

THE
INDIANA UNIVERSITY
CINEMA



...a place for film



...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.

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A MESSAGE FROM...

The world of the cinema has changed dramatically over the years. Over the past few decades, we have seen the democratization of the cinema industry. One visit to YouTube shows the impact of relatively inexpensive and easy-to-use movie-making technology. But the online viewing experience stands in stark opposition and contrast to the shared, communal experience of large-scale projection that defines true cinema.

...IU PRESIDENT **MICHAEL A. MCROBBIE**

The very best cinema and the very best theater bring people from varied backgrounds together to explore other worlds, to visit other times, and to suspend their own lives for that moment in the theater. The new IU Cinema and the renovated Department of Theatre and Drama building, like the rest of IU's magnificent Fine Arts Plaza, represent years of determination, dedication, and intellectual effort, all directed toward strengthening and honoring IU's traditions in the arts and humanities. Like the IU Art Museum, the Lilly Library, the Musical Arts Center, and the IU Auditorium, the new cinema facility is a symbol of Indiana's rich cultural heritage.

The cinema also represents the depth of the university's commitment to training the next generation of scholars, performers and artists. The best drama haunts and inspires, plumbing the depths of what it means to be human and expanding the sense of what it means to be alive.

These are the heights of artistic creation toward which that next generation will reach, and these are the facilities that will enable them to reach those heights.

...IU BLOOMINGTON PROVOST **KAREN HANSON**

Welcome to the inaugural season of the Indiana University Cinema.

This wonderful new state-of-the-art film venue represents exciting possibilities for the future of film studies at IU Bloomington, even as it embodies strong connections to IU Bloomington's longstanding traditions in the arts.

A MESSAGE FROM...

For decades in this space, University Theatre audiences were inspired to exercise the power of imagination. They were challenged to think about the human experience from new perspectives as a wide range of ancient and contemporary world drama was presented.

So it will be with the IU Cinema.

As units from across the Bloomington campus collaborate with the cinema to engage student and community audiences through film, we, as audience members, gain new insight into the world around us and our souls within.

As an exhibition space for IU film courses, for film festivals and conferences, and for showcasing our campus's unique film collections, the IU Cinema is an invaluable complement to the serious study of film at IU Bloomington.

The unique capacity of cinema to capture reality and to create illusion can challenge us to contemplate our society, our history, our humanity in new ways.

The IU Cinema brings us the best of film from around the world, along with important opportunities to learn about, and through, film.

We hope you will visit often.

... IU CINEMA DIRECTOR **JON VICKERS**

Welcome to the inaugural season of programming at the Indiana University Cinema. Our goal is provide you with the best film experiences of your life, creating lasting memories of art, time, and place. We will work hard to build your trust as a program, carefully curating a film and lecture series that will be entertaining and educational, challenging and accessible. We will also earn your trust as a venue that lives up to presenting films in their best available format, held to the best standards of exhibition. We understand that the place and the people are key elements in creating a satisfying filmgoing experience. We look forward to building a lasting relationship and being part of your favorite film memories for years to come.



THE LEAN YEARS



Directed by David Lean

Lawrence of Arabia (1962)

Thursday, January 13, 2011

7:00 p.m.

Bridge on the River Kwai (1957)

Sunday, January 16, 2011

3:00 p.m.

Summertime (1955)

Monday, January 17, 2011

7:00 p.m.

Dr. Zhivago (1965)

Monday, January 24, 2011

7:00 p.m.

Brief Encounter (1945)

Sunday, January 30, 2011

6:30 p.m.

Great Expectations (1946)

Monday, January 31, 2011

7:00 p.m.

Brief Encounter (1945)

35mm print provided by the British Film Institute

Based on a Noel Coward short play, *Brief Encounter* is a masterpiece of post-war British cinema. Two ordinary, middle-aged people (Celia Johnson and Trevor Howard) meet after routine business brings them both to town one Thursday. Their casual friendship soon develops into something deeper, and they begin a passionate extramarital affair confined to those weekly meetings. Both Howard and Johnson give nuanced and touching performances, set off by a Rachmaninoff score that would seem clichéd in other films but works perfectly here. (86 min. Rated NR)

Lawrence of Arabia (1962)

In an age of small screens, seeing *Lawrence of Arabia* onscreen with overture and intermission is a larger-than-life cinematic adventure. Arguably one of the best films ever made, David Lean's epic story depicts the life of T.E. Lawrence, the controversial and romanticized British officer who led an Arab revolt against the Ottoman Empire during the First World War. The Arabian Desert, captured in Super Panavision 70, provides a majestic backdrop for Lawrence's larger-than-life exploits. The film was nominated for 10 Academy Awards, winning seven, and was restored in 1992 by Robert Harris. (227 min. Rated G)





Bridge on the River Kwai (1957)

A highly principled British colonel becomes obsessed with leading a band of P.O.W.s in building a bridge at the behest of their Japanese captors in World War II Burma. Under the leadership of Colonel Nicholson Played by Alec Guinness), they are persuaded that the bridge should be constructed as a monument of British character and dignity in adverse circumstances. Though well-intentioned, the bridge clearly becomes a monument to himself, and its construction becomes a subtle form of collaboration with the enemy. The winner of seven Academy Awards, including Best Picture and Best Director—the film has been digitally restored from the original negatives to create a stunning new 35mm print. (161 min. Rated PG)



Summertime (1955)

David Lean's endearing and visually enchanting film is about a middle-aged American woman's dream to find romance while vacationing in Venice, Italy. Katherine Hepburn, as Jane, falls for a married art dealer (Rossano Brazzi) while engulfed in the art, architecture, music, and cuisine of Venice. Hepburn's Jane is like a child, absorbing everything around her. Though her new-found romance is not the innocent love affair that she was seeking, she falls in love, no less. Lean's intention was to capture a child at play, and eventually, all children must grow up. *Summertime*, Lean's own favorite film, was nominated for a Best Director Academy Award. (100 min. Rated NR)





Great Expectations (1946)

35mm print provided by the British Film Institute
Based on the Charles Dickens novel, this film is considered one of the finest literary adaptations ever put to film. Beginning in 1830, the film follows little orphan Pip from his days as a blacksmith's apprentice to his days of good fortune as a young gentleman in the care of his mysterious benefactor. The film is full of unforgettably beautiful and haunting images. (118 min. Rated NR)

Dr. Zhivago (1965)

This sprawling adaptation of the Boris Pasternak novel is the story of an apolitical Russian doctor and poet (Zhivago, played by Omar Sharif) who falls in love with the wife of a political activist (Lara, played by Julie Christie), though he is also married himself. Coming in second to her husband's activism, Lara falls in love with Zhivago, whose poetry she inspires. But their passionate affair is abruptly interrupted by the Revolution. Nominated for ten Academy Awards, it remains one of the finest films of the 1960s and an all-time classic. (197 min. Rated PG-13)



DIRECTED BY JOHN FORD (2006)

Directed by Peter Bogdanovich

Thursday, January 20, 2011

7:00 p.m.

JOHN FORD SEARCHES WEST



The series includes archival prints from UCLA Film and Television Archive, Library of Congress, Twentieth Century Fox and the Harvard Film Archive.

STAGECOACH (1939)

Friday, January 21, 2011

7:00 p.m.

THE GRAPES OF WRATH (1940)

Saturday, January 22, 2011

3:00 p.m.

FORT APACHE (1948)

Saturday, January 22, 2011

6:30 p.m.

SHE WORE A YELLOW RIBBON (1949)

Saturday, January 22, 2011

9:30 p.m.

THE IRON HORSE (1924)

Sunday, January 23, 2011

3:00 p.m.

MY DARLING CLEMENTINE (1946)

Friday, January 28, 2011

7:00 p.m.

RIO GRANDE (1950)

Saturday, January 29, 2011

3:00 p.m.

THE SEARCHERS (1956)

Saturday, January 29, 2011

6:30 p.m.

THE MAN WHO SHOT LIBERTY VALANCE (1962)

Saturday, January 29, 2011

9:30 p.m.



DIRECTED BY JOHN FORD (2006)

Directed by Peter Bogdanovich

Originally released in 1971, Peter Bogdanovich updated his documentary celebrating the influence of John Ford on American cinema in 2006. Featuring interviews with John Wayne, Henry Fonda, Maureen O'Hara, and James Stewart, as well as directors Steven Spielberg, Clint Eastwood, Walter Hill, and Martin Scorsese, the film offers a number of fascinating insights into the life of a very private man, including a one-on-one interview with Bogdanovich, where a much-annoyed Ford manages to grumble out one-word answers. (110 min. Rated NR)

Shown with:

Home movies from John Ford. Dan Ford, grandson of the director, will introduce a screening of 16mm home movies by the director and take questions from the audience following the presentation.



THE SEARCHERS (1956)

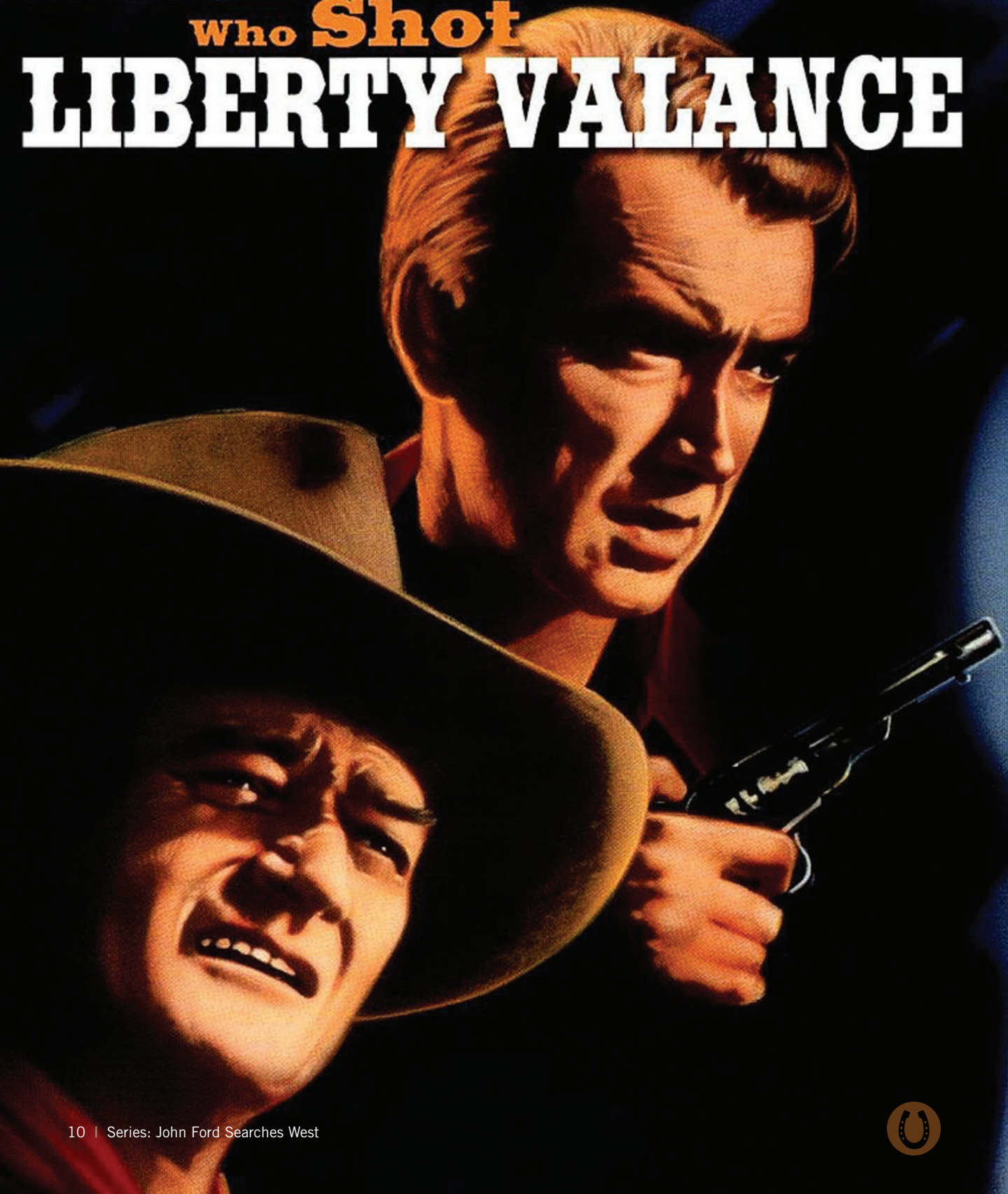
Both a family drama and a classic western, *The Searchers* stars John Wayne as Ethan Edwards, a Civil War veteran who returns to his brother's home in Texas to find tension between local ranchers and Native Americans. After a herd of cattle disappears, Ethan goes looking for them, only to return home to find much of his family murdered and his two nieces missing. He then launches a search for the Comanches he believes kidnapped them. The cinematography evokes the vast expanses of many Ford westerns, with beautiful and poignant parallel editing that drives home the film's themes. (119 min. Rated NR)



James Stewart

John Wayne

The Man
Who Shot
LIBERTY VALANCE



THE MAN WHO SHOT LIBERTY VALANCE (1962)

John Wayne, Vera Miles, Lee Marvin and Jimmy Stewart star in John Ford's masterpiece, a classic study of the character of a man and the nature of convenient truths. Ransom Stoddard (Stewart) rises to power when he is credited with ridding his town of a murderous villain (played by Marvin). Stewart and Wayne represent two competing codes: one seeking peaceful solutions, the other looking to shoot first and ask questions later. Though both are vying for the love of Miles, they must unite against Marvin's villain, who represents pure evil. (123min. Rated NR)



STAGECOACH (1939)

A mismatched group travels via stagecoach across the Arizona Territory. Driven by Buck (Andy Devine), the passengers include the “notorious gambler” Hatfield (John Carradine), the drunk Doc Boone (Thomas Mitchell), the wife of cavalry man Lucy (Louise Platt), the marshal Curley (George Bancroft), the whiskey salesman Mr. Peacock (Donald Meek), the banker Gatewood (Benton Churchill), and lady of ill repute Dallas (Claire Trevor). They are joined by Ringo (John Wayne), an escaped convict who offers to protect the stagecoach against the Apaches. Another of director John Ford's tales of redemption, each character finds his or her own way along their shared journey. (96 min. Rated NR)



THE GRAPES OF WRATH (1940)

John Ford's Academy Award-winning adaptation of John Steinbeck's 1940 novel is a critique of the socioeconomic impact of the Great Depression. Henry Fonda leads the Joads, a family of tenant farmers, on their odyssey westward to the “Promised Land” of California. Filmed with low-key lighting and expert cinematography, the film captures rural America in the 1930s. The film was nominated for seven Academy Awards, winning two (Ford's Best Director Oscar is housed within IU's own Lilly Library). (128 min. Rated NR)



MY DARLING CLEMENTINE (1946)

John Ford's 1946 western is based on the true story of the gunfight at the O.K. Corral. This historical battle between the Earp family (starring Henry Fonda as Wyatt) and the Clanton family has come to symbolize the collision of the “wild” west with “civilization.”

This tension is reflected in the characterization of the two feuding families, the contrast between different racial and ethnic groups, and the juxtaposition of the frontier landscape with modern fixtures such as a church, saloons and barbershops. Throughout the film, there are scenes of thrilling adventure, suspense, and drama, all representative of life along America's western frontier. (146 min. Rated PG)





THE IRON HORSE (1924)

John Ford's first American epic, *The Iron Horse* is the story of the construction of the transcontinental railway, a symbolic unification in the wake of the Civil War. The story reflects many of Ford's recurring themes: the meeting of cultures, the birth of civilizations in the wilderness, and the building of a community sharing a purpose. It also takes artistic license with historical figures throughout—including Abraham Lincoln, Buffalo Bill Cody and Wild Bill Hickok.

One of Fox's biggest hits of the silent era, it was Ford's first major success. The film was restored to the director's vision in 2007.

(150 min. Rated NR, Silent)

Live organ accompaniment provided by Dennis James



FORT APACHE (1948)

Fort Apache is part of John Ford's "Cavalry Trilogy," with *She Wore a Yellow Ribbon* (1949) and *Rio Grande* (1950). Lt. Colonel Owen Thursday (Henry Fonda) has been reassigned from Europe to Fort Apache, a small, dusty cavalry post. Joining him is his daughter, Philadelphia (Shirley Temple). Thursday dislikes the remote outpost. He also encounters trouble with Captain Kirby York (John Wayne), whom he replaces as highest-ranking officer. Meanwhile, his daughter falls for one of the cavalry officers.

Ford draws out superb performances from his ensemble cast, with Wayne's easygoing confidence balancing out Fonda's brash coldness. (127 min. Rated NR)



SHE WORE A YELLOW RIBBON (1949)

This film features many familiar faces from *Fort Apache*. John Wayne stars as Nathan Brittles, Captain of the Cavalry at Fort Starke and five days from retirement. He is assigned one final task, to survey and control problems on the Cheyenne and Arapaho reservations. Along the way, he must safely transport his commanding officer's wife Abby (Mildred Natwick) and niece Olivia (Joanne Dru), the object of the affections of his lieutenants Flint Cohill (John Agar) and Ross Pennell (Harry Carey, Jr.).

Shot in Technicolor, the film is strikingly different from the dusty and bleak look of other Ford westerns. It won an Academy Award for Color Cinematography in 1950. (103 min. Rated NR)

RIO GRANDE (1950)

The third film in Ford's "Cavalry Trilogy" once again stars John Wayne as Kirby Yorke, now a Lieutenant Colonel at a cavalry post in Texas. A group of new recruits includes Yorke's estranged son, who has joined the cavalry after failing out of West Point, and Yorke's wife Kathleen (Maureen O'Hara). Yorke is caught between wanting to reunite with and protect his family and following the orders of his superior officer, all in the midst of trouble with the Apaches. It is both a classic western and a romance; Wayne and O'Hara have tremendous chemistry together as fighting but loving spouses separated by years and miles.

(105 min.
Rated
NR)



***La notte* (1961)**

La notte centers on a couple played by Marcello Mastroianni's and Jeanne Moreau, whose relationship is challenged when Mastroianni begins to rekindle a previous affair with a young lover, the daughter of a wealthy businessman. What drives the couple apart, however, may be what unites them in the end. By dissecting the mechanics of a marriage, Antonioni directs his critique from the specific to the general, transforming this failing marriage to a critique of the apathy and alienation of modern society. (120 min. Rated NR, Italian with English subtitles)

Antonioni *and Vitti* x 4

x4

Directed by Michelangelo Antonioni

All 35mm prints for this series are courtesy of the British Film Institute

***L'avventura* (The Adventure) (1960)**

Thursday, April 28, 2011

7:00 p.m.

***La notte* (1961)**

Saturday, April 30, 2011

3:00 p.m.

***The Eclipse* (1962)**

Sunday, May 1, 2011

3:00 p.m.

***Red Desert* (1964)**

Monday, May 2, 2011

7:00 p.m.



L'avventura (The Adventure) (1960)

The first of what is considered Antonioni's existential trilogy, *The Adventure* is Antonioni's perceptive study of the alienation and despair suffered by a group of vacationing friends after a young woman disappears from their party. The film is not just about frustration, disappointment, and ennui, but also dares to force these feelings upon its own viewers. This modernist classic won the Jury Prize at Cannes in 1961.

(143 min. Rated NR, Italian with English subtitles)

The Eclipse (1962)

The final film in Antonioni's existential trilogy continues to explore the theme of communication barriers in a stark, contemporary world. Monica Vitti plays a fickle young woman who meets a handsome, passionate stockbroker (Alain Delon) just hours after leaving her lover. The brief relationship begins to fall apart when the couple takes it, and themselves, too seriously. The eerie and entrancing tale of alienation is essential Antonioni viewing. *(115 min. Rated NR, Italian with English subtitles)*



Red Desert (1964)

Antonioni's first color feature stars Monica Vitti and Richard Harris as doomed lovers. Vitti's character falls for a factory worker (played by Harris) employed by her husband. The film is set against a sterile, industrial landscape and is an intriguing study of spiritual desolation. It focuses on the desire to return to a more nostalgic era in a present where people can no longer communicate in meaningful ways. Beautifully photographed, the painterly landscape of abandoned and doomed industries provides the bleak, desperate backdrop for isolation.

(120 min. Rated NR, Italian with English subtitles)





CINEK*i*ds

International Children's Film Series



Aardman Retrospective

Directed by various animators

Saturday, January 15, 2011

3:00 p.m.

Tahaan (2008)

Directed by Santosh Sivan

Saturday, February 26, 2011 &

Sunday, February 27, 2011

3:00 p.m.

Mon oncle (My Uncle) (1958)

Directed by Jacques Tati

Saturday, March 19, 2011

3:00 p.m.

TBA

Saturday, April 23, 2011

3:00 p.m.



Aardman Retrospective

Enjoy a brilliant collection of short films from Aardman, the stop-motion animation studio best known for Wallace and Gromit. Selections include the Academy Award-winning *Creature Comforts* and *Humdrum and A Matter of Loaf and Death*, the grand prize winner of the New York International Children's Film Festival, as well as *Rex the Runt*, *Shaun the Sheep*, and other mini-masterpieces.

These inspired plasticine creations embody the best of Aardman's slyly subversive wit and expressive style, and bubble over with a warmth and humanity that only such lovingly handmade films can convey. (74 min. Rated NR, recommended for ages 6 and up)



Mon oncle (My Uncle) (1958)

Jacques Tati wrote, produced, directed, and starred in *Mon Oncle*, the second of three films featuring his character M. Hulot. Young Gérard lives in an ultra-modern home with his parents Charles and Madame Arpel, while his uncle Hulot lives on the top floor of an old apartment building. The technology-driven lives of the Arpels contrast with Hulot's simple existence—until Charles decides Hulot needs to improve himself.

This version, restored by the Tati estate, features additional footage filmed for American audiences. It is 10 minutes shorter than the French version, with the limited dialogue in English, making the film accessible to young and old alike. (111 min. Rated PG)

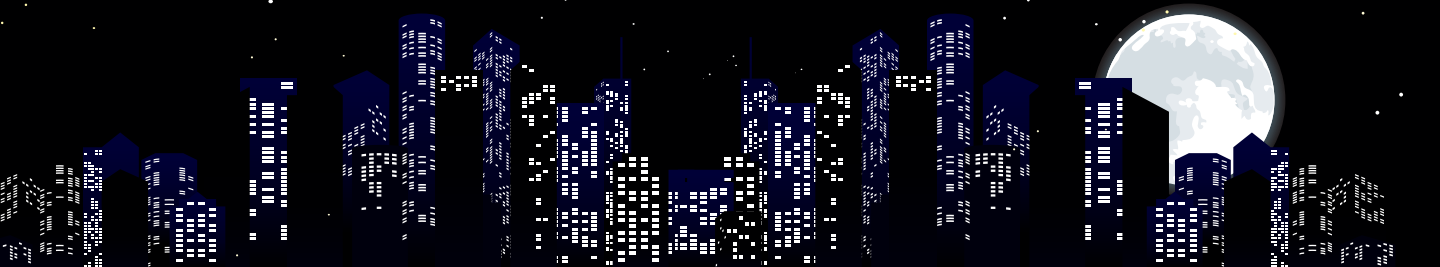
Tahaan (2008)

Award-winning, internationally renowned director Santosh Sivan (*The Terrorist*, *Before the Rains*) offers the story of 8-year-old Tahaan, who wants to recover his pet donkey when it is sold to pay the family debt. Set in strife-ridden Kashmir, it is more than a war movie—it is about striving, finding purpose, and, ultimately, learning right from wrong, as Tahaan is recruited to throw a grenade into an army compound, building to a heart-thumping final scene.

Like Sivan's earlier films, *Tahaan* is told with warmth, humor, and honesty, while his gorgeous cinematography offers breathtaking views of Kashmir's snow-covered mountain passes and shimmering lakes. (105 min.; Rated NR, recommended for ages 10 and up)



City Lights Film Series



City Lights is programmed in partnership with graduate students within the Department of Communication and Culture.

The Lady Eve (1941)

Directed by Preston Sturges

Sunday, February 13, 2011

3:00 p.m.

Shoeshine (1946)

Directed by Vittorio de Sica

Friday, February 25, 2011

6:30 p.m.

The Harder They Fall (1956)

Directed by Mark Robson

Saturday, March 5, 2011

3:00 p.m.

Paths of Glory (1957)

Directed by Stanley Kubrick

Friday, March 11, 2011

6:30 p.m.

Mickey One (1965)

Directed by Arthur Penn

Friday, March 25, 2011

6:30 p.m.

A Woman Under the Influence (1974)

Directed by John Cassavetes

Friday, April 29, 2011

6:30 p.m.



Shoeshine (1946)

Giuseppe and Pasquale shine shoes on the streets in Rome. They are poor but happy best friends, who work hard to provide for their families and are saving their money to purchase a horse. To make a little more money, the boys agree to sell stolen goods, setting off a chain of events that threaten to unravel their own idyllic lives. One of the directors who helped create the Italian Neorealist style, de Sica's film reflects the actual working and living conditions of Italians under Mussolini and fascism.

(93 min. Rated NR)

The Lady Eve (1941)

In the tradition of Shakespearian comedy and Oscar Wilde, Preston Sturges' *The Lady Eve* is a ribald skewering of aristocratic gullibility. Barbara Stanwyck stars as Jean Harrington, a con artist aboard a cruise ship with her "father" Colonel Harrington (Charles Colburn) and partner-in-crime Gerald (Melville Cooper). Jean spots Charles Pike (Henry Fonda) as an easy mark. As Jean works Charles over, they both realize they have fallen in love. What follows is a plot full of mistaken identity, con artists at their conniving best, and a neat love story at its center. (91 min. Rated NR)





Paths of Glory (1957)

Starring Kirk Douglas as Colonel Dax, a WWI French army colonel challenging the might of irrational military protocol and corruption, *Paths of Glory* is not only visually stunning, it is also one of the most intriguing anti-war statements in cinema. Kubrick's powerful cinematography conveys a grim vision of trench warfare, with moments that probe the palpable fears and anxieties of soldiers during wartime. In typical Kubrickian fashion, it becomes quickly apparent that the horrors of war pale in comparison to the harrowing absurdities of the military machine. (87 min. Rated NR)

The Harder They Fall (1956)

Mark Robson's 1956 film noir features Humphrey Bogart's final screen appearance before his death in 1957. Bogey plays a down-and-out sportswriter, Eddie Willis, who is forced to take a job as a publicist for corrupt fight promoter, Nick Benko (Rod Steiger). However, when Eddie realizes how crooked "the sweet science" has become, he has no choice but to expose the truth about Benko—a decision that may prove disastrous for the sport he loves. (109 min. Rated NR)



A Woman Under the Influence (1974)

John Cassavetes, one of the most influential figures in American independent cinema, wrote, and directed this heart-wrenching drama, featuring an outstanding cast of regular Cassavetes collaborators, including Peter Falk, Fred Draper, and the iconic Gena Rowlands in one of her most visceral, unforgettable performances. Nominated for two Oscars and four Golden Globes, *A Woman Under the Influence* is the story of a woman who slowly sinks into madness as her blue-collar husband tries desperately to keep their family together any way he can. (155 min. Rated R)



Mickey One (1965)

Warren Beatty stars in Arthur Penn's surreal take on the noir genre, playing a stand-up comic on the run from the mob in this wonderfully offbeat gem that offers up convincing evidence that Jean Luc Godard and company's French New Wave influence had reached Hollywood by 1965. With a memorable soundtrack by jazz greats Stan Getz and Eddie Sauter, *Mickey One* is a jazz film (a la Godard's own *A bout de souffle* (Breathless)) through and through, as it seems to only hold itself to one rule: consistent improvisation. (93 min. Rated NR)



GIMME SHELTER (1970)

Directed with Charlotte Zerwin

Gimme Shelter captures not only a moment of rock and roll history, but also a time before everyone had the ability to capture concert footage and broadcast it immediately. In classic Maysles style, the film unfolds slowly as the Rolling Stones prepare to give a free concert at Altamont Speedway, outside San Francisco. The concert footage offers a jarring juxtaposition between adoring fans who traveled far to see the band, the performers, and the Hell's Angels, there to provide "security," who turn violent.

(91 min. Rated NR)



DIRECT CINEMA— ALBERT MAYSLES AT IU



Directed by Albert and David Maysles

ISLANDS (1986)

Thursday, February 17, 2011

7:00 p.m.

RUNNING FENCE (1978)

Thursday, February 17, 2011

8:00 p.m.

GREY GARDENS (1976)

Friday, February 18, 2011

6:30 p.m.

GIMME SHELTER (1970)

Friday, February 18, 2011

9:30 p.m.

Albert Maysles is scheduled to be present at these showings.



GREY GARDENS (1976)

Albert and David Maysles made a name for themselves in the 1960s through documentary films in the style that came to be known as “direct cinema.” This 1975 documentary features Edith “Big Edie” Ewing Bouvier Beale and Edith “Little Edie” Bouvier Beale, the aunt and first cousin, respectively, of Jacqueline Onassis. The pair lives in a raccoon-infested mansion and a universe of their own. It is at once a very personal look into a private world and a portrait of old money, long gone, with the small relics of yesteryear left behind. (115 min. Rated PG)



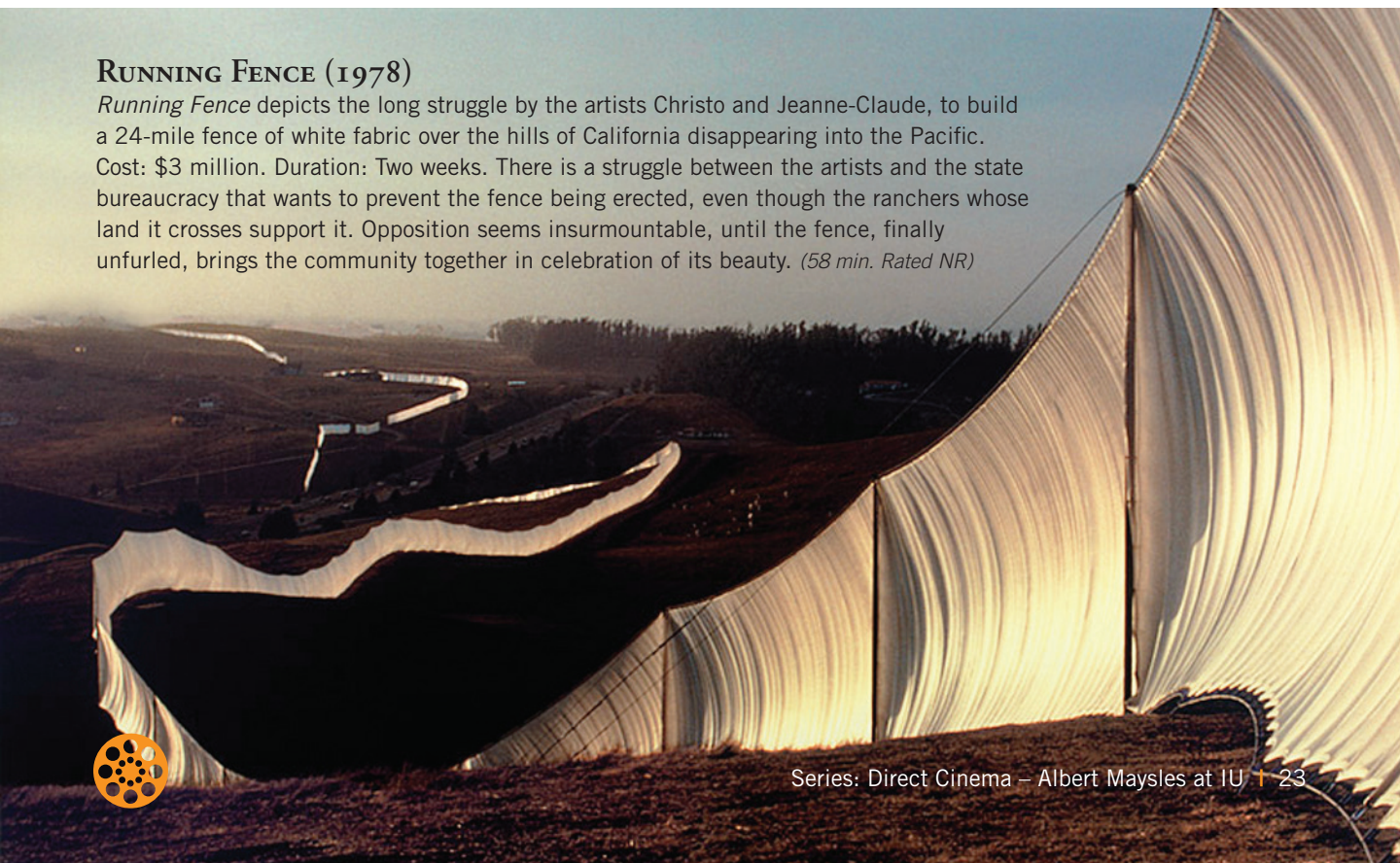
ISLANDS (1986)

For two weeks in May 1983, artists Christo and Jeanne-Claude's *Surrounded Islands* blossomed on the waters of Biscayne Bay, Florida. Eleven scrub-pine islands were surrounded by 6.5 million square feet of bright pink fabric.

Instead of museums, the artists' mammoth “sculptures” need space... and people. Their works are collective efforts, designed to evolve with community input. From raucous public debates with Miami officials to frantic boat rides between islands during the final unfurling, the artists are at work, probing, politicking, debating the meaning of art—creating the social impact that gives each project its strength. (58 min. Rated NR)

RUNNING FENCE (1978)

Running Fence depicts the long struggle by the artists Christo and Jeanne-Claude, to build a 24-mile fence of white fabric over the hills of California disappearing into the Pacific. Cost: \$3 million. Duration: Two weeks. There is a struggle between the artists and the state bureaucracy that wants to prevent the fence being erected, even though the ranchers whose land it crosses support it. Opposition seems insurmountable, until the fence, finally unfurled, brings the community together in celebration of its beauty. (58 min. Rated NR)





A WOMAN, A GUN AND A NOODLE SHOP (2010)

A Woman, a Gun and a Noodle Shop is a remake of the 1985 directorial debut of Joel and Ethan Coen, *Blood Simple*. Transposing the Coen Brothers' celebrated mix of dark humor and riveting suspense to China, the film is helmed by Zhang Yimou (director of the *Red Sorghum*, *To Live*, *Hero*, *House of Flying Daggers*, and other masterpieces), one of the most eminent directors of the "fifth generation." This black comedy thriller is an exposé of how intense desires can consume humanity, and the irony that life never submits to our calculations. (95 min. Rated R, Mandarin with English subtitles)

EAST ASIAN FILM SERIES



This series is sponsored by the IU East Asian Studies Center and the IU Cinema.

A WOMAN, A GUN AND A NOODLE SHOP (2010)

Directed by Zhang Yimou

Saturday, February 5, 2011

6:30 p.m.

FILMMAKER EVENT-TBA

Thursday, March 24, 2011

7:00 p.m.

TBA

Saturday, March 26, 2011

6:30 p.m.

TBA

Saturday, April 23, 2011

6:30 p.m.



The Pawnbroker (1964)

The film opens on an idyllic afternoon picnic, a flashback of a simpler time in pawnbroker Sol Nazerman's (Rod Steiger) life. In the present day, Nazerman runs a Harlem pawn shop and seems to have no joy in life, no anger, no emotion at all. Through flashbacks, we learn of his painful past, as his home and family are destroyed by the Nazis, and watch as he struggles with survivor's guilt in the present. *The Pawnbroker* was selected in 2008 for preservation by the Library of Congress National Film Registry. (116 min. Rated NR)



The Plot Against Harry (1969)

16mm print courtesy of the Library of Congress

Michael Roemer directed *The Plot Against Harry* in 1969, but shelved the project when he couldn't get distribution. The comedy got a second life in 1989 when it was screened at Cannes.

Harry Plotnik is a small-time bookie just out of jail. Estranged from his family, in failing health, and unsuccessful, he is a lousy criminal and even worse at going legit. With sneaky humor and a cast of characters that rivals any recent "wacky family" film (*Little Miss Sunshine*, *The Kids Are Alright*), it captures a man who can't quite find his way in the world. (81 min. Rated NR)

The Chosen (1981)

16mm print provided by National Center for Jewish Film

Adapted from Chaim Potok's best-selling novel, this film examines the differences among Orthodox Jews and conflicts between fathers and sons. Set in Brooklyn in the 1940s, the story focuses on two sons (Robbie Benson and Barry Miller) and two fathers (Maximilian Schell and Rod Steiger). The boys develop a strong friendship and find themselves influenced by each other's father. When the fathers enter into a bitter, passionate conflict over the issue of Zionism, their devoted and dutiful sons must part ways—until one makes the painful choice to oppose his father and claim his own destiny. (108 min. Rated PG)

יהודי Film Series



This series is sponsored by the Robert A. and Sandra S. Borns Jewish Studies Program at Indiana University and Indiana University Cinema

The Pawnbroker (1964)

Directed by Sidney Lumet

Thursday, February 3, 2011

6:30 p.m.

The Plot Against Harry (1969)

Directed by Michael Roemer

Thursday, March 3, 2011

6:30 p.m.

The Chosen (1981)

Directed by Jeremy Kagan

Thursday, March 31, 2011

6:30 p.m.



Beautiful (2010)

Directed by Alejandro González Iñárritu

Friday, January 14, 2011

9:30 p.m.

Saturday, January 15, 2011

6:30 & 9:30 p.m.

Sunday, January 16, 2011

6:30 p.m.

International Arthouse Series



The International Arthouse Series features new and recent film releases from around the globe. It's your chance to see critically acclaimed foreign films on the big screen—without leaving Bloomington. Films in this series are \$3 for students (with ID) and \$6 for all other patrons. Check the IU Cinema website for the most up-to-date listing of coming attractions.

The International Arthouse Series is cosponsored by the Ryder Film Series and the Indiana University Cinema.



I Love You Philip Morris (2010)

Directed by Glenn Ficarra and John Requa

Thursday–Saturday, February 3–5, 2011

9:30 p.m.

Sunday, February 6, 2011

6:30 p.m.

If I Want to Whistle, I Whistle (2010)

Directed by Florin Serban

Saturday, February 12, 2011

6:30 & 9:30 p.m.

Sunday, February 13, 2011

6:30 p.m.

Monday, February 14, 2011

7:00 p.m.

Another Year (2010)

Directed by Mike Leigh

Thursday, March 10, 2011

6:30 & 9:30 p.m.

Friday, March 11, 2011

9:30 p.m.

Saturday, March 12, 2011

6:30 & 9:30 p.m.

Sunday, March 13, 2011

3:00 & 6:30 p.m.

The Illusionist (2010)

Directed by Sylvain Chomet

Thursday, March 17, 2011

7:00 p.m.

Friday, March 18, 2011

9:30 p.m.

Saturday, March 19, 2011

3:00 & 9:30 p.m.

Sunday, March 20, 2011

3:00 p.m.

Monday, March 21, 2011

7:00 p.m.

Le quatre volte

[The Four Times] (2010)

Directed by Michelangelo Frammartino

Sunday, April 17, 2011

3:00 & 6:30 p.m.

Monday, April 18, 2011

7:00 p.m.

Uncle Boonmee Who Can Recall His Past Lives (2011)

Directed by Apichatpong Weerasethakul

Friday, April 22, 2011

9:30 p.m.

Saturday, April 23, 2011

9:30 p.m.

Sunday, April 24, 2011

3:00 & 6:30 p.m.

Monday, April 25, 2011

7:00 p.m.

The Screaming Man (2011)

Directed by Mahamat-Saleh Haroun

Thursday, May 5, 2011

6:30 & 9:30 p.m.

Friday, May 6, 2011

6:30 & 9:30 p.m.

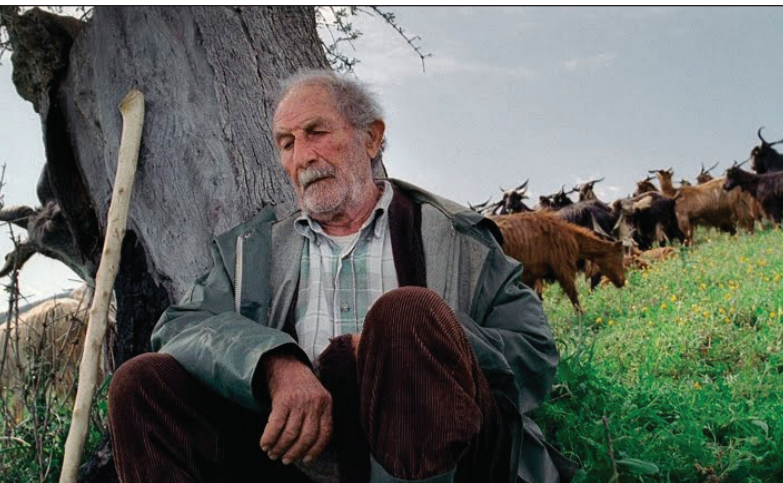
Sunday, May 8, 2011

3:00 & 6:30 p.m.

The Illusionist (2010)

A story about two paths that cross, the film follows an aging magician in search of a stage who meets a young girl at the start of her life's journey. Alice is a teenage girl with all her capacity for childish wonder still intact. The Illusionist quickly grows to love her as a daughter. Adapting a script written by French comedy genius and cinema legend Jacques Tati as a love letter from a father to his daughter, Sylvain Chomet (*The Triplets of Belleville*) brings the story to life in his distinctive hand-drawn animated style. (Rated PG; French with English subtitles)





Le quattro volte [The Four Times] (2010)

This remarkable film is a meditation on man and nature that traces the cycle of life from man to animal to vegetable to mineral. The story begins with an elderly shepherd who uses the dust from a church floor to treat his cough. Next, it follows a baby goat as it leaves its flock and tentatively ventures out to pasture. A majestic fir becomes the centerpiece of a village celebration, and finally, its logs are transformed into a massive pile of charcoal. This magical film follows the transformations in very concrete fashion, yet allows for mystery, metaphor, and abstraction.

(88 min. Rated NR, Italian with English subtitles)

Biutiful (2010)

"Sometimes fate is like a small sandstorm that keeps changing directions," observes Uxbal (Javier Bardem), in *Biutiful*, the latest film by Academy Award-nominated director Alejandro González Iñárritu (*Babel*, *Amores Perros*). A father of two, Uxbal lives on the fringes of Barcelona trying to make ends meet. His business dealings are shady, and the company that he keeps, including his sleazy brother and bipolar ex-wife, is no better. Following the discovery that he may not be able to care for his children much longer, Uxbal leads us on a journey down the uncertain road of human existence, determined to find redemption and secure the fate of his children—even as his own is sealed.

(148 min. Rated NR)



If I Want to Whistle, I Whistle (2010)

Silviu has only two weeks left before his release from a juvenile detention center where he is mercilessly harassed by the other inmates. When his mother, who abandoned him long ago, returns to take his younger brother away—a brother he raised like a son—those two weeks become an eternity. Just as Silviu's frustration evolves into actual aggression, he meets a beautiful social worker. Full of conflicting emotions and wild with desperation, Silviu is driven to a surprising act of defiance as he makes a last grasp at freedom. (94 min. Rated NR, Romanian with English subtitles)

Winner of the Grand Jury Prize at the 2010 Berlin International Film Festival.



Another Year (2010)

Mike Leigh's newest ensemble piece focuses on relationships—newly formed, long-standing and those yet to occur. The story centers on a stable couple whose circle of friends and family weave in and out of their lives over the course of a year. When their 30-year-old son is introduced to friend with a less than perfect love life, it has unintended romantic implications for them both. Filled with all of the emotion packed into Leigh's 1996 hit, *Secrets and Lies*. (139 min. Rated PG-13)







The Screaming Man (2011)

Adam, a 60-something former swimming champion, is a pool attendant at a hotel in Chad. When the hotel gets new Chinese owners, he is forced to give up his job to his son, Abdel. Meanwhile, the country is locked in civil war. Rebel forces attack the government while the authorities demand that citizens contribute to the war effort, either with money or military volunteers. But Adam is penniless. In a moment of weakness, he makes a decision he will forever regret. (102 min. Rated NR, French & Arabic with English subtitles)

The film was the winner of the Jury Prize at the 2010 Cannes Film Festival.

Uncle Boonmee Who Can Recall His Past Lives (2011)

Suffering from acute kidney failure, Uncle Boonmee has chosen to spend his final days in the countryside, surrounded by loved ones. Surprisingly, the ghost of his deceased wife appears to care for him, and his long-lost son returns home in a non-human form. Contemplating the reasons for his illness, Boonmee treks through the jungle with his family to a mysterious hilltop cave—the birthplace of his first life. (114 min. Rated NR, Thai with English subtitles)

The film won the Palme d'Or at the 2010 Cannes Film Festival.



I Love You Phillip Morris (2010)

Too crazy not to be true, *I Love You Phillip Morris* tells the jaw-dropping story of a Texas con man whose love for his fellow inmate can't be contained by any prison. This hilarious and wildly un-PC comedy must be seen to be believed and is a cult classic in the making.

(102 min. Rated R)



UNDERGROUND

FILM SERIES



LECTURE: WHAT'S WRONG WITH THE LIBERAL DOCUMENTARY?

Jill Godmilow

Thursday, February 10, 2011

3:00 p.m.

ROY COHN/JACK SMITH (1995)

Directed by Jill Godmilow

Thursday, February 10, 2011

7:00 p.m.

FIREWORKS (1947)

Directed by Kenneth Anger

Friday, February 11, 2011

7:00 p.m.

SCORPIO RISING (1964)

Directed by Kenneth Anger

Friday, February 11, 2011

7:00 p.m.

WARHOL FILMS

Various contributors

Friday, March 4, 2011

6:30 p.m.

TBA

Friday, March 18, 2011

Friday, April 22, 2011

6:30 p.m.

SHORTS PROGRAM (1976-1996)

Directed by Hans Scheirl

Saturday, April 9, 2011

3:00 p.m.

DANDY DUST (1998)

Directed by Hans Scheirl

Saturday, April 9, 2011

6:30 p.m.

FLAMING EARS (1992)

Directed by Hans Scheirl

Saturday, April 9, 2011

9:30 p.m.

WARHOL FILMS

This selection of short 16mm films from Andy Warhol and other underground contributors will span the sixties and early seventies. Prints will be pulled from the David Bradley Collection at the Lilly Library, the Kinsey Institute, and other collections. (90 min. Rated NR)



Cosponsored by the Department of Gender Studies, UNDERGROUND Film Series, and IU Cinema.

DANDY DUST (1998)

Dandy Dust is part sci-fi, part horror satire, and all creativity—a film conceived and directed by Austro-British filmmaker Hans Scheirl. The lead is a cyborg with a dual personality (and gender) dealing with identity and a family obsessed by lineage. Five and a half years in the making, *Dandy Dust* takes us on an elaborate, gender-bending adventure. (97 min. Rated NR – Intended for mature audiences)

Filmmaker Hans Scheirl is scheduled to be present.

FLAMING EARS (1992)

Flaming Ears is a pop sci-fi lesbian fantasy set in the year 2700. Spy is a comic book artist whose printing presses are burned down by Volley, a sexed-up pyromaniac. Seeking revenge, Spy goes to the club where Volley performs every night. Before she can enter, Spy gets into a fight and is left wounded in the street. She is found by Nun, an amoral alien who also happens to be Volley's lover. A story of love and revenge, it is an anti-romantic plea for love in its many forms. (84 min., Rated NR – Intended for mature audiences)

Filmmaker Hans Scheirl is scheduled to be present.

SHORTS PROGRAM (1976–1996)

(90 min. Rated NR – Intended for mature audiences)

Filmmaker Hans Scheirl is scheduled to be present.





SCORPIO RISING (1964)

A true masterpiece of American cinema, *Scorpio Rising* is perhaps Kenneth Anger's most stylistically and thematically complex film. Intertwining a sincere devotion to biker culture with a campy take on the power of various outsider iconographies, *Scorpio Rising* is a less personal than *Fireworks* but equally concerned with symbols of gay sexual desire and their interrelation with seemingly mainstream American culture. It is also a film with enormous influence across the spectrum of moving image production, from music videos to "art" filmmakers like Martin Scorsese, Gus Van Sant, and David Lynch.

Dr. Kenneth Anger is scheduled to be present.

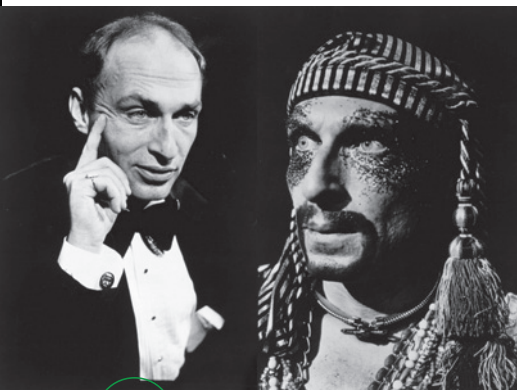
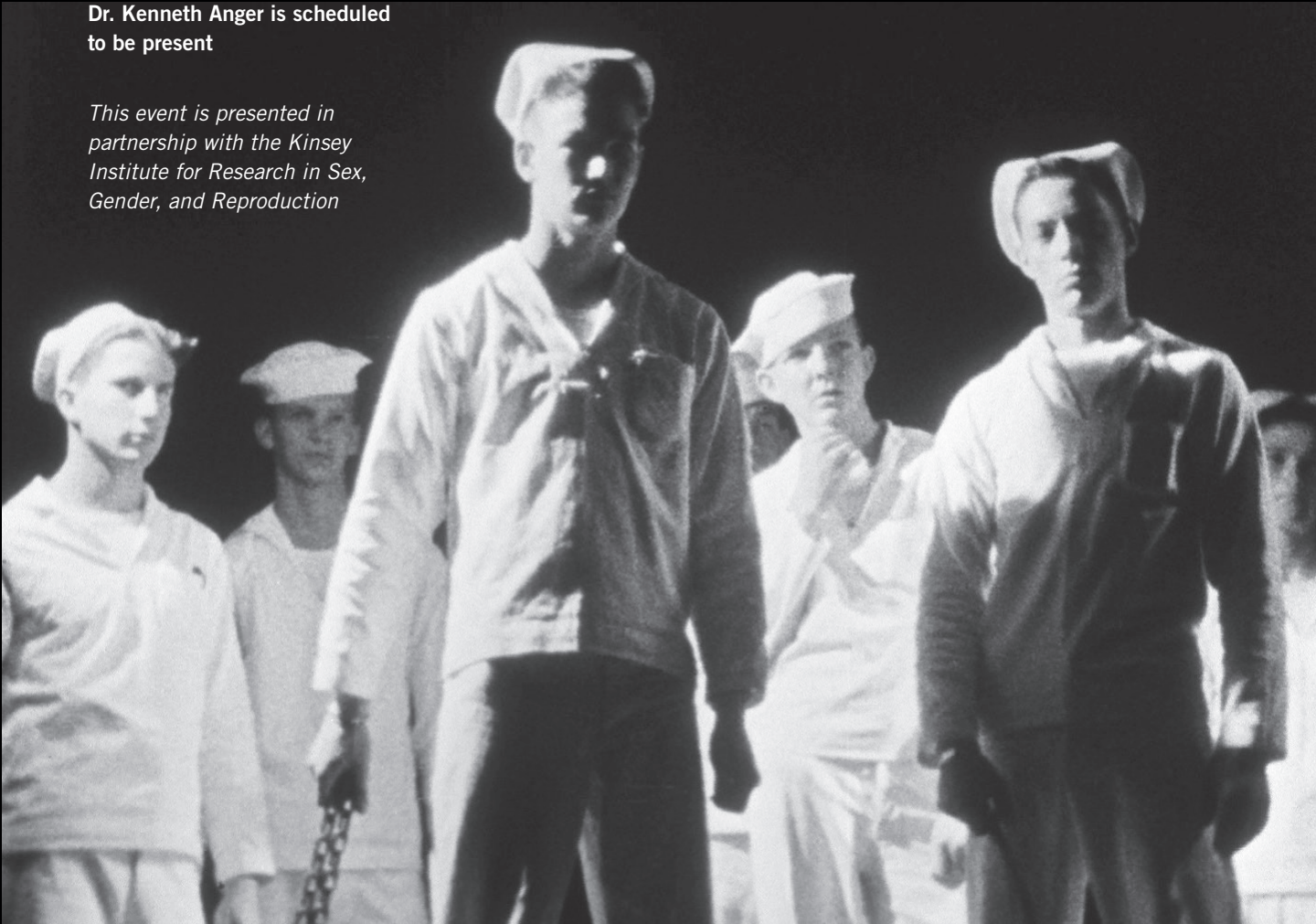
This event is presented in partnership with the Kinsey Institute for Research in Sex, Gender, and Reproduction

FIREWORKS (1947)

Kenneth Anger's earliest film *Fireworks* is also one of the earliest examples of openly gay cinema. Made when Anger was 17, it is part of an ad hoc cycle of what scholar P. Adams Sitney calls "trance" films, in which a protagonist (here played by Anger himself) takes a psychic, often dream-filled journey through his or her own unconscious. Anger has said *Fireworks* was in fact based directly on one of his dreams. By turns comical, introspective, and outright shocking, it remains a vital part of Anger's oeuvre, and one of the most important films of the American independent cinema. (20 min. Rated NR)

Dr. Kenneth Anger is scheduled to be present

This event is presented in partnership with the Kinsey Institute for Research in Sex, Gender, and Reproduction



ROY COHN/JACK SMITH (1995)

Roy Cohn, the right-wing lawyer and sleazy back-room politico, and Jack Smith, the notorious underground filmmaker of *Flaming Creatures*, had nothing in common but their sexual orientation and their deaths from AIDS in the late 1980s. Here, they are portrayed by a single actor, Ron Vawter, whose stunning performance piece *Roy Cohn/Jack Smith* has been turned into a dramatically deft, comic, and terrifying film diptych of queer-on-queer. In this film about the closet, silence is powerful, but it cannot contain either of these infamous homosexuals, whose privileged knowledge of queerness leaks out. (88 min. Rated NR)

Filmmaker Jill Godmilow will be present.

Lady Chatterley (2006)

An unlikely love affair teaches Lady Chatterley (Marina Hands) to accept her own beauty and sensuality and open herself to the world around her. As this emerging woman undertakes an intense journey of self-discovery, Ferran's artistic focus on the natural scenery enables the audience to completely experience Lady Chatterley's transformation.

(168 min. Rated NR)

Sponsored by the Department of Communication and Culture and IU Cinema, with support from the French American Cultural Exchange



Bluebeard (2009)

Based on Charles Perrault's grisly fairytale, *Bluebeard* tells the story of Marie-Catherine, child bride to an aristocratic ogre with a reputation for murdering his wives. She must employ all her cunning to outwit her husband and escape a potentially unpleasant fate. Controversial director Catherine Breillat (*The Last Mistress*, *Fat Girl*, *Romance*) brings her personal touch to this classic tale, a favorite of good little French girls since the 1950s. (81 min. Rated NR, French with English subtitles)

Sponsored by the Department of Communication and Culture and IU Cinema, with support from the French American Cultural Exchange



WOMEN of FRENCH CINEMA



35 rhums (35 Shots of Rum) (2008)

Directed by Claire Denis

Saturday, March 5, 2011

6:30 p.m.

The Wedding Song (2008)

Directed by Karin Albou

Sunday, March 6, 2011

6:30 p.m.

Bluebeard (2009)

Directed by Catherine Breillat

Saturday, March 19, 2011

6:30 p.m.

Lady Chatterley (2006)

Directed by Pascale Ferran

Sunday, March 20, 2011

6:30 p.m.

The Beaches of Agnès (2008)

Directed by Agnès Varda

Sunday, April 3, 2011

6:30 p.m.

The Beaches of Agnès (2008)

Varda (*The Gleaners and I*) offers a cine-memoir, recreating pivotal moments in her childhood with actors as she walks through scenes and comments on them, offering clips from her films and sharing details of her private life, from her youth up to her 80th birthday. Assembling fragments of memories like puzzles pieces, gradually the story of her life emerges. This delicately personal film delves into what makes Varda the eccentric, creative, tireless woman who made such a mark on filmmaking over the past five decades. (110 min. Rated NR, French with English subtitles)

Sponsored by the Department of Communication and Culture and IU Cinema, with support from the French American Cultural Exchange



35 rhums (35 Shots of Rum) (2008)

In this beautifully shot film, a tight-knit family of two, train conductor Lionel and daughter Joséphine, come together each night, world-weary, to share dinner with each other. The modern objects that define the space around them—appliances like their rice cooker, coffeemaker, and washing machine—contrast with the timelessness of their relationship, a father raising his daughter alone, the unspoken but heartfelt bond between them that Denis (*Chocolate*) orchestrates profoundly through her methodical mise-en-scène. (102 min. Rated NR)



The Wedding Song (2008)

Tunis, 1942. Nour and Myriam, 16, have been friends since childhood, sharing a house in a modest neighborhood where Jews and Muslims live in harmony. Each secretly desires the other's life: Nour wants to attend school, and Myriam dreams of a romance to rival Nour's engagement to her cousin Khaled. Then the Germany army arrives, and the realities of the new Nazi regime radically change Myriam's prospects for love.

(100 min. Rated NR, French and Arabic with English subtitles)

Sponsored by the Department of Communication and Culture and IU Cinema, with support from the French American Cultural Exchange



...OTHER FILMS

Hamlet (1921)

Directed by Svend Gade
Sunday, January 23, 2011
6:30 p.m.

The Best of the Advanced Visualization Lab

Various contributors
Sunday, January 30, 2011
3:00 p.m.

Saturday, March 26, 2011
3:00 p.m.

Mantrap (1926)

Directed by Victor Fleming
Friday, February 4, 2011
6:30 p.m.

The Sign of Four (1923)

Directed by Maurice Elvey
Saturday, February 5, 2011
3:00 p.m.

Who the \$#@ is Jackson Pollack (2006)

Harry Moses
Sunday, February 6, 2011
3:00 p.m.

Reign of Terror (1949)

Directed by Anthony Mann
Monday, February 7, 2011
7:00 p.m.

Metropolis (1927)

Directed by Fritz Lang
Saturday, February 19, 2011
7:00 p.m.

Sunday, February 20, 2011
3:00 p.m.

Monday, February 21, 2011
7:00 p.m.

Don't Look Now (1973)

Directed by Nicholas Roeg
Thursday, February 24, 2011
6:30 p.m.

Absolute Warhola (2001)

Directed by Stanislaw Mucha
Sunday, March 6, 2011
3:00 p.m.

Lecture — Stanley Nelson

Friday, April 1, 2011
3:00 p.m.

Freedom Riders (2011)

Directed by Stanley Nelson
Friday, April 1, 2011
7:00 p.m.

Lecture — Angelo Pizzo and David Anspaugh

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

Hoosiers (1986) – Private Screening

Directed by David Anspaugh
Thursday, April 7, 2011
7:00 p.m.

Lecture — Angelo Pizzo and David Anspaugh

Friday, April 8, 2011
3:00 p.m.

Rudy (1993)

Directed by David Anspaugh
Friday, April 8, 2011
6:30 p.m.

Hoosiers (1986)

Directed by David Anspaugh
Friday, April 8, 2011
9:30 p.m.

Lust for Life (1956)

Directed by Vincente Minelli
Sunday, April 10, 2011
3:00 p.m.

Breaking Away (1979)

Directed by Peter Yates
Sunday, April 10, 2011
6:30 p.m.

Monday, April 11, 2011
7:00 p.m.

La seconda volta (1995)

Directed by Mimmo Calopresti
Wednesday, April 13, 2011
7:00 p.m.

La fabbrica dei tedeschi (2008)

Directed by Mimmo Calopresti
Thursday, April 14, 2011
7:00 p.m.

Preferisco il rumore del mare (2000)

Directed by Mimmo Calopresti
Friday, April 15, 2011
7:00 p.m.

Maglietta rossa (2010)

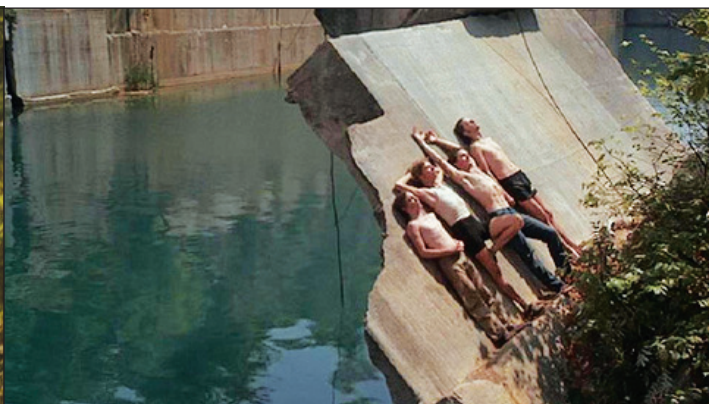
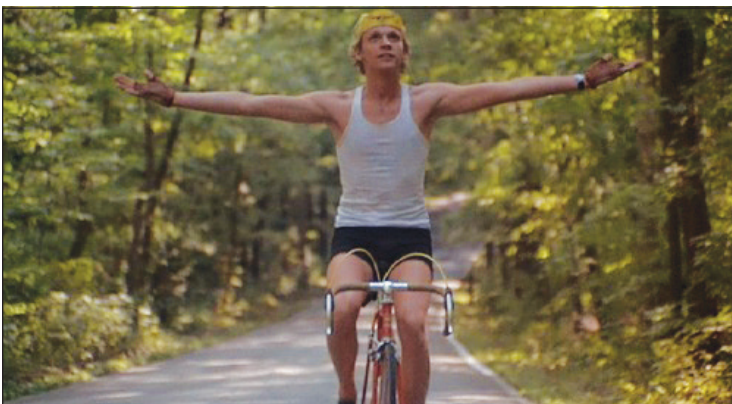
Directed by Mimmo Calopresti
Saturday, April 16, 2011
7:00 p.m.

Fifth Annual Iris Film Festival

Saturday, April 30, 2011
7:00 p.m.

Breaking Away (1979)

Dave Stoller (Dennis Christopher) is a bike-racing obsessive who, along with friends Mike (Dennis Quaid), Cyril (Daniel Stern), and Moocher (Jackie Earle Haley), has recently graduated high school with no clear plan. After Dave falls for an IU coed, tensions escalate between the Cutters, named for the local quarry workers, and the students. A classic Indiana film, it was shot in Bloomington and serves as a visual time machine back to the 1970s. Nominated for five Academy Awards, a BAFTA, a DGA award, four Golden Globes, and many others, *Breaking Away* won director and producer Peter Yates a Best Picture Oscar. (100 min. Rated PG)



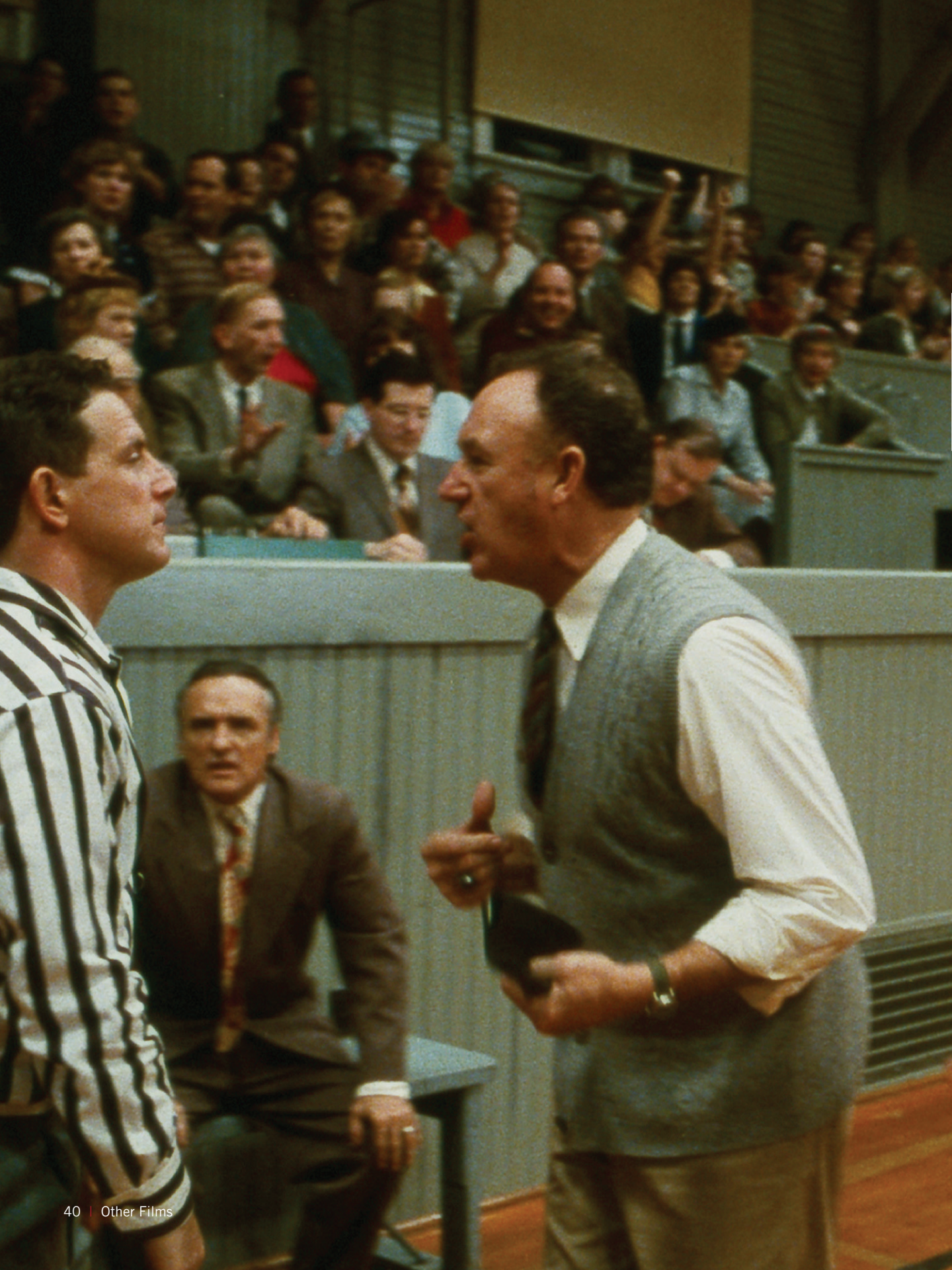
Lecture—Stanley Nelson

Director of *Freedom Riders* (2011), which will make its American premiere at IU Cinema at 7:00 p.m.

Freedom Riders (2011)

U.S. Premiere. *Freedom Riders* is the powerful, harrowing, and ultimately inspirational story of eight months that changed America forever. From May until December 1961, more than 400 black and white Americans risked their lives—enduring savage beatings and imprisonment simply for traveling together on buses across the Deep South. The Freedom Riders' belief in nonviolence helped bring the president and the public face to face with the challenges of addressing civil rights inequalities. (113 min. Rated NR)

Filmmaker Stanley Nelson is scheduled to be present.



HOOSIERS (1986)

Voted one of the best sports films of all time, the Indiana classic *Hoosiers* tells the story of Norman Dale (Gene Hackman), invited to coach in Hickory, Indiana. Dale's unconventional coaching style begins to irritate the team's fans immediately, and it takes time for his team to adjust, but sure enough, they become better players.

Written and produced by Bloomington native Angelo Pizzo, *Hoosiers* was nominated for two Oscars. Pizzo went on to write another successful Indiana-based sports movie, *Rudy*, directed again by Anspaugh.

Filmmakers David Anspaugh and Angelo Pizzo are scheduled to be present.



RUDY (1993)

An undersized and modestly talented boy from a working-class family, named Daniel "Rudy" Ruettinger (Sean Astin), refuses to give up his dream of playing football for Notre Dame. The much-loved film is about conquering adversity with hard work, free will, and creating your own destiny. (114 min. Rated PG)

Filmmakers David Anspaugh and Angelo Pizzo are scheduled to be present.



Don't Look Now (1973)

An American couple (Donald Sutherland and Julie Christie) is living in Venice, Italy, following the death of their daughter. When they meet two sisters, one claims to be able to see their dead child's spirit. The wife wants to trust the psychic, while the husband questions his sanity as he begins to have a series of disturbing and fragmented dreams that parallel a series of murders in the city. (110 min. Rated R)

The film will be introduced and discussed by Professor Greg Waller.

The Best of the Indiana University Advanced Visualization Lab

This multimedia presentation will highlight a sampling of the advanced digital work performed on IU's campuses in the sciences, the visual arts, telecommunications, and other areas. Spanning 10 years of work, the program will include 4K resolution films, stereoscopic 3D animation (including IU sporting events, Little 500, and student productions), and live action. Narration will be provided for segments of the program. (80 min. Rated NR)

Fifth Annual Iris Film Festival

The Department of Communication and Culture's Iris Film Festival showcases innovative, inspired, and engaging short-format films and videos, many of which were created by members of the Bloomington and Indiana University communities. We provide a space where students and independent filmmakers alike can share the best of their recent work.

Hamlet (1921)

Asta Nielsen, Denmark's leading silent-screen actress plays Hamlet not as a man, but as a woman playing a man. Gertrude raises her daughter as her heir-apparent after the death of her father. Horatio becomes not only Hamlet's best friend, but also her love interest. This naturally creates a rivalry with Ophelia, and the scenes between best friends appear (to the audience) as homoerotic trysts. The film was based on a Danish legend of a princess who pretended to be a prince as much as it was on the Shakespeare play. (121 min. Rated NR, Silent)

Teaser screening—Pride Film Festival

Live piano accompaniment provided by Dr. Larry Shanker

The Sign of Four (1923)

Arguably the best of the surviving Sherlock Holmes silent features, *The Sign of Four* shows off the Stoll Film Company's capacity for producing high-budget dramas with visual flair. Director Elvey minimizes the flashback structure of the novel upon which it is based to integrate the strands through a superimposition device that keeps the action moving forward while explaining Holmes' logic. This enables the audience to clearly follow Holmes' line of reasoning while keeping the focus on the great man himself, furthering the identification with the character that's such a vital element of the stories. (100 min. Rated NR, Silent)

With live piano accompaniment provided by Dr. Philip Carli.

35mm print provided by the British Film Institute

Mantrap (1926)

This late silent comedy features Clara Bow as Alverna, a young woman living it up in the big city. She first meets Joe Easter (Ernest Torrence), in town from his cabin in the woods of Mantrap, then his pal Ralph Prescott (Percy Marmont), a big-city divorce attorney who visits Joe on vacation. They fall into a love triangle that contrasts Joe's country simplicity with Ralph's cold demeanor. (86 min. Rated NR, Silent)

Victor Fleming went on to direct dozen more films, most famously *The Wizard of Oz* and *Gone with the Wind*.

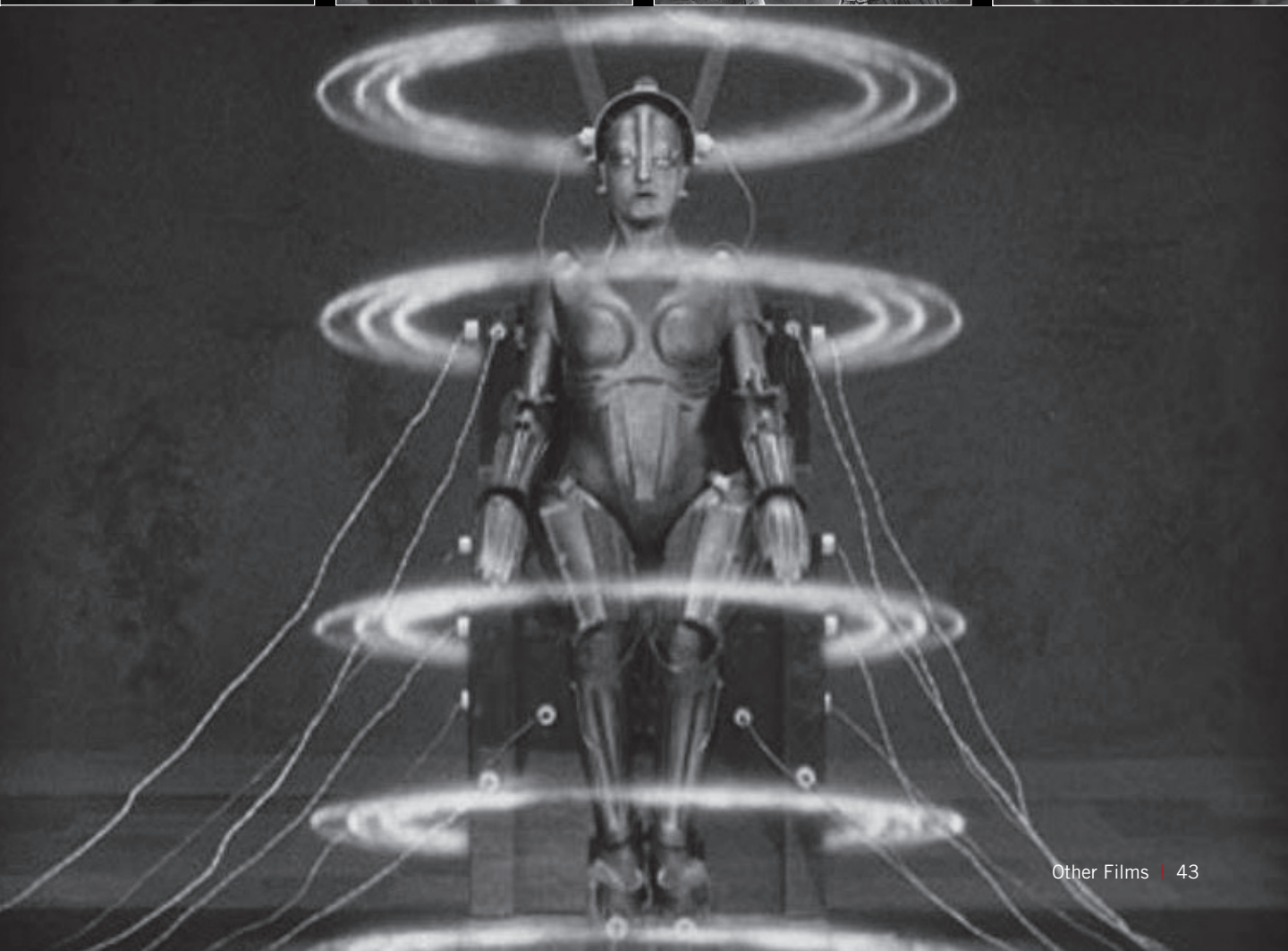
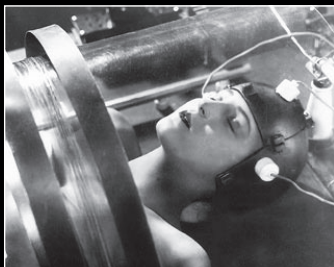
With live piano accompaniment provided by Dr. Philip Carli.

METROPOLIS (1927)

Presented in partnership with the Jacobs School of Music and IU Cinema

U.S. Premiere! The IU Cinema is proud to present the timeless German Expressionist film *Metropolis*, now with 30 minutes of recently recovered and restored footage. Set in a futuristic dystopia, the film centers on the heroics of a privileged man as he fights for the oppressed masses. Considered one of the finest examples of science fiction cinema, its stunning special effects continue to amaze audiences more than 80 years later. (153 min. Rated NR, Silent)

The film will be accompanied by a 15-piece student orchestra from the Jacobs School of Music that will perform the score live.





Lust for Life (1956)

This biographical picture follows Vincent Van Gogh (Kirk Douglas) from his dismissal from divinity school through his tempestuous relationship with drawing and painting. Supported by his brother Theo, Van Gogh moves around Europe and slowly becomes mentally and emotionally adrift. The film re-creates many wonderful scenes from Van Gogh's paintings, from the café in Arles, to the starry nights. The film will be introduced by James Naremore, professor emeritus and author of *The Films of Vincente Minnelli*. (122 min. Rated NR)

Additional Event:

2:15 p.m. Van Gogh in Focus: Gallery talk about IU's Van Gogh print.



Who the \$#@ is Jackson Pollock (2006)

Emmy and Peabody Award-winning Harry Moses explores the world of art authentication through the experiences of Teri Horton, a 73-year-old former truck driver who buys a \$5 painting that she learns may be a \$50 million Jackson Pollock. The film documents 15 years of debate surrounding the provenance of Horton's painting, signatureless but containing Pollock's fingerprint impressed on the back of the canvas. (74 min. Rated PG-13)

Shown with:

Jackson Pollock, 1950

Directed by Hans Namuth, (10 min. Unrated)

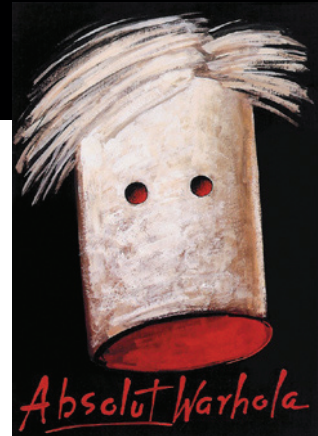
Related event:

Sun., February 6, 2011 2:15 p.m.

Gallery of the Art of the Western World, IU Art Museum

Pollock in Focus

Jenny McComas, curator of Western Art after 1800, speaks about IU's own Jackson Pollock painting, *Number 11, 1949*.



Absolute Warhola (2001)

This film stands apart from the plethora of Warhol documentaries made in the last 25 years. Entirely filmed in rural Slovakia, this delightful exposé includes colorful interviews with Warhol's extended family and showcases the only Warhol museum in Europe, virtually inaccessible to tourists, as it is located in a town with no railroad station. Filled with playful anecdotes, this quirky portrait focused on Warhol's origins won numerous audience choice awards when it toured the international festival circuit. (80 min. Rated NR)

Shown with clips from *Andy Warhol* and *Roy Lichtenstein* (1966).

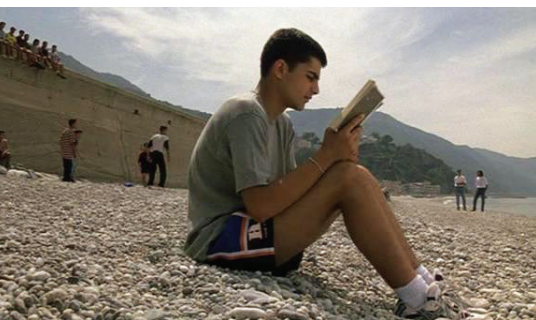
2:00 p.m.—Warhol in Focus

Nan Brewer, The Lucienne M. Glaubinger Curator of Works on Paper, will give a tour of the exhibition "Shot by Warhol" at the IU Art Museum



La seconda volta (1995)

A professor sees a woman on the street and starts following her. He finds the courage to speak to her, but they both give false names. While she presents herself as an ordinary citizen, she is actually an ex-terrorist who participated in a plot to kill him 12 years earlier. He knows who she is, but she does not recognize him. So, he must decide: Should he tell her who he really is? The film was the winner of the 1994 Solinas Prize. (80 min. Rated NR)



Preferisco il rumore del mare (2000)

This coming-of-age drama set in Italy considers the prejudices between the south and north. Matteo is a spoiled and unhappy rich boy from the north, the son of successful businessman Luigi. By chance, Luigi meets Rosario, a young man from the south who is about his son's age. Luigi takes the boy under his wing and introduces him to Matteo, and their friendship blossoms despite their preconceived notions of northern and southern customs and traits. (84 min. Rated NR)



La fabbrica dei tedeschi (2008)

On December 6, 2007, a damaged manifold burst inside a German Thyssenkrupp factory, causing an uncontrollable fire and the deaths of seven steelworkers. During the conflagration, fire extinguishers were found to be empty, and company officials attempted to cover up this and other damning details. Documentary filmmaker Mimmo Calopresti explores this tragedy through interviews with victims' families, restaged footage of events leading up to the fire, and an examination of the working conditions within the factory. (90 min. Rated NR)

Director Mimmo Calopresti is scheduled to be present at these showings.

Simposio Cinematografico sulle Nuove Tendenze nel Cinema Italiano Moderno e Contemporaneo
Screenings sponsored by the Department of French and Italian Indiana University and IU Cinema

A close-up photograph of a tennis player, likely Adriano Panatta, celebrating a victory. He is wearing a red long-sleeved shirt with multiple sponsor logos, including 'Euskadi', 'ASTORE', 'MOA', 'ahorra energia', and 'Euskaltel'. He is also wearing a black cap with 'ASTORE' and 'Euskaltel' logos. His right arm is raised in the air, and he has a wide, joyful smile, showing his teeth. The background is a solid red color.

Maglietta rossa (2010)

This documentary recounts the political implications surrounding two Italian tennis players' choice of red shirts for the 1976 Davis Cup final between Italy and Chile. At the time, Chile's political parties were represented by the colors red and black—the latter the shade of then-dictator Augusto Pinochet's party. Calopresti explores the controversy, the tournament—which netted Italy its first-ever Davis Cup title—and player Adriano Panatta's personal philosophies about sports, life, and politics. (50 min. Rated NR)

Director Mimmo Calopresti is scheduled to be present.

Simposio Cinematografico sulle Nuove Tendenze nel Cinema Italiano Moderno e Contemporaneo

Screenings sponsored by the Department of French and Italian Indiana University and IU Cinema

CINEMA PRICES & PARKING

FREE ADMISSION FOR MANY EVENTS

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

Tickets may be acquired through the IU Auditorium box office during regular ticket office hours (Monday through Friday from 10 a.m. to 5 p.m. during the semester), or 30 minutes prior to any IU Cinema screening.

INTERNATIONAL ARTHOUSE SERIES

\$3 students (with ID)

\$6 all others

SPECIAL EVENTS

Metropolis (1927), newly restored and with live accompaniment from the Jacobs School of Music

Saturday, February 19, 2011, 7:00 p.m.

U.S. premiere of salon orchestra score

Sunday, February 20, 2011, 3:00 p.m.

Encore presentation of film with live score

Seats are \$10 each.

PARKING

IU parking permit holders can park for free weekdays after 5 p.m. or weekends starting Friday at 8 p.m.

Auditorium (AU) permits are available for purchase at the IU Parking Operations Office for \$28 a year. The AU permit will allow you to park free of charge in any A, C, or E space on evenings and weekends of any Auditorium or IU Theater event.

The nearest parking garage is located at Jordan Avenue. It is free to all visitors Friday after 6 p.m. through Sunday. Weekdays after 5 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 p.m. through Sunday but require a parking permit during the week.

Accessible parking is available next to the Neal Marshall Black Center. It requires an IU parking permit and a handicapped sticker. There are also some spaces available in Wells Library lots. For more information, call (812) 855-1103 or e-mail tickets@indiana.edu.


For complete information about parking on the IU Bloomington campus, visit parking.indiana.edu.

JANUARY

ICON KEY

-  Antonioni & Vitti x4
-  CINEKids
-  City Lights Film Series
-  Direct Cinema-Albert Maysles at IU
-  East Asian Film Series
-  International Arthouse Series
-  Jewish Film Series
-  John Ford Searches West
-  The Lean Years
-  Underground Film Series
-  Women of French Cinema

13

 7:00 PM
Lawrence of Arabia

14

 9:30 PM
Biutiful

15

 3:00 PM
Aardman
Retrospective

 6:30 PM
Biutiful

 9:30 PM
Biutiful

16

 3:00 PM
Bridge on the
River Kwai

 6:30 PM
Biutiful

17

 7:00 PM
Summertime

20

 7:00 PM
Directed by
John Ford

21

 7:00 PM
Stagecoach

22

 3:00 PM
The Grapes
of Wrath

 6:30 PM
Fort Apache

 9:30 PM
She Wore a
Yellow Ribbon

23

 3:00 PM
The Iron Horse
6:30 PM
Hamlet

24

 7:00 PM
Dr. Zhivago

27

IU Cinema
Dedication


28

 7:00 PM
My Darling
Clementine

29

 3:00 PM
Rio Grande

 6:30 PM
The Searchers

 9:30 PM
The Man Who Shot
Liberty Valance

30



















3:00 PM
The Best of the
Advanced
Visualization Lab

 6:30 PM
Brief Encounter







































31

 7:00 PM
Great
Expectations

FEBRUARY

3	12	25
 6:30 PM The Pawnbroker	 6:30 PM If I Want to Whistle, I Whistle	 6:30 PM Shoeshine
 9:30 PM I Love You Phillip Morris	 9:30 PM If I Want to Whistle, I Whistle	 9:30 PM TBA
4	13	26
6:30 PM Mantrap	 3:00 PM The Lady Eve	 3:00 PM Tahaan
 9:30 PM I Love You Phillip Morris	 6:30 PM If I Want to Whistle, I Whistle	 6:30 PM TBA
5	14	27
3:00 PM Sign of Four	 7:00 PM If I Want to Whistle, I Whistle	 3:00 PM Tahaan
 6:30 PM A Woman, a Gun and a Noodle Shop	17	 6:30 PM TBA
 9:30 PM I Love You Phillip Morris	7:00 PM Islands	28
6	7:00 PM Running Fence	 7:00 PM TBA
6:30 PM Who the #\$\$% is Jackson Pollock	18	
 6:30 PM I Love You Phillip Morris	6:30 PM Grey Gardens	
7	9:30 PM Gimme Shelter	
7:00 PM Reign of Terror	19	
10	7:00 PM Metropolis	
3:00 PM Roy Cohn/ Jack Smith	20	
3:00 PM Roy Cohn/ Jack Smith	3:00 PM Metropolis	
11	21	
7:00 PM Scorpio Rising	7:00 PM Metropolis	
7:00 PM Fireworks	24	
	6:30 PM Don't Look Now	

MARCH

3	13	25
 7:00 PM The Plot Against Harry	 3:00 PM Another Year	 6:30 PM Mickey One
 9:30 PM TBA	 6:30 PM Another Year	 9:30 PM TBA
4	14	26
 6:30 PM Warhol Films	7:00 PM TBA	3:00 PM The Best of the Advanced Visualization Lab
 9:30 PM TBA	17	 6:30 PM TBA
5	 7:00 PM The Illusionist	 9:30 PM TBA
 3:00 PM The Harder They Fall	18	27
 6:30 PM 35 Rhums	 6:30 PM TBA	3:00 PM TBA
 9:30 PM TBA	 9:30 PM The Illusionist	 3:00 PM TBA
6	19	 6:30 PM TBA
3:00 PM About Warhola	 3:00 PM The Illusionist	 6:30 PM TBA
 6:30 PM The Wedding Song	 3:00 PM Mon Oncle	28
7	 6:30 PM Bluebeard	 7:00 PM TBA
 7:00 PM TBA	 9:30 PM The Illusionist	31
10	20	 6:30 PM The Chosen
 6:30 PM Another Year	 3:00 PM The Illusionist	 9:30 PM TBA
 9:30 PM Another Year	 6:30 PM Lady Chatterley	
11	21	
 6:30 PM Paths of Glory	 7:00 PM The Illusionist	
 9:30 PM Another Year	23	
12	7:00 PM TBA	
 6:30 PM Another Year	24	
 9:30 PM Another Year	 7:00 PM TBA	

APRIL

1

3:00 PM
Freedom Riders

7:00 PM
Freedom Riders

2

 3:00 PM
TBA

 6:30 PM
TBA

 9:30 PM
TBA

3

 3:00 PM
TBA

 6:30 PM
The Beaches
of Agnes

4

7:00 PM
TBA

7

7:00 PM
Hoosiers

8

6:30 PM
Rudy

9:30 PM
Hoosiers

9

3:00 PM
Shorts Program

6:30 PM
Dandy Dust

9:30 PM
Flaming Ears

10

3:00 PM
Lust for Life

6:30 PM
Breaking Away

11

7:00 PM
Breaking Away

13

7:00 PM
La Seconda Volta

14

7:00 PM
La Fabbrica Dei
Tedeschi (The
German Factory)


15


7:00 PM
Preferisco il rumore
del mare (I Prefer
the Sound of the Sea)

16


7:00 PM
Maglietta Rossa
(The Red Shirt)

17

 3:00 PM
Le Quattro Volte

 6:30 PM
Le Quattro Volte

18

 7:00 PM
Le Quattro Volte


21

6:30 PM
TBA

6:30 PM
TBA

22


 6:30 PM
TBA

 9:30 PM
Uncle Boonmee
Who Can Recall His
Past Lives


23


 3:00 PM
TBA

 6:30 PM
TBA


 9:30 PM
Uncle Boonmee
Who Can Recall His
Past Lives

24

 3:00 PM
Uncle Boonmee
Who Can Recall His
Past Lives

 6:30 PM
Uncle Boonmee
Who Can Recall His
Past Lives


25

 7:00 PM
Uncle Boonmee
Who Can Recall His
Past Lives

28

7:00 PM
L'Avventura

29

 6:30 PM
A Woman Under
the Influence

30

3:00 PM
La Notte

7:00 PM
5th Annual Iris
Film Festival

MAY


1


3:00 PM
The Eclipse

2


7:00 PM
Red Desert


5

 6:30 PM
The Screaming
Man


 9:30 PM
The Screaming
Man


6

 6:30 PM
The Screaming
Man

 9:30 PM
The Screaming
Man

8

 3:00 PM
The Screaming
Man

 6:30 PM
The Screaming
Man

ACKNOWLEDGMENTS

It would be dangerous to try to list all of the people responsible for the opening of the Indiana University Cinema, as there would surely be someone of significant importance left out. This opening is a culmination of many people's contributions—of time, financial gifts, hard work and intellectual and creative thought. Everyone involved shared a common vision, which is to establish on Indiana University's Bloomington campus...a place for film.

CONTRIBUTORS TO THE PROGRAM

The following people contributed to the writing of program notes, as well as design and layout of this publication: Amanda Keeler, Jenifer Berry, Matthew Kerchner, Philip Carli, James Naremore, Christopher Wilkins, Natasha Ritsma, Mark Benedetti, Scott Trepper, Maria Morris, Pam Chozen, Erika Knudson, Laura Ivins-Hulley, and Andrea Lynch.

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SUPPORT

Help inspire a new generation of students to discover their own love for the movies. There are ways to contribute financially at all levels—including individual donations; building, space, and seat naming opportunities; or endowment of one of our annual programs. You can find more information regarding these opportunities at our website:

<http://www.indiana.edu/~iucinema/donate.shtml>

If you are interested in supporting the IU Cinema as a volunteer, you can request additional information by contacting Matthew Kerchner at mkerchne@indiana.edu.



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