, 2011
3:00 p.m.

To Sleep with Anger (1990)
Saturday, November 5, 2011
6:30 p.m.

The Glass Shield (1994)
Saturday, November 5, 2011
9:30 p.m.

Namibia: The Struggle for Liberation (2007)
Sunday, November 6, 2011
3:00 p.m.

Filmmaker Charles Burnett is considered one of this country's greatest directors, yet he remains largely unknown. The IU Cinema, in partnership with the Black Film Center/Archive, presents a sampling of his brilliant career.

Filmmaker Charles Burnett is scheduled to be present at the screenings of all his films.



▼ *To Sleep with Anger* (1990)

Harry Mention (Danny Glover), a mysterious stranger from the Deep South, stirs up the conflicting values and divided loyalties of three generations of a contemporary black South Central Los Angeles family. Like the family it portrays, *To Sleep with Anger* is cut from a colorful cloth, intricately woven with multiple layers of truth and dishonesty, love and mistrust, folklore and history, and drama and humor. (35mm. 110 min. Not rated.)



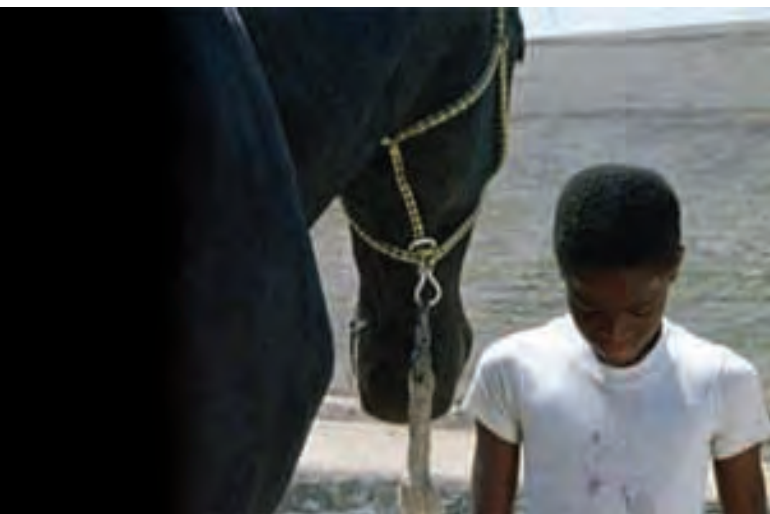
▼ *The Glass Shield* (1994)

When Teddy Woods (Ice Cube) is pulled over by the police just because he is black, rookie cop Michael P. Boatman, anxious to fit in with his white peers, lets it pass. But when a gun is found under Teddy's car seat and he winds up on the road to Death Row, Boatman encounters a crisis of conscience that tears him up inside. (35mm. 108 min. Rated PG-13.)



▼ **Namibia: The Struggle for Liberation (2007)**

Critically acclaimed director Charles Burnett's latest film follows the legend of Samuel Nujoma (Carl Lumbly), Namibia's first president and a prominent leader in the 60-year struggle for independence from apartheid South Africa, dramatizing Namibia's fight for liberation that culminated in its independence in 1990. The film also stars Danny Glover. (35mm. 161 min. Not rated.)



◀ **Charles Burnett Shorts Program (1969–2007)**

Since his student days at UCLA, Charles Burnett has continued to make short films. Join the IU Cinema for a rare screening.

The program features *Several Friends* (1969), *The Horse* (1973), *When it Rains* (1995), *Quiet as Kept* (2007), and *Olivia's Story* (2000). (16mm. 68 min. Not rated.)



▼ *Killer of Sheep* (1981)

In *Killer of Sheep*, the protagonist, employed at the slaughterhouse, is suffering from the emotional side effects of his bloody occupation to such a degree that his entire life unhinges. His refusal to become involved in the similarly destructive but human-focused occupations of his more affluent friends and acquaintances becomes the odd obstacle to the family's well-being. Burnett once said of the film, "[Stan's] real problems lie within the family, trying to make that work, and be a human being. You don't necessarily win battles; you survive." (35mm. 83 min. Not rated.)



◀ *My Brother's Wedding* (1983)

My Brother's Wedding is a tragic comedy that takes place in South Central Los Angeles. Pierce Mundy works at his parents' South Central dry cleaners with no prospects for the future and his childhood buddies in prison or dead. With his best friend just getting out of jail and his brother busy planning a wedding to a snooty upper-middle-class woman, Pierce navigates his conflicting obligations while trying to figure out what he really wants in life. He has a distinct romantic notion about life in the ghetto and yet, in spite of his naive sensitivity, he is given the task of being his brother's keeper. (Digital presentation. 78 min. Not rated.)





▲ **JULIET OF THE SPIRITS (1965)**

In Fellini's first feature-length color film, Giulietta Masina (Fellini's real-life wife) plays Juliet, a betrayed wife who begins to explore her subconscious through dreams, memories, visions, and the sexual exploits of her neighbor, Suzy (Sandra Milo). As the movie unfolds, she delves in to her desires and discovers a new, independent self. Visually stunning and hallucinatory cinematography paint her psychic landscape in one of Fellini's most surreal and haunting films, topped with a score by Nina Rota. Winner of the Golden Globe Award for Best Foreign Language Picture. (35mm. 137 min. Not rated.)

PRESIDENT/PROVOST CHOICE



KAGEMUSHA (1980)

Directed by Akira Kurosawa

Monday, September 12, 2011

7:00 p.m.

JULIET OF THE SPIRITS (1965)

Directed by Federico Fellini

Monday, October 10, 2011

7:00 p.m.

SOLARIS (1972)

Directed by Andrey Tarkovskiy

Monday, November 7, 2011

7:00 p.m.

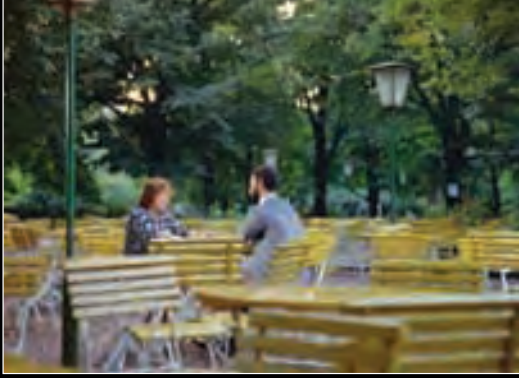
TBD

Directed by Rainer Werner Fassbinder

Monday, December 12, 2011

7:00 p.m.





▲ TBD

Rainer Werner Fassbinder skillfully uses an interracial love story with all of its emotion and powerful melodrama as a metaphor to highlight the racial tensions of 1970s Germany. Loosely based on a Douglas Sirk film, *All that Heaven Allows*, the film centers around a widow named Emmi (Brigitte Mira), who meets an Arab worker named Ali (El Hedi ben Salem) in a bar. The two begin a relationship and fall in love. Because of their racial differences, the relationship comes as a shock to family and friends. The film is considered Fassbinder's most powerful work. It won two prizes at Cannes and was nominated for the Palme d'Or. (35mm. 93 min. Not rated. German and Arabic languages with English subtitles.)



▲ SOLARIS (1972)

A stark contrast to fast-paced, special-effects laden science-fiction films, *Solaris* is a meditative psychological drama centered around the inexplicable emotional breakdown of the crew of a space station orbiting the planet Solaris. Psychologist Kris Kelvin (Donatas Banoinis) is sent to the station, only to discover he, too, is susceptible to the same illness, as the film explores the unreliability of reality and the power of the human subconscious. Winner of the 1972 Grand Prix Spécial du Jury at Cannes. (35mm. 167 min. Rated PG.)

▼ KAGEMUSHA (1980)

Akira Kurosawa's twenty-fifth film as director, *Kagemusha* (literally translated as "shadow warrior" in Japanese), is a period piece that reflects the military and cultural history of feudal Japan. The film tells the story of a thief (Takeda Shingen/Kagemusha, played by Tatsuya Nakadai), who is forced to impersonate a warlord he resembles. Quickly embroiled in warfare and deception after the warlord dies, the thief is eventually revealed as an imposter, forcing him to make a fateful decision about where his loyalty lies. Winner of the 1980 Palme d'Or and nominated for two Academy Awards. (35mm. 180 min. Rated PG.)





◀ NYICFF Girls' Point of View (2011)

Animation/Mixed Media/Live Action

Girls' Point of View is a collection of the best short films focusing on female protagonists and exploring common teen and tween girl issues around the globe, for ages 9 to 16. The program includes New York International Children's Film Festival Jury Prize-winning short film *Chalk* and Audience Award-winner *See You*, in addition to shorts from the United Kingdom, China, France, Denmark, and the United States. (Digital presentation. 72 min. Contains language and dramatic themes not suitable for viewers under 9. The films are in English or with English subtitles.)

CINEkids

INTERNATIONAL CHILDREN'S FILM SERIES



NYICFF Party Mix (2011)

Various directors

Saturday, August 13, 2011

3:00 p.m.

NYICFF Girls' Point of View (2011)

Various directors

Saturday, August 27, 2011

3:00 p.m.

Knerten (2009)

Directed by Åsleik Engmark

Saturday, September 24, 2011

3:00 p.m.

A Cat in Paris (2011)

Directed by Jean-Loup Felicioli and Alain Gagnol

Saturday, October 1, 2011

3:00 p.m.

Elias og jakten på havets gull (Elias and the Treasures of the Sea) (2010)

Directed by Lise I. Osvoll

Sunday, November 13, 2011

3:00 p.m.

I Was Born, But ... (1932)

Directed by Yasujiro Ozu

Saturday, November 19, 2011

3:00 p.m.





▲ **Elias og jakten på havets gull (Elias and the Treasures of the Sea) (2010)**

This animated children's tale from Norway is based on a little rescue boat named Elias and his friends in the coastal community Cozy Cove. The annual winter fisheries are about to start, but the great catch never comes their way. It turns out that large industrial trawlers have emptied the ocean of fish, and it looks like ordinary little fishing boats will have a hard time surviving. The trawlers belong to a new, super-modern fishing enterprise run by the tough business vessel The Arctic Queen. Elias discovers what's going on, and gathers all his power in order to save the future of his community. *(Digital presentation. 70 min. Not rated. Norwegian language with English subtitles.)*

▼ **Knerten (2009)**

Lillebror, a mischievous and quick-witted boy, has just moved out of town and has not made any new friends yet. One day he discovers a twig, Knerten, in a pile of firewood, and this becomes his imaginary friend. When Lillebror's mother gets a job in a general store and his father is out traveling as an underwear salesman, Lillebror has to manage on his own most of the day. With Knerten in hand, he encounters a new everyday rural life filled with colorful characters and challenges. But can a pine twig be a real friend—and can the family afford to stay in the run-down house? *(Digital presentation. 74 min. Not rated. Norwegian language with English subtitles.)*



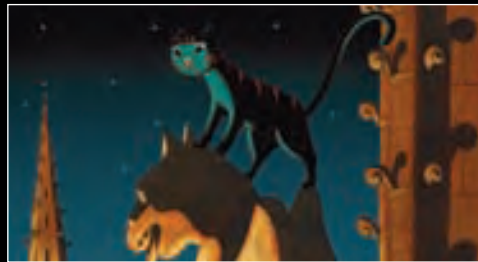
► **NYICFF Party Mix (2011)**

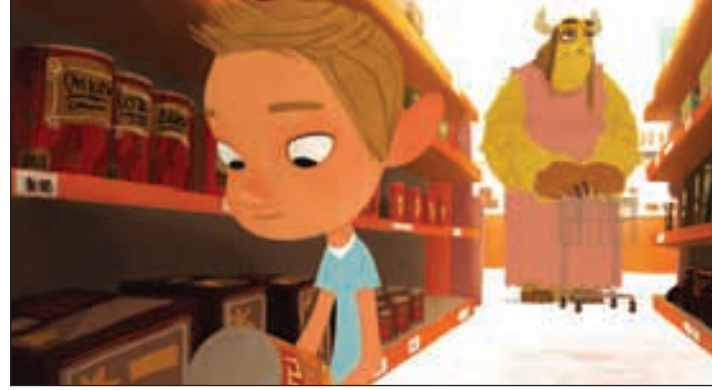
Animation/Mixed Media/Live Action

The New York International Children's Film Festival is North America's largest festival of film for children and teens, and stands at the forefront of a movement to define a new, more provocative and compelling film for kids. Each year the festival presents a carefully curated collection of the best new animation, live action, and experimental film from around the world. This program includes films from the United Kingdom, Canada, Turkey, Germany, Ireland, France, Australia, and the United States. Thanks to Dave Jesteadt from GKIDS for the program. (*Digital presentation. 68 min. Recommended for ages 7 to 14.*)

▼ **A Cat in Paris (2011)**

Dino is a pet cat who leads a double life. By day he lives with Zoe, a little mute girl whose mother, Jeanne, is a detective in the Parisian police force. But at night he sneaks out the window to work with Nico—a slinky cat burglar with a big heart, whose fluid movements are poetry in motion—as he evades captors and slips and swishes from rooftop to rooftop across the Paris skyline. The cat's two worlds collide when young Zoe decides to follow Dino on his nocturnal adventures. *A Cat in Paris* is a warm and richly humorous love letter to classic noir films and the stylized wit of the Pink Panther cartoons. (*Digital presentation. 70 min. French language with English subtitles. Recommended for ages 7 and up.*)





◀ *I Was Born, But ...* (1932)

One of director Yasujiro Ozu's most popular films, *I Was Born, But ...* is a blithe portrait of the financial and psychological toils of one family, as told from the rascally point of view of a couple of stubborn little boys. For two brothers, the daily struggles of bullies and mean teachers are nothing next to the mortification they feel when they realize their good-natured father's low-rung social status. Reworked decades later as Ozu's Technicolor comedy *Good Morning*, it's a poignant evocation of the tumult of childhood, as well as a showcase for Ozu's expertly timed comedy editing. (35mm. 100 min. Not rated. Japanese language with English intertitles.)

This film is presented with piano accompaniment by Dave Drazin.



Tickets: (812) 855-1103

CINEkids International Children's Film Series | 65

▼ *Ms. 45* (1981)

After Thana, a mute dressmaker, is brutally attacked twice on her way home from work in New York's Garment District, she fights back and kills the perpetrator. Haunted by memories of these traumatic events, she begins slowly disposing of the body. By day, Thana struggles to maintain her ordinary routine, but by night, she roams the streets and takes vengeance against the men who threaten her. (35mm, 80 min. Rated R. Special thanks to director Abel Ferrara for providing screening rights.)



Grindhouse Series

the
KINSEY
institute



This film series is presented in partnership with the Kinsey Institute for Research in Sex, Gender, and Reproduction. It was curated from the Kinsey collection by Ph.D. student David Church. All screenings will be preceded by an introduction.

Deep Red (1975)

Directed by Dario Argento

Thursday, November 17, 2011

9:30 p.m.

Corpse Eaters (1974)

Directed by Donald R. Passmore
and Klaus Vetter

Friday, November 18, 2011

9:30 p.m.

Ms. 45 (1981)

Directed by Abel Ferrara

Saturday, November 19, 2011

6:30 p.m.

Karate Warriors (1976)

Directed by Kazuhiko Yamaguchi

Saturday, November 19, 2011

9:30 p.m.

Vigilante (1983)

Directed by William Lustig

Sunday, November 20, 2011

6:30 p.m.



◀ *Karate Warriors* (1976)

Martial arts master Sonny Chiba stars as a street fighter for hire who pits rival gangs against each other over a hidden stash of heroin. Along the way, he becomes an unlikely father figure to the young son of a local samurai who has become caught up in the fighting. Like a low-rent version of *Yojimbo*, with more slow-motion sword battles and roundhouse kicks to the face, *Karate Warriors* was made shortly after the enormously popular *Street Fighter* series, cementing Chiba's status as an international action icon. (35mm, 89 min. Rated R.)





▲ *Vigilante* (1983)

Robert Forster stars as Eddie, a blue-collar factory worker whose wife and son are victimized by a violent gang. A corrupt legal system releases the gang members onto Brooklyn's mean streets and jails Eddie for contempt. After his release, he joins a local vigilante group led by co-star Fred Williamson. Blending the action-revenge thrills of *Death Wish* with the influence of Italian westerns and crime films, *Vigilante* is a nihilistic reaction to the crime-infested environs of 1980s New York. (35mm. 90 min. Rated R. Special thanks to director William Lustig for providing screening rights.)

Filmmaker William Lustig is scheduled to be present.

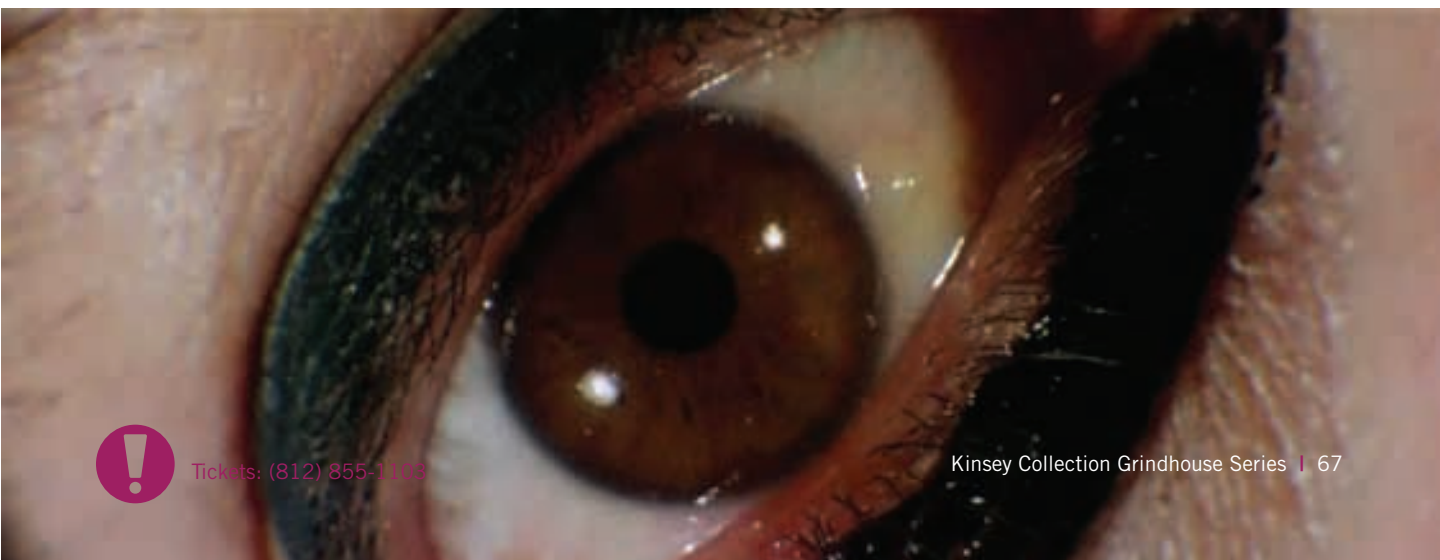


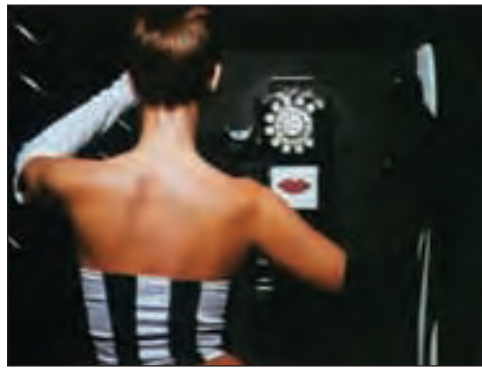
◀ *Corpse Eaters* (1974)

Venturing into a cemetery on Friday the 13th, two couples conjure up the living dead and chaos predictably ensues. Written and produced by the owner of a drive-in theater in Sudbury, Ontario, this \$36,000 zombie opus was one of the first Canadian horror films, and remains one of the most obscure, having never been officially released on home video. The film features a hilarious gimmick in which a warning buzzer and image of a nauseated man precede the gory scenes as forewarning for squeamish drive-in patrons. (35mm. 57 min. Rated R.)

▼ *Deep Red* (1975)

When jazz musician Marc witnesses the murder of a famed psychic while strolling the streets of Rome, he begins investigating and falls into a horrific web of secrets as more victims appear. *Deep Red* is considered one of the quintessential giallo films, a cycle of stylish and violent Italian murder-mysteries that director Dario Argento helped popularize during the early 1970s. The film displays Argento's concern with the unreliability of vision and memory, the bending of gender roles, and psychosexual trauma. (35mm. 98 min. Rated R.)





MIDNIGHT MOVIES



A Clockwork Orange (1971)

Directed by Stanley Kubrick

Friday, September 2, 2011

11:59 p.m.

Grindhouse (2007)

*Directed by Robert Rodriguez and
Quentin Tarantino*

Friday, September 23, 2011

11:59 p.m.

Café Flesh (1982)

Directed by Stephen Sayadian

Friday, October 14, 2011

11:59 p.m.

Oldboy (2003)

Directed by Chan-wook Park

Friday, October 28, 2011

11:59 p.m.

The Stewardesses (1969)

Directed by Allan Silliphant

Friday, November 18, 2011

11:59 p.m.

Night Train to Terror (1985)

Directed by John Carr, Phillip Marshak, Tom

McGowan, Jay Schlossberg-Cohen, and Greg Tallas

Friday, December 9, 2011

11:59 p.m.

▼ Oldboy (2003)

A Seoul businessman, Dae-su, with a wife and daughter is locked up in a strange, private “prison.” No one will tell him why he’s there or who his jailer is, but he is kept in reasonably comfortable quarters and has a TV. While watching TV, he discovers he has been framed for his wife’s murder and realizes that, during one of the occasions in which he’s knocked out by gas, someone has drawn blood from him and left it at the scene of the crime. The imprisonment lasts for 15 years until one day when Dae-su finds himself deposited on a high-rise roof. He’s determined to discover the mysterious enemy who had him locked up. Introduction provided by David Church, Indiana University. (35mm. 120 min. Rated R.)



◀ Café Flesh (1982)

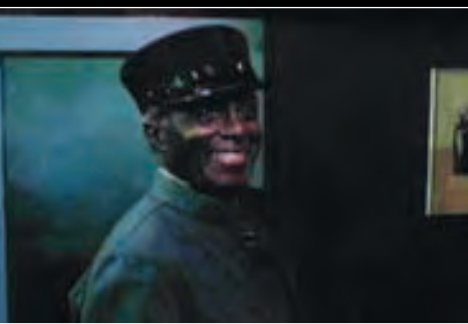
Combining post-apocalyptic science fiction with the hardcore adult feature, *Café Flesh* depicts a dystopian world where nuclear radiation has turned the majority of the population into “sex negatives” who become viscerally ill at the touch of another’s skin, leaving them vicariously desiring by watching the few remaining “sex positives” perform in erotic cabaret shows. Self-reflexively commenting on the dynamics of porn spectatorship and eerily prophetic of the emerging AIDS crisis, *Café Flesh* is considered one of the few genuinely intelligent adult films to achieve crossover success as a 1980s midnight movie. Introduction provided by David Church, Indiana University. (35mm print is provided courtesy of the Kinsey Institute for Research in Sex, Gender, and Reproduction. 80 min. Rated X.)



▲ A Clockwork Orange (1971)

Set in a dystopian near future, amoral Alex and his gang of droogs have ultraviolence on the mind in Stanley Kubrick’s controversial and darkly humorous cult classic. When Alex is captured by the police, he volunteers for an experimental treatment in behavioral reprogramming that leaves him unable to function as a “cured” member of society. Hailed as a chilling and highly stylized masterpiece, the film explores Kubrick’s preoccupation with dehumanizing social institutions that may have far more damaging effects than the dark side of human nature they attempt to control. Introduction provided by David Church, Indiana University. (35mm. 136 min. Rated R.)





▲ **Night Train to Terror (1985)**

Sitting aboard a train destined to crash at dawn, God and Satan watch three macabre stories in this amusingly awful anthology horror film cobbled together from three pre-existing films, all penned by Oscar-winning screenwriter Philip Yordan. An exercise in inadvertent surrealism, the three films were pared down into barely coherent narratives about a mental asylum that harvests patients' organs, a secret club that plays bizarre games of Russian roulette, and an eternally youthful servant of the devil—plus a variety of stop-motion monsters, gratuitous gore and nudity, and a terrible pop band that knows only one song. Introduction provided by David Church, Indiana University. (35mm print is provided courtesy of the Kinsey Institute for Research in Sex, Gender, and Reproduction. 93 min. Rated R.)

▼ **Grindhouse (2007)**

The original theatrical version of this double-barreled homage to 1960s-70s exploitation cinema includes Robert Rodriguez's *Planet Terror*, a gore-soaked vision of zombie apocalypse, paired with Quentin Tarantino's *Death Proof*, a celebration of gritty action films like *Vanishing Point* and *Faster, Pussycat! Kill! Kill!* Accompanied by fake trailers from Eli Roth, Edgar Wright, and Rob Zombie, this experiment in nostalgia for the double feature inaugurated a recent cycle of retro-styled exploitation films and has renewed popular interest in the decrepit inner-city theatres where sleazy genre films once played. Introduction provided by David Church, Indiana University. (35mm. 191 min. Rated R.)



▼ The Stewardesses (1969)

Sex, drugs, and plenty of partying are on the menu as a crew of swinging stewardesses spends their overnight stopover in Los Angeles. Originally released as the first 3-D adult film, this campy softcore romp began as an X-rated film screened in adults-only theatres. By 1971, new footage was added to create more continuity between the sexploitation vignettes, earning the film an R rating and enormous profits as it crossed over to more mainstream theatres. *The Stewardesses* is considered the most profitable 3-D film in history. So put your tray table down, make sure your seat is in the reclined, relaxed position, and enjoy the trip. Introduction provided by David Church, Indiana University. (35mm print is provided courtesy of the Kinsey Institute for Research in Sex, Gender, and Reproduction. 69 min. Rated R. 3-D.)



The Seven-Per-Cent Solution (1976)

Directed by Herbert Ross

Saturday, November 12, 2011

6:30 p.m.

An Evening with *Funny or Die*

Various directors

Sunday, November 13, 2011

6:30 p.m.

Answer This! (2010)

Directed by Chris Farah

Monday, November 14, 2011

7:00 p.m.

MORE

FILMS & EVENTS



Shaft (1971)—30 Years of the Black Film Center/Archive

Directed by Gordon Parks

Sunday, August 28, 2011

6:30 p.m.

Wasteland (2010)

Directed by Lucy Walker

Friday, September 16, 2011

6:30 p.m.

The People Speak (2009)

Directed by Anthony Arnove,

Howard Zinn and Chris Moore

Monday, September 26, 2011

7:00 p.m.

Home Movie Day

Saturday, October 15, 2011

3:00 p.m.

Icyizere: Hope (2009)

Directed by Patrick Mureithi

Tuesday, October 18, 2011

7:00 p.m.

3-D Student Film Showcase

Tuesday, December 6, 2011

7:00 p.m.

Student Short Film Program

Tuesday/Wednesday, December 13/14, 2011

7:00 p.m.



SHERLOCK HOLMES CONFERENCE

◀ The Seven-Per-Cent Solution (1976)

Based on the Arthur Conan Doyle characters of the Sherlock Holmes franchise, *The Seven-Per-Cent Solution* was the last major, big-budget Holmes film made the old-fashioned way—big stars (Nicole Williams, Robert Duvall, Alan Arkin, Vanessa Redgrave), beautiful scenery, and swashbuckling adventure untouched by digital effects. Nicholas Meyer wrote the film's screenplay, and was nominated for an Academy Award for adapting his own novel to the screen. The film was a hit and garnered critical praise. This thirty-fifth anniversary screening is co-sponsored by Wessex Press and *Gillette to Brett III*, a conference devoted to Sherlock Holmes on stage, screen, television, and radio. Events include rare Sherlockian films, vendors, and an all-star roster of distinguished speakers, presenters, and events. (35mm. 113 min. Rated PG.)

Screenwriter Nicholas Meyer is scheduled to be present.



◀ Icyizere: Hope (2009)

Filmed over the course of three years, *Icyizere: Hope* is a documentary about a reconciliation workshop in Rwanda that brings together 10 survivors and 10 perpetrators of the 1994 genocide, with encouraging results. Through addressing post-traumatic stress disorder (PTSD) and conducting a series of group exercises that help to build trust, the workshop brings participants to a place where they realize that the most effective way to overcome their trauma is by making an effort to forgive each other and work toward rebuilding trust within their communities. It is a film about the power of, and need for, forgiveness. (Digital presentation. 60 min. Not rated.)

Filmmaker Patrick Mureithi is scheduled to be present.



◀ Home Movie Day

The Ninth International Home Movie Day will be observed around the world on Saturday, October 15. The Center for Home Movies (CHM) initiated the event as a way to highlight the cultural significance of home movies and the need to properly preserve these important artifacts. Participants are asked to bring their home movies to the IU Cinema, where equipment to project the films will be provided, including formats such as 8mm, 16mm, Super 8, VHS, and DVD films. There will be audience discussion of the films, the filmmaker, and the images shared. The event will also include special home movies from the Indiana University Archives. Home Movie Day is co-presented by the Department of Communication and Culture and the IU Cinema.



◀ Wasteland (2010)

Filmed over nearly three years, *Wasteland* follows renowned artist Vik Muniz as he journeys from his home in Brooklyn to his native Brazil and the world's largest garbage dump, located on the outskirts of Rio de Janeiro. There he photographs an eclectic band of “catadores”—self-designated pickers of recyclable materials. Muniz's initial objective was to “paint” the catadores with garbage. However, his collaboration with these inspiring characters as they recreate photographic images of themselves out of garbage reveals both the dignity and despair of the catadores as they begin to re-imagine their lives. (Digital presentation. 99 minutes. Not rated.)

Producer Angus Aynsley is scheduled to be present.





▲ **The People Speak (2009)**

Using dramatic and musical performances of the letters, diaries, and speeches of everyday people, this documentary feature film gives voice to those who spoke up for social change throughout U.S. history, forging a nation from the bottom up with their insistence on equality and justice. Narrated by acclaimed historian Howard Zinn and based on his best-selling books *A People's History of the United States* and, with Anthony Arnove, *Voices of a People's History of the United States*, *The People Speak* illustrates the relevance of these passionate historical moments to our society today and reminds us never to take liberty for granted.

The People Speak features dramatic and musical performances by a range of artists including Benjamin Bratt, Bob Dylan, Bruce Springsteen, Danny Glover, Darryl "DMC" McDaniels, David Strathairn, Don Cheadle, Eddie Vedder, Jasmine Guy, John Legend, Josh Brolin, Kerry Washington, Lupe Fiasco, Marisa Tomei, Martín Espada, Matt Damon, Morgan Freeman, P!nk, Q'orianka Kilcher, Rosario Dawson, Sandra Oh, Sean Penn, Staceyann Chin, and Viggo Mortensen. (Digital presentation. 113 min. Not rated.)

Filmmaker Anthony Arnove is scheduled to be present.

▲ **Answer This! (2010)**

Set at the University of Michigan in the world of competitive pub trivia, *Answer This!* is the story of a boy finally coming of age—when he's 30. A brilliant trivia whiz, Paul Tarson (Christopher Gorham) is great at answering life's little questions, but horrible at answering the big ones, like what he's going to do after grad school. Now he and his friends will finally get a shot at beer, women, and nerdy redemption when they enter the biggest challenge of their lives, a citywide pub trivia tournament, hosted by Brian Collins (*Chris Parnell*). (Digital Presentation. 90 min. Rated PG-13.)

Filmmakers Chris and Mike Farah are scheduled to be present.

Student Short Film Program

A series of short student films will be presented that were produced in various departments across IU Bloomington's campus. Titles will be determined closer to the event date.

▶ **An Evening with Funny or Die**

Join Mike Farah, president of production and also an IU alum, and members of the comedy website *Funny or Die's* award-winning creative team as they take us behind the scenes of some of the funniest and most popular comedy videos they've ever made. Touching on the creative process, creating content for the Internet, and how it's all influencing the world we live in, *Funny or Die* will share their secrets and give a comprehensive look at their next generation studio. Since its inception, *Funny or Die* has emerged as an award-winning, top destination for comedy on the web. The site averages over 12 million unique users per month and over 40 million video views per month. (Digital Presentation. 75 min. Not rated.)

***Funny or Die* filmmakers are scheduled to be present.**





▲ Shaft (1971)

“Hotter than Bond, Cooler than Bullitt.” Private-eye John Shaft (Richard Roundtree) is hired to find a Harlem kingpin’s missing daughter—a search that leads him to the Mafia. Shot on location, the film captures the grittiness of a long-gone New York City. *Shaft* helped usher in the era of blaxploitation films with its combination of detective story, debonair action hero, and unforgettable dialogue. Featuring Isaac Hayes’ award-winning soundtrack and John Shaft’s signature cool demeanor, *Shaft* is one of the iconic films of the 1970s. The Library of Congress selected *Shaft* for preservation in the National Film Registry in 2000. (35mm print courtesy of the Black Film Center/Archive. 100 min. Rated R.)



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More Films and Events | 75

▼ *The Sweet Smell of Success (1957)*

This gripping drama features Tony Curtis as press agent Sydney Falco, a man who's willing to do anything to stay in the good graces of mega-columnist J. J. Hunsecker (Burt Lancaster). When Hunsecker hatches a plan to separate his sister from her boyfriend, Falco finds himself pushed past the limits of decency as he schemes to appease the increasing demands of the almighty Hunsecker. Filled with sharp dialogue from screenwriter Ernest Lehmann (*North by Northwest, Sabrina*), this dark film explores the seedy side of journalism. (35mm. 96 min. Not rated.)



The IU School of Journalism celebrates 100 years of journalism education. Leaders at Indiana University believed that a journalism program was important for the campus and the state, establishing one of the first academic departments of its kind in the world. Sponsored events in the IU Cinema include 35mm screenings of *The Story of G.I. Joe* (1945) and *The Sweet Smell of Success* (1957).

A Century of Journalism



The Story of G.I. Joe (1945)

Directed by William Wellman

Thursday, September 15, 2011

6:30 p.m.

The Sweet Smell of Success (1957)

Directed by Alexander Mackendrick

Monday, September 19, 2011

7:00 p.m.



▲ *The Story of G.I. Joe (1945)*

Newsweek film critic David Ansen praises *The Story of G.I. Joe* as one of the best World War II films of all time, for its “near-documentary verisimilitude.” Burgess Meredith stars as Pulitzer Prize-winning war correspondent Ernie Pyle, who joins up with Company C of the Army’s 18th Infantry on its virgin mission in the North African desert. Viewers are given rare, unsentimental insight into the lives of infantry soldiers surrounded by the blood, death, and isolation of war. The film also made Robert Mitchum a star, for which he received his only Oscar nomination. (35mm print provided courtesy of the Academy Archive. 108 min. Not rated.)



JORGENSEN GUEST FILMMAKER LECTURE SERIES

This lecture series is made possible through the generous support of the Ove W Jorgensen Foundation. Lectures are held in the IU Cinema. No tickets are necessary; however, seating is limited.



John Sayles

Screenwriter, Director

Friday, September 9, 2011

3:00 p.m.

Angus Aynsley

Producer

Friday, September 16, 2011

3:00 p.m.

Anthony Arnove

Director

Monday, September 26, 2011

3:00 p.m.

Pedro Costa

Director

Thursday, October 6, 2011

3:00 p.m.

Ron Osgood

Director, Producer

Thursday, October 13, 2011

3:00 p.m.

Monika Treut

Director

Friday, October 21, 2011

3:00 p.m.

Michael Uslan

Producer

Thursday, October 27, 2011

3:00 p.m.

Charles Burnett

Director

Thursday, November 3, 2011

3:00 p.m.

Chris and Mike Farah

Chris Farah, Director

Mike Farah, Producer

Monday, November 14, 2011

3:00 p.m.

Jacob Bender

Director

Thursday, November 17, 2011

3:00 p.m.

William Lustig

Director

Monday, November 21, 2011

3:00 p.m.

TBD

Friday, December 2, 2011

3:00 p.m.






















FALL 2011 CALENDAR of FILMS

Film schedule is subject to change. Please check the IU Cinema website for the most current listings.

cinema.indiana.edu

ICON KEY

-  A Century of Journalism (Page 76)
-  CINEkids (Pages 62–65)
-  City Lights Film Series (Pages 22–27)
-  The Comic Book Rises (Pages 52–55)
-  Films of Charles Burnett (Pages 56–59)
-  Films of Monika Treut (Pages 48–51)
-  Films of Pedro Costa (Pages 44–47)
-  International Arthouse Series (Pages 32–39)
-  John Sayles (Pages 40–43)
-  Jorgensen Guest Filmmaker Lecture Series (Page 77)
-  Kinsey Collection Grindhouse Series (Pages 66–67)
-  Making War, Making Peace (Pages 4–15)
-  Midnight Movies (Pages 68–71)
-  More Films and Events (Pages 72–75)
-  President/Provost Choice (Pages 60–61)
-  Sound and Vision—Herrmann and Hitchcock (Pages 16–19)
-  Sound and Vision—Herrmann and Welles (Pages 20–21)
-  Underground Film Series (Pages 28–31)
-  \$3 IU Bloomington students (with ID); \$6 all others

AUGUST

- 13 SATURDAY**
 3:00 p.m.
NYICFF Party Mix
- 18 THURSDAY**
 7:00 p.m.
The Trip \$
- 19 FRIDAY**
 7:00 p.m.
The Trip \$
- 20 SATURDAY**
 7:00 p.m.
The Trip \$
- 25 THURSDAY**
 7:00 p.m.
Magic Trip \$
- 26 FRIDAY**
 6:30 p.m.
Reminiscences
of a Journey to
Lithuania
-  9:30 p.m.
Magic Trip \$
- 27 SATURDAY**
 3:00 p.m.
NYICFF Girls'
Point of View
-  7:00 p.m.
Magic Trip \$
- 28 SUNDAY**
 3:00 p.m.
Stella Dallas
-  6:30 p.m.
Shaft

SEPTEMBER

- 1 THURSDAY**
 6:30 p.m.
The Fog of War
-  9:30 p.m.
Tabloid \$
- 2 FRIDAY**
 6:30 p.m.
Film Ist: A Girl and
a Gun
-  9:30 p.m.
Tabloid \$
-  11:59 p.m.
A Clockwork
Orange
- 3 SATURDAY**
 3:00 p.m.
Tabloid \$
-  6:30 p.m.
Tabloid \$
-  9:30 p.m.
Tabloid \$
- 7 WEDNESDAY**
 7:00 p.m.
The Day the Earth
Stood Still
- 8 THURSDAY**
 7:00 p.m.
Amigo
- 9 FRIDAY**
 3:00 p.m.
Jorgensen Guest
Lecture (John
Sayles)
-  6:30 p.m.
Matewan
-  9:30 p.m.
The Brother From
Another Planet
- 10 SATURDAY**
 3:00 p.m.
Kiss of Death
-  6:30 p.m.
Honeydripper
-  9:30 p.m.
Lonestar

SEPTEMBER

- 11 SUNDAY**
 3:00 p.m. | The Rape of Europa
 6:30 p.m. | 9/11
- 12 MONDAY**
 7:00 p.m. | Kagemusha
- 13 TUESDAY**
 7:00 p.m. | Drive— Sneak Preview
- 15 THURSDAY**
 6:30 p.m. | The Story of G.I. Joe
 9:30 p.m. | Rejoice and Shout
- 16 FRIDAY**
 3:00 p.m. | Jorgensen Guest Lecture (Angus Aynsley)
 6:30 p.m. | Wasteland
 9:30 p.m. | Rejoice and Shout
- 17 SATURDAY**
 3:00 p.m. | Seconds
 6:30 p.m. | Rejoice and Shout
 9:30 p.m. | Rejoice and Shout
- 18 SUNDAY**
 11:00 a.m. | Part I, Shoah
 5:30 p.m. | Part II, Shoah
- 19 MONDAY**
 7:00 p.m. | The Sweet Smell of Success
- 20 TUESDAY**
 7:00 p.m. | 50/50— Sneak Preview

- 21 WEDNESDAY**
 7:00 p.m. | Kiss Me Deadly
- 22 THURSDAY**
 6:30 p.m. | Restrepo
 9:30 p.m. | The Future
- 23 FRIDAY**
 9:30 p.m. | The Future
 11:59 p.m. | Grindhouse
- 24 SATURDAY**
 3:00 p.m. | Knerten
 6:30 p.m. | The Future
 9:30 p.m. | The Future
- 25 SUNDAY**
 3:00 p.m. | The Future
 6:30 p.m. | Ashes and Diamonds
- 26 MONDAY**
 3:00 p.m. | Jorgensen Guest Lecture (Anthony Arrove)
 7:00 p.m. | The People Speak
- 28 WEDNESDAY**
 7:00 p.m. | The Manchurian Candidate
- 29 THURSDAY**
 6:30 p.m. | Chicago 10
 9:30 p.m. | Circumstance
- 30 FRIDAY**
 9:30 p.m. | Circumstance

OCTOBER

- 1 SATURDAY**
 3:00 p.m. | A Cat in Paris
 6:30 p.m. | Circumstance
 9:30 p.m. | Circumstance
- 2 SUNDAY**
 6:30 p.m. | Gravity Was Everywhere Back Then
- 3 MONDAY**
 7:00 p.m. | Grbavica, Land of My Dreams
- 6 THURSDAY**
 3:00 p.m. | Jorgensen Guest Lecture (Pedro Costa)
 7:00 p.m. | Down to Earth
 10:00 p.m. | Ossos (Bones)
- 7 FRIDAY**
 3:00 p.m. | Shorts Program
 6:30 p.m. | Colossal Youth
 9:30 p.m. | The Blood
- 8 SATURDAY**
 3:00 p.m. | In Vanda's Room
 6:30 p.m. | Ne change rien
 9:30 p.m. | Where Does Your Hidden Smile Lie?
- 9 SUNDAY**
 3:00 p.m. | Los Olvidados
 6:30 p.m. | North by Northwest


- 10 MONDAY**
 7:00 p.m. | Juliet of the Spirits
- 13 THURSDAY**
 3:00 p.m. | Jorgensen Guest Lecture (Ron Osgood)
 7:00 p.m. | My Vietnam Your Iraq
- 14 FRIDAY**
 6:30 p.m. | Chelsea Girls
 11:59 p.m. | Café Flesh
- 15 SATURDAY**
 3:00 p.m. | Home Movie Day
 6:30 p.m. | Sunrise
- 17 MONDAY**
 7:00 p.m. | 24 City
- 18 TUESDAY**
 7:00 p.m. | Icyzere: Hope
- 20 THURSDAY**
 7:00 p.m. | The Conformist
- 21 FRIDAY**
 3:00 p.m. | Jorgensen Guest Lecture (Monika Treut)
- 22 SATURDAY**
 3:00 p.m. | My Father Is Coming
 6:30 p.m. | Gendernauts
 9:30 p.m. | Seduction: The Cruel Woman

- 23 SUNDAY**
 3:00 p.m. | Warrior of Light
 6:30 p.m. | Jump Cut and Tigerwomen Grow Wings
- 24 MONDAY**
 7:00 p.m. | Virgin Machine
- 25 TUESDAY**
 7:00 p.m. | Kinsey Short Film program (hosted by Monika Treut)
- 27 THURSDAY**
 3:00 p.m. | Jorgensen Guest Lecture (Michael Uslan)
 7:00 p.m. | The Dark Knight
- 28 FRIDAY**
 6:30 p.m. | Iron Man
 9:30 p.m. | Wanted
 11:59 p.m. | Oldboy
- 29 SATURDAY**
 3:00 p.m. | Classic Comic Shorts Program
 6:30 p.m. | Persepolis
 9:30 p.m. | Serenity
- 30 SUNDAY**
 3:00 p.m. | Altered States
 6:30 p.m. | Carrie
- 31 MONDAY**
 7:00 p.m. | Psycho

NOVEMBER


3 THURSDAY

 3:00 p.m.
Jorgensen Guest
Lecture (Charles
Burnett)

 7:00 p.m.
Killer of Sheep
(at Indianapolis
Museum of Art)


4 FRIDAY

 3:00 p.m.
Shorts Program

 7:00 p.m.
Killer of Sheep


5 SATURDAY


 3:00 p.m.
My Brother's
Wedding

 6:30 p.m.
To Sleep with Anger

 9:30 p.m.
The Glass Shield

6 SUNDAY

 3:00 p.m.
Namibia: The
Struggle for
Liberation



 6:30 p.m.
Dr. Strangelove

7 MONDAY



 7:00 p.m.
Solaris


10 THURSDAY



 6:30 p.m.
The Emperor's
Naked Army
Marches On

 9:30 p.m.
Life, Above All 

11 FRIDAY


 3:00 p.m.
Life, Above All 



 6:30 p.m.
Peter Tscherkassky
Shorts

 9:30 p.m.
Life, Above All 


12 SATURDAY


 3:00 p.m.
Au Revoir les
Enfants

 6:30 p.m.
The Seven-Per-
Cent Solution

 9:30 p.m.
Life, Above All 


13 SUNDAY

 3:00 p.m.
Elias and the
Treasures of the
Sea

 6:30 p.m.
An Evening with
Funny or Die

14 MONDAY

 3:00 p.m.
Jorgensen Guest
Lecture (Chris and
Mike Farah)


 7:00 p.m.
Answer This!

15 TUESDAY

 7:00 p.m.
Landscape after
Battle


17 THURSDAY

 3:00 p.m.
Jorgensen Guest
Lecture (Jacob
Bender)


 6:30 p.m.
Out of Cordoba

 9:30 p.m.
Deep Red


18 FRIDAY

 6:30 p.m.
Agnès Varda Shorts


 9:30 p.m.
Corpse Eaters

 11:59 p.m.
The Stewardesses

19 SATURDAY

 3:00 p.m.
I Was Born, But ...

 6:30 p.m.
Ms. 45

 9:30 p.m.
Karate Warriors


20 SUNDAY

 3:00 p.m.
The Birds

 6:30 p.m.
Vigilante

21 MONDAY

 3:00 p.m.
Jorgensen Guest
Lecture (William
Lustig)

 7:00 p.m.
The Trouble with
Harry

28 MONDAY

 7:00 p.m.
Vertigo

DECEMBER

2 FRIDAY


 3:00 p.m.
Jorgensen Guest
Lecture—TBD

4 SUNDAY


 3:00 p.m.
The Train

 6:30 p.m.
Repatriation

5 MONDAY

 7:00 p.m.
The Man Who Knew
Too Much


6 TUESDAY

 7:00 p.m.
3-D Student Film
Showcase

8 THURSDAY

 9:30 p.m.
Melancholia 

9 FRIDAY

 6:30 p.m.
The White Reindeer

 9:30 p.m.
Melancholia 

 11:59 p.m.
Night Train to
Terror

10 SATURDAY

 3:00 p.m.
Citizen Kane

 6:30 p.m.
Melancholia 

 9:30 p.m.
Melancholia 

11 SUNDAY


 3:00 p.m.
The Magnificent
Amberasons

 6:30 p.m.
Melancholia 


12 MONDAY

 7:00 p.m.
TBD



13 TUESDAY

 7:00 p.m.
Student Short Film
Program



14 WEDNESDAY

 7:00 p.m.
Student Short Film
Program



15 THURSDAY

 7:00 p.m.
The Skin I Live In 

16 FRIDAY

 7:00 p.m.
The Skin I Live In 

17 SATURDAY

 7:00 p.m.
The Skin I Live In 

ACKNOWLEDGMENTS

CONTRIBUTORS TO THE PROGRAM

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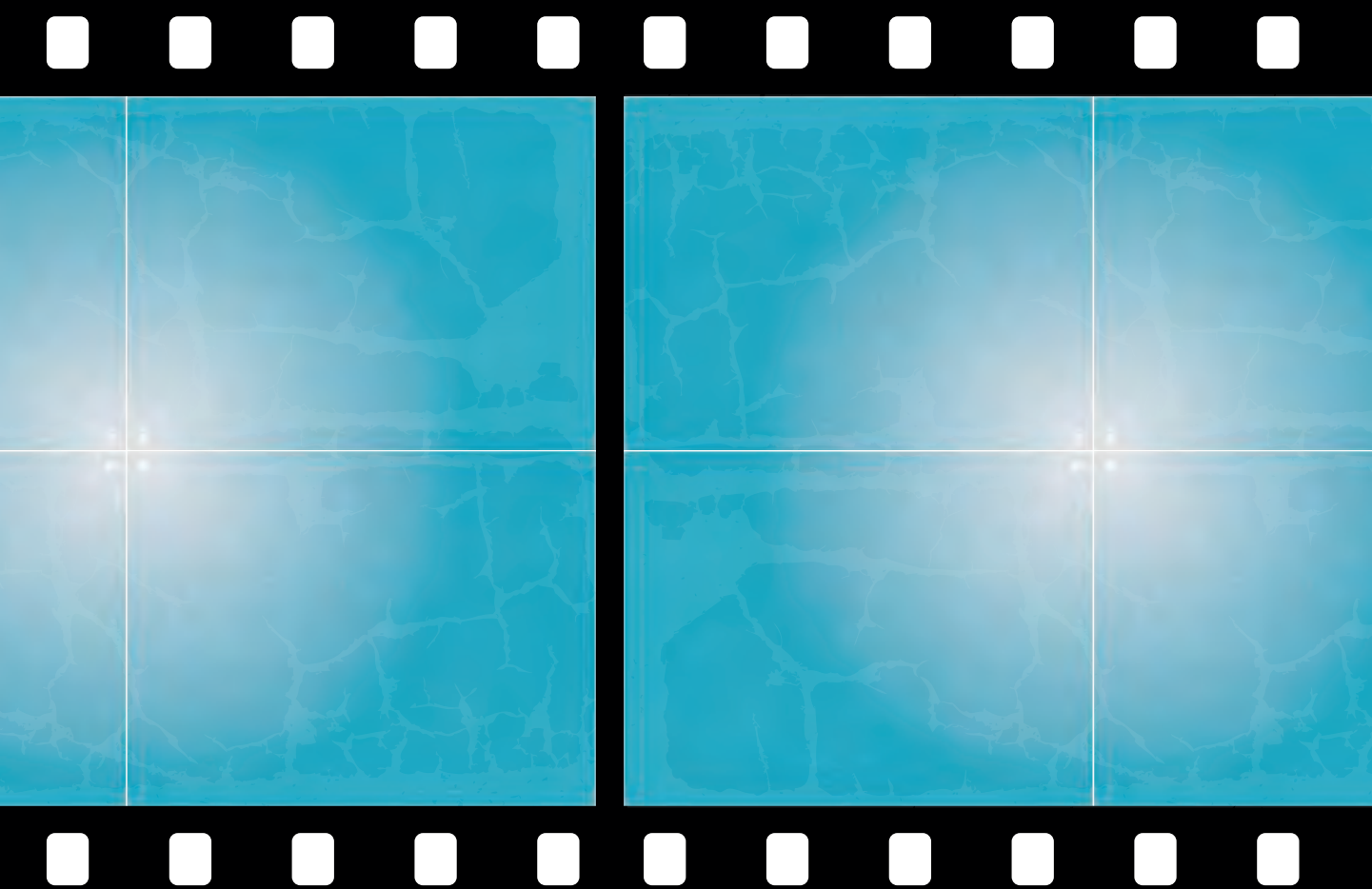
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