

INDIANA UNIVERSITY CINEMA

cinema.indiana.edu



Spring
2012

...a place for film™

CINEMA PRICES & PARKING

PRICES

IU Cinema pricing includes the following categories:

International Arthouse Series

\$3 IU Bloomington students, \$6 all others

Screenings with Academic Partnerships

Free, but ticketed

Other IU Cinema Series

Free for IU Bloomington students, \$3 all others

Jorgensen Guest Filmmaker Lectures

Not ticketed

Special events

Pricing determined for each event

PARKING

IU parking permit holders can park in any non-24-hour A or C space on weekdays after 5:00 p.m. Anyone 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 Cinema event. Please contact Parking Operations at (812) 855-9848 for current pricing information.

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

Parking lots near the IU Cinema are open to all visitors from Friday after 6:00 p.m. until Sunday at 2:00 p.m., but require a parking permit all other times.

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

TICKET INFORMATION

TICKET INFORMATION

Patrons 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 45 minutes prior to any screening, if tickets are still available.

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. 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.

Tickets are also available for purchase online at cinema.indiana.edu. Policies and information about applicable convenience charges and fees are provided there as well.

For 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 highest standards of exhibition and to the scholarly study of film in both its traditional and modern forms. We are committed to becoming one of the best in the country!

The Cinema reinforces Indiana University's long-standing 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 the vast and renowned film print collections on the Bloomington campus.

WELCOME FROM THE DIRECTOR

Welcome to the 2012 spring program at the Indiana University Cinema. With our first year under our belts, it is worth reflecting for a few moments on the past 12 months. If you like numbers, here are some to think about. Between screenings and lectures, there were just under 50,000 tickets issued to patrons. The Cinema welcomed over 30 guests, with 22 of them presenting lectures or formal public interviews onstage. In all, 231 individual film titles or shorts programs were presented to public audiences, including U.S. premieres, sneak previews, and other special screenings. We partnered with over 30 Indiana University departments and presented programs that were relevant to their coursework. And most importantly, the Cinema exposed thousands of students, faculty, staff, and community members to opportunities that are typically reserved for film festivals or cities like New York, Los Angeles, or Chicago.

We know that we positively affected the quality of life in Bloomington.

In 2012, look for more of the same. We opened strong and plan to continue providing a film and lecture series that will entertain, educate, stimulate, and inspire. There should be something for everyone here. We hope that you like what is inside, and look forward to seeing you in the Cinema this year!

JON VICKERS, DIRECTOR



Once Upon a Time...in Indiana



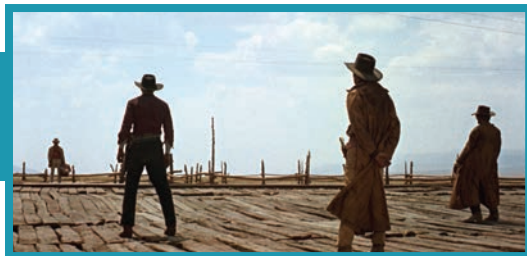
In anticipation of the opening of Nuri Bilge Ceylan's poignant and enlightening *Once Upon a Time in Anatolia*, the IU Cinema revisits four epic tales. All are grand in story and scope, filled with struggle and human bonding, and ache to be seen on the big screen.

Screenings in this series are free for IU Bloomington students (with ID) and \$3 for all other patrons, unless otherwise noted. Tickets for *Once Upon a Time in Anatolia* are \$3 for students and \$6 for all other patrons.

Once Upon a Time in the West (1968) Directed by Sergio Leone

THURSDAY, JANUARY 12

7:00 p.m.



THE FILM IS THE STORY of a harmonica-playing man with no name, played by Charles Bronson, who partners with an unlikely rogue (Jason Robards) to protect a beautiful widow (Claudia Cardinale) from a ruthless assassin (Henry Fonda, as he had never been seen before). It is also a tale of revenge and redemption. The opening sequence pays homage to *High Noon*, and the plot is influenced by *Johnny Guitar*, though drafted by Bernardo Bertolucci, Leone, and Italian horror director Dario Argento. The film also has Ennio Morricone's trademark score.

(35mm print restored by Paramount Pictures and Sergio Leone Productions with the Academy Film Archive, with funding from Cinema per Roma Foundation and the Film Foundation. 168 min. Rated PG-13.)

Paramount Film Archivist Barry Allen is scheduled to be present.



Once Upon a Time in China
(1991) Directed by Hark Tsui



Once Upon a Time in America
(1984) Directed by Sergio Leone

FRIDAY, JANUARY 13

9:30 p.m.

IN CANTON PROVINCE in the late 19th century, a doctor who is also a martial artist named Wong Fei-Hung (Jet Li) takes a stand against English, French, and American forces that are plundering China. He becomes involved with the lovely, worldly Aunt Yee, who has been abroad most of her life. He assumes the role of her protector and begins using his skills to defend and assist the poor and helpless in his community. As a result his clinic is burned, driving Wong to seek revenge. As the violence escalates, even Aunt Yee questions her new Western ideals. The film is considered required viewing for any Hong Kong cinema fan.

(35mm. 134 min. Rated R. Cantonese and English languages with English subtitles.)

SATURDAY, JANUARY 14

2:00 p.m.

THIS EPIC GANGSTER STORY, starring Robert De Niro and James Woods, and based on the novel *The Hoods* by Harry Grey, is also a film about friendship, love, betrayal, history, class, memory, and time. The narrative structure is nonlinear, starting in the 1930s, moving forward to the 1960s, going back to the 1920s, and shifting several more times between the three periods. Among its many virtues are the cinematography, acting, period details, and beautiful musical score by Ennio Morricone.

(35mm. 229 min. Rated R.)

Once Upon a Time...in Indiana



**Once Upon a Time in India:
Lagaan**
(2001) Directed by Ashutosh Gowariker

SATURDAY, JANUARY 14
6:30 p.m.

AFTER THE REBELLION OF 1857, every uprising in India, large or small, was swiftly crushed by the British. The freedom movement was all but extinguished and most of India had come to accept that the British would rule for another 100 years. The rajahs had gradually lost most of their legendary power and wealth and were now only ordinary rulers—in some cases mere tax collectors on behalf of the British. *Lagaan* is a story of extraordinary circumstances thrust upon ordinary people, of adversity faced with fortitude and injustice with dignity. Faith and courage come face to face with arrogance and ruthlessness.
(35mm. 224 min. Rated PG. Hindi and English languages with English subtitles.)



Once Upon a Time in Anatolia
(2011) Directed by Nuri Bilge Ceylan

THURSDAY, JANUARY 26
6:30 p.m. & 9:30 p.m.
FRIDAY, JANUARY 27
9:30 p.m.
SATURDAY, JANUARY 28
3:00 p.m.
SUNDAY, JANUARY 29
6:30 p.m.

WINNER OF THE GRAND PRIX at Cannes, the film is a richly detailed, stunningly shot investigation into both a murder and the human condition. A group of men set out in search of a dead body in the Anatolian steppes, where the other side of every hill promises something new, and a possible end to their quest. Over the course of their journey, everyone in the group learns something about the others, and about themselves.
(2K digital presentation. 150 min. Not rated. Turkish language with English subtitles.)



President's Choice—The Way of the Samurai

Screenings in this series are free for IU Bloomington students (with ID) and \$3 for all other patrons.



The Seven Samurai (1954) Directed by Akira Kurosawa

MONDAY, FEBRUARY 20
7:00 p.m.

ONE OF THE MOST recognizable stories in film is first realized here, in Kurosawa's epic tale of a poor village that recruits a group of samurai to defend them from a yearly bandit attack. The film stars Toshiro Mifune and Takashi Shimura in two signature roles for the legendary actors, as the impulsive Kikuchiyo and the level-headed samurai leader Kanbe, respectively. Including epic fight scenes and Kurosawa's signature cinematography, this is a must-see for any film lover. While this story has been frequently retold in film, television, and literature, Kurosawa's masterpiece has never been equaled. *(35mm. 207 min. Not rated. Japanese language with English subtitles.)*

Throne of Blood

(1957) Directed by Akira Kurosawa

MONDAY, MARCH 19
7:00 p.m.



KUROSAWA TAKES ON SHAKESPEARE in this *Macbeth* adaptation set in feudal Japan. Toshiro Mifune stars as a powerful lord whose future greatness is predicted in a chance encounter with an old woman. Urged on by his wife, he will go to unspeakable lengths to ensure the prophecy is fulfilled. Using Japanese Noh theater influences to adapt "the Scottish play," Kurosawa gives a new perspective on the classic story and provides one of the most visually striking closing scenes in cinema history. *(35mm. 110 min. Not rated. Japanese language with English subtitles.)*



Ran (1985) Directed by Akira Kurosawa

MONDAY, MARCH 26
7:00 p.m.

IN THIS CLASSIC TALE of lust for power and revenge (and his last epic), film master Kurosawa tells the tale of the great lord Hidetora Ichimonji, as he chooses to step down, hand over power to his three sons, and stay as a guest in their castles for his remaining years. Upon being warned by his youngest son that it is unlikely the three brothers will remain united, he banishes him, only to discover that just such a conspiracy has been hatched by his two others sons, who threaten to take his title and power. Hailed for its use of color and powerful images, it won an Academy Award® for Costume Design. *(35mm. 162 min. Rated R. Japanese language with English subtitles.)*



Australia in the '70s



Australian New Wave cinema began in the early 1970s, when a generation of filmmakers arose, telling distinctively Aussie stories. Australia produced nearly 400 films between 1970 and 1985—more than had been made in the entire history of the Australian film industry up to that point. *Walkabout*, though a British film, introduced international audiences to the harsh landscape as a character itself and to indigenous themes that carried forward many films to come. Indiana University President Michael A. McRobbie, a native of Australia, is scheduled to introduce selected films.

Screenings in this series are free for IU Bloomington students (with ID) and \$3 for all other patrons.

Picnic at Hanging Rock

(1975) Directed by Peter Weir

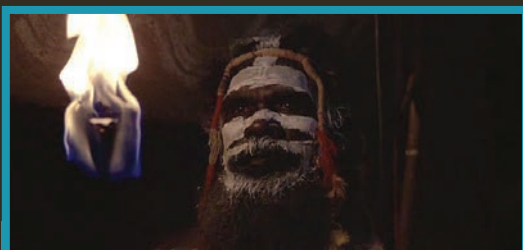
THURSDAY, JANUARY 19

6:30 p.m.



ONE OF DIRECTOR PETER WEIR'S MOST SPELLBINDING and impenetrable films, *Picnic at Hanging Rock* mesmerizes audiences with questions and lurking clues. During a picnic in the Australian bush in 1900, three students and one teacher from a girls' school disappear without a trace. When one student is eventually found, she is unable to remember any events from that day. With stunning cinematography, an unsettling sound track, and increasingly hypnotizing rhythm, the film explores the coupling of sexual repression with the mysterious outback where logic and time are maddeningly elusive.

(35mm. 115 min. Rated PG.)



The Last Wave

(1977) Directed by Peter Weir

Walkabout

(1971) Directed by Nicolas Roeg

THURSDAY, JANUARY 19

9:30 p.m.

FRIDAY, JANUARY 20

6:30 p.m.

AS RAINSTORMS BROOD OVER SYDNEY, a lawyer (Richard Chamberlain) is enlisted to defend four Aboriginals who have been accused of murdering another. As he explores the case and learns about Aboriginal ideas concerning Dreamtime and tribal killing by curse, the lawyer becomes plagued by increasingly bizarre dreams and develops a deep connection to one of the accused. Slowly unraveling a doomsday prophecy, he has a final showdown with the shaman of the tribe and learns the horrifying truth.

(35mm. 106 min. Rated PG.)

IN NICOLAS ROEG'S DEBUT as a solo director, two Australian children (Jenny Agutter and Luc Roeg) are stranded in the outback by their father and are happened upon by an Aboriginal boy (David Gulpilil), who reveals the secrets of survival in this world. But the film goes much deeper, exploring burgeoning sexuality, the relationship between civilization and nature, the complexities of communication and its failings, and how we are all captives of our environment and programming, which limit what we can see and know.

(35mm. 100 min. Not rated.)



Mad Max

(1979) Directed by George Miller

FRIDAY, JANUARY 20

9:30 p.m.

DIRECTOR GEORGE MILLER creates the quintessential dystopian action film in *Mad Max*, introducing the world not only to Mel Gibson but also to Australian New Wave cinema. In a world of social decay in the wastelands of Australia, Officer Max Rockastansky transforms into an antihero bent on vengeance after his wife and baby are murdered by a motorcycle gang. After killing the gang leader, Max is led down a path to increasingly brutal confrontations with the other members. Controversial at the time of its release, *Mad Max* is now widely considered one of the best films of 1979, and was placed on the *New York Times* Best 1,000 Movies Ever Made list in 2004. (35mm. 88 min. Rated R.)



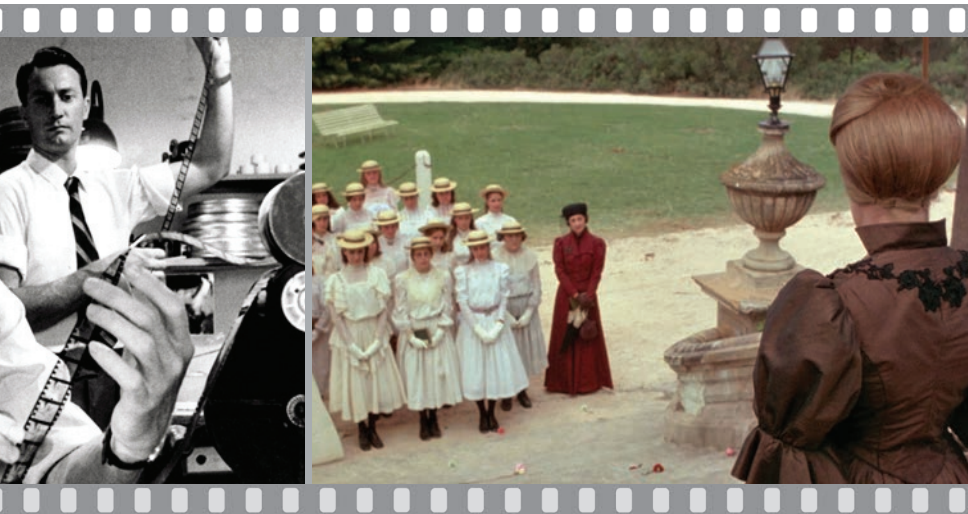
Long Weekend

(1978) Directed by Colin Eggleston

FRIDAY, JANUARY 20

11:59 p.m.

IN DIRECTOR COLIN EGGLESTON'S classic Australian thriller, a couple, Peter (John Hargreaves) and Marcia (Briony Behets), decide to spend the weekend camping in the wilderness. Tension mounts between the two as they move through the landscape with increasingly disrespectful treatment to the environment and animals in their path. Much to their horror, nature begins to strike back in increasingly cruel ways. Winner of the Special Jury Award at the 1978 Paris Film Festival. (35mm. 92 min. Not rated.)



Breaker Morant

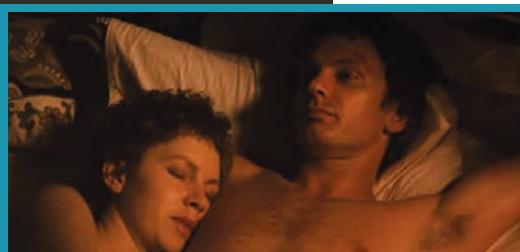
(1980) Directed by Bruce Beresford

SATURDAY, JANUARY 21

6:30 p.m.

IN BRUCE BERESFORD'S award-winning film, three Australian army officers serving in the Boer War are accused of murder and put on trial. Lord Kitchener attempts to use the trial as a demonstration that he will bring the full measure of law upon his soldiers if the rules of war are disobeyed, and he is determined to secure a verdict of guilty. However, the trial does not progress as he intends when the defense fights back for justice. Nominated for Best Writing at the Academy Awards® and winner of ten awards from the Australian Film Institute, including Best Cinematography, Best Director, Best Film, and Best Actor.

(2K digital presentation. 107 min. Rated PG.)



Newsfront

(1978) Directed by Phillip Noyce

SATURDAY, JANUARY 21

9:30 p.m.

SET IN THE EARLY 1950s, *Newsfront* follows the adventurous exploits of a plucky band of cinematographers willing to risk a range of dangers to capture gripping footage for the general public, in the larger context of the sweeping cultural and political changes taking place in Australia. Starring Bill Hunter, Wendy Hughes, and Bryan Brown. Winner of the 1978 American Film Institute's awards for Best Actor (Bill Hunter), Best Director, Best Film, and Best Screenplay.

(35mm. 110 min. Rated PG.)



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.

Being Elmo: A Puppeteer's Journey

(2011) Directed by Constance Marks and Philip Shane

FRIDAY, JANUARY 6

7:00 p.m.

SUNDAY, JANUARY 8

6:30 p.m.

SATURDAY, JANUARY 7 **MONDAY, JANUARY 9**

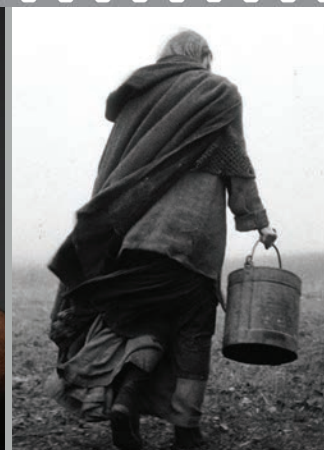
7:00 p.m.

7:00 p.m.



BELOVED BY CHILDREN OF ALL AGES around the world, Elmo is an international icon. Yet few people know his creator, Kevin Clash, who dreamed of working with his idol, master puppeteer Jim Henson. Displaying his creativity and talent at a young age, Kevin ultimately found a home on *Sesame Street*. Narrated by Whoopi Goldberg, this documentary includes rare archival footage, interviews with Frank Oz, Rosie O'Donnell, Cheryl Henson, Joan Ganz Cooney, and others, and offers a behind-the-scenes look at *Sesame Street* and the Jim Henson Workshop. The film is directed by Constance Marks, an award-winning independent documentary filmmaker.

(HD Cam. 80 min. Not rated.)



Once Upon a Time in Anatolia
(2011) Directed by Nuri Bilge Ceylan

THURSDAY, JANUARY 26

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

FRIDAY, JANUARY 27

9:30 p.m.

SATURDAY, JANUARY 28

3:00 p.m.

SUNDAY, JANUARY 29

6:30 p.m.

WINNER OF THE GRAND PRIX at Cannes, the film is a richly detailed, stunningly shot investigation into both a murder and the human condition. A group of men set out in search of a dead body in the Anatolian steppes, where the other side of every hill promises something new, and a possible end to their quest. Over the course of their journey, everyone in the group learns something about the others, and about themselves. *(2K digital presentation. 150 min. Not rated. Turkish language with English subtitles.)*



THE OSCAR® NOMINATED
SHORT FILMS 2012

ANIMATION • LIVE ACTION • DOCUMENTARY

Oscar®-Nominated Shorts
Various directors

Animated

THURSDAY, FEBRUARY 9

6:30 p.m.

FRIDAY, FEBRUARY 10

9:30 p.m.

SATURDAY, FEBRUARY 11

9:30 p.m.

Live Action

THURSDAY, FEBRUARY 9

9:30 p.m.

FRIDAY, FEBRUARY 10

3:00 p.m.

SATURDAY, FEBRUARY 11

6:30 p.m.

THIS IS AN ECLECTIC, imaginative, and even thrilling collection of ten short films—five live action and five animated—each of which has been nominated for an Academy Award® this year. This is your chance to see the films before the awards show and judge for yourself. *(2K digital presentation. 100 min. Not rated.)*



International Arthouse Series



Pina

(2011) Directed by Wim Wenders



Damsels in Distress

(2011) Directed by Whit Stillman

THURSDAY, FEBRUARY 16

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

FRIDAY, FEBRUARY 17

9:30 p.m.

SATURDAY, FEBRUARY 18

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

PINA, A FEATURE-LENGTH DANCE film in 3D, captures the Tanztheater Wuppertal Pina Bausch ensemble performing the unique and inspiring art of Pina Bausch, the great German choreographer. Wim Wenders takes the audience on a sensual, visually stunning journey of discovery into a new dimension: straight onto the stage with the legendary ensemble, then out of the theater into Wuppertal—the home and center for Bausch's creativity for 35 years.

(2K digital presentation—3D. 106 min. Rated PG. Multiple languages with English subtitles.)

THURSDAY, MARCH 1

6:30 p.m.

FRIDAY, MARCH 2

9:30 p.m.

SATURDAY, MARCH 3

6:30 p.m.

DAMSELS IN DISTRESS follows a trio of beautiful girls who set out to revolutionize life at a grungy East Coast college: the dynamic leader Violet (Greta Gerwig), principled Rose (Megalyn Echikunwoke), and sexy Heather (Carrie MacLemore). They welcome transfer student Lily (Analeigh Tipton) into their group, which seeks to help severely depressed students with a program of good hygiene and musical dance numbers. The girls become romantically entangled with a series of men—including slick Charlie (Adam Brody), dreamboat Xavier (Hugo Becker), and the mad frat pack of Frank (Ryan Metcalf) and Thor (Billy Magnussen)—who threaten the girls' friendship and sanity.

(2K digital presentation. 99 min. Not rated.)

The Turin Horse

(2011) Directed by Béla Tarr

THURSDAY, MARCH 8

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

SATURDAY, MARCH 10

3:00 p.m. & 6:30 p.m.

FRIDAY, MARCH 9

9:30 p.m.



THE LATEST MASTERPIECE from the great Béla Tarr is said to be his final film. Fittingly, *The Turin Horse* is a haunting parable about the end of days, inspired by an event that led Friedrich Nietzsche to spend the final 10 years of his life in almost total silence. A farmer who lives with his daughter comes to the realization that they will no longer be able to sustain themselves. The death of their horse (due to its treatment by the farmer) proves to be the foundation of their dire situation. The film was the winner of the Grand Jury prize at Berlin. (35mm. 146 min. Not rated. Hungarian language with English subtitles.)



Tales from the Golden Age

(2010) Various directors

SUNDAY, MARCH 25

3:00 p.m.

THE FINAL 15 YEARS of the Ceausescu regime were the worst in Romania's history. Nonetheless, the propaganda machine of that time referred without fail to that period as "the golden age." *Tales from the Golden Age* adapts for the screen the most popular urban myths of the period. Comic, bizarre, surprising myths abounded, myths that drew on the often-surreal events of everyday life under the Communist regime. *Tales* combines several true stories to portray an era during which food was more important than money, freedom more important than love, and survival more important than principles.

(35mm. 155 min. Not rated. Romanian language with English subtitles.)



The Kid with a Bike

(2011) Directed by Jean-Pierre and Luc Dardenne

THURSDAY, MAY 10

7:00 p.m.

SATURDAY, MAY 12

7:00 p.m.

FRIDAY, MAY 11

7:00 p.m.

SUNDAY, MAY 13

6:30 p.m.

CYRIL, ALMOST 12, HAS ONLY ONE PLAN: to find the father who left him temporarily in a children's home. By chance he meets Samantha, who runs a hairdressing salon and agrees to let him stay with her on weekends. Cyril doesn't recognize the love Samantha feels for him, a love he desperately needs to calm his rage. Written and directed by Jean-Pierre and Luc Dardenne, and starring Cécile de France as Samantha and introducing Thomas Doret as Cyril. This moving film focuses on love, care, and a parent-child relationship that does not have to be biological to be real.

(35mm. 87 min. Not rated. French language with English subtitles.)



Charles Dickens Turns 200



In celebration of Charles Dickens' 200th birthday, the IU Cinema joins others on campus in presenting a look at the influences of his work. Special thanks to the Department of English, the Lilly Library, David Francis, and most importantly, Professor Joss Marsh. Don't miss the world premiere of the *David Copperfield Project*, before it begins its national tour.

All tickets for *David Copperfield* are \$10. All other screenings are free, but ticketed.

David Copperfield— World Premiere

(1922) Directed by A. W. Sandberg

SATURDAY, FEBRUARY 4

7:00 p.m.

SUNDAY, FEBRUARY 5

3:00 p.m.



A.W. SANDBERG was a director at the Danish studio Nordisk Film who became their head of production. There, he launched a series of very ambitious adaptations of Charles Dickens novels. *David Copperfield* is considered the best of these lavish, beautifully photographed films. The camerawork, staging, and editing are simple; the attention is focused on bringing to life the abundance of rich characters from the novels. The film succeeds in capturing many of the colors and nuances in Dickens' haunting semi-autobiographical tale of a boy who is sent away by his stepfather after his mother dies and manages to triumph over incredible adversities. (35mm. 120 min. Not rated.)

Live orchestral accompaniment.

The score to David Copperfield by Ari Fisher was commissioned by the Indiana University Cinema in celebration of Charles Dickens' 200th birthday. The work is provided courtesy of Ari Fisher, the Indiana University Jacobs School of Music, and the Trustees of Indiana University.



The Kid

(1921) Directed by Charles Chaplin
(runs with **Sherlock Jr.**)

SATURDAY, FEBRUARY 25

3:00 p.m.

CHARLIE CHAPLIN'S FIRST full-length feature, *The Kid* remains one of cinema's greatest examples of how comedy and drama can combine to move an audience while entertaining them. Chaplin's Tramp comes upon an abandoned child and decides to raise him as his own. The Kid, played memorably by Jackie Coogan in a role that made him the first child star, soon becomes the Tramp's partner in crime, as welfare and justice agencies attempt to separate the two. A movie at once heartbreaking and hilarious, *The Kid* resonates as a fable about the ways we find family in order to survive.

(16mm. 68 min. Not rated.)

Live piano accompaniment by Dave Drazin.

Oliver Twist

(1922) Directed by Frank Lloyd

SATURDAY, FEBRUARY 25

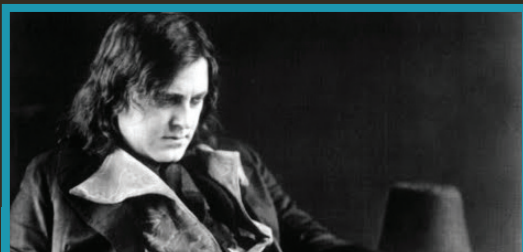
7:00 p.m.

ORPHANED AT BIRTH, a young Oliver (Jackie Coogan) is brought up in a workhouse and apprenticed to an undertaker who cares nothing for the boy. He escapes from the undertaker and flees to London, where he is taken under the wing of a street hustler named Fagin (Lon Chaney), who teaches him the art of pick-pocketing and petty thievery. All the while, secrets from Oliver's past wait to come to the surface. After Oliver is arrested for theft, he is adopted by rich old Mr. Brownlow, only to be kidnapped back into Fagin's control. And this is just the beginning. Coogan turns in an excellent performance as Oliver, which primed him for his similar role with Charlie Chaplin in *The Kid*.

(35mm. 74 min. Not rated.)

Live piano accompaniment by Dave Drazin.

Charles Dickens Turns 200



A Tale of Two Cities

(1917) Directed by Frank Lloyd

SUNDAY, APRIL 22

3:00 p.m.

THIS CHARLES DICKENS NOVEL was adapted for film nine times in the 20th century, but Frank Lloyd's 1917 version is the truest to Dickens' masterpiece. At the start of the French Revolution, Charles Darnay and Sydney Carton are both in love with Lucia Manette. Charles, husband to Lucia, does not know of the other man's feelings when he goes to Paris to rescue Sydney, who has been imprisoned. He is himself caught and condemned by the revolutionary forces there. When Sydney becomes determined to prove himself worthy of Lucia's love, he goes to extremes to see that Charles is freed. The film is lavish in production design and features powerful battle scenes. (35mm. 70 min. Not rated.)

Live piano accompaniment by Philip Carli.

Orphans of the Storm

(1921) Directed by D. W. Griffith

SUNDAY, APRIL 22

6:30 p.m.

CONSIDERED ONE of D. W. Griffith's great achievements, the film takes elements from both Dickens' *A Tale of Two Cities* and Adolphe d'Ennery's *The Two Orphans* to create an epic melodrama. The story follows two orphaned girls (Lillian and Dorothy Gish) who are separated during the French Revolution. Henriette vows to find Louise, who is blind. She navigates the aristocracy, while Louise is held captive by a family of gypsies and is fought over by two brothers. The film portrays their dilemma with masterful skill, building the epic drama to its ultimate climax. The film marked Lillian Gish's final role for Griffith, ending their fruitful nine-year collaboration. (16mm. 150 min. Not rated.)

Live piano accompaniment by Philip Carli.



An Evening with Ari Folman



The event is sponsored by the Robert A. and Sandra S. Borns Jewish Studies Program.

The screening is free, but ticketed.



Waltz with Bashir
(2008) Directed by Ari Folman

TUESDAY, APRIL 17
7:00 p.m.

ONE NIGHT, an old friend tells director Ari Folman about a recurring nightmare in which he is chased by 26 vicious dogs. Every night, the same number of beasts. The two men conclude that there's a connection to their Israeli army mission in the first Lebanon war of the early eighties. Folman realizes he can't remember anything from that period of his life. He decides to meet and interview old friends and comrades around the world. He needs to discover the truth about that time and about himself. As Folman delves deeper and deeper into the mystery, his memory begins to creep up in surreal images.

(35mm. 90 min. Rated R. Hebrew, Arabic, and German languages with English subtitles.)

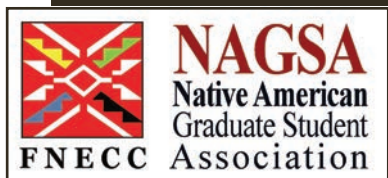
Director Ari Folman is scheduled to be present.



Sixth Native Film Series



This series is sponsored by First Nations Educational and Cultural Center, American Indian Student Association at Indiana University, Indiana University Student Association, Native American Graduate Students' Association, Office of Multicultural Initiatives, Native American Community Center of Bloomington, Black Film Center/Archive, and IU Cinema.



All screenings in this series are free, but ticketed.

On the Ice

(2010) Directed by Andrew Okpeaha MacLean

SUNDAY, JANUARY 8

3:00 p.m.



WHEN TWO BEST FRIENDS GO SEAL HUNTING with another boy, tragedy ensues. This thriller takes place in an isolated Alaskan town and features an all-Inuit cast. A beautifully shot film that poignantly captures the bleakness and extreme conditions of the Alaskan winter, *On the Ice* examines the limits of friendship and asks whether it is possible to truly get away with murder.

(HD Cam. 96 min. Not rated.)



Shorts Program—Native Women

Various directors

SUNDAY, JANUARY 15

3:00 p.m.

FILM PROGRAMMER MELISSA BISAGNI (Smithsonian's National Museum of the American Indian) will present a selection of recent short films highlighting the lives of native women today. These films include: **Apache 8**, directed by Sande Zeig (56 min.); **The Cave** (2009), directed by Helen Haig-Brown (11 min.); **Savage** (2009), directed by Lisa Jackson (6 min.); **In This Manner I Am** (2010), directed by Velma Craig (5 min.).

(HD Cam. 80 min. Not rated.) Melissa Bisagni is scheduled to present for the screening.

Boy

(2010) Directed by Taika Waititi

SUNDAY, FEBRUARY 12

3:00 p.m.



IT'S 1984. Eleven-year-old Boy lives with his brother Rocky, his grandmother, and cousins in rural New Zealand. Boy has an overactive imagination and is a huge Michael Jackson fan. When Boy's father Alamein (Waititi) comes back to town after an extended absence, he is nothing like Boy imagined. A box-office hit in New Zealand, the second feature from Taika Waititi (Te Whanau-a-Apanui) is a delightfully quirky coming-of-age story.

(HD Cam. 87 min. Not rated.)



Hearing Radmilla

(2003) Directed by Angela Webb

SATURDAY, MARCH 3

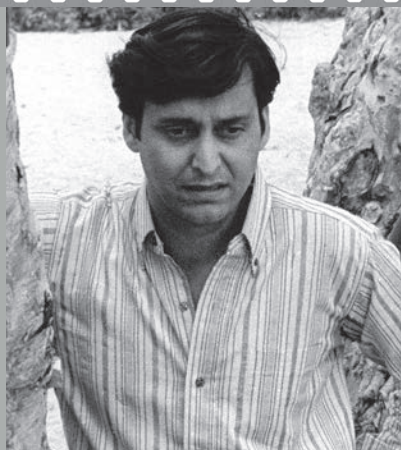
3:00 p.m.

GROWING UP IN NAVAJO NATION, Radmilla Cody was tormented by others due to her mixed Native American and African American heritage. In her early twenties, Cody entered the Miss Navajo Nation competition, showcasing her fluency in Diné and expertise in traditional Navajo skills. Her election as the first biracial Miss Navajo Nation was fraught with controversy. A few years later an abusive relationship with a drug dealer led to her indictment in federal court. Documentary filmmaker Angela Webb follows Cody as she overcomes adversity and eventually finds solace through music.

(HD Cam. 82 min. Not rated.)



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.

All screenings in this series are free, but ticketed.

Pather Panchali

(1955) Directed by Satyajit Ray

SATURDAY, JANUARY 21

3:00 p.m.



THE FIRST FILM of director Satyajit Ray's celebrated "Apu trilogy," *Pather Panchali* is a gripping tale of a boy's survival in rural, impoverished Bengal. Young Apu (Subir Banerjee) is the lens through which we experience a family's struggle after the father leaves his job as a local priest to find better employment elsewhere. *Pather Panchali* is a touching depiction of a family's collaboration in the face of impossible conditions, and Ray gives the film a sense of incredible immediacy through his meticulous neorealist technique. With each and every trial that Apu and his family encounter, the sincerity and patience of Ray's filmic style provides touches of hope and optimism that never feel contrived.

(35mm print restored by the Satyajit Ray Preservation Project through a collaboration of the Academy Film Archive, the Merchant-Ivory Foundation, and the Film Foundation; print courtesy of the Academy Film Archive. 115 min. Not rated. Bengali language with English subtitles.)



Holiday

(1938) Directed by George Cukor

Sherlock Jr.

(1924) Directed by Buster Keaton
(runs with **The Kid**)

SATURDAY, FEBRUARY 11

3:00 p.m.

SATURDAY, FEBRUARY 25

3:00 p.m.

DIRECTOR GEORGE CUKOR famously collaborated with Cary Grant and Katharine Hepburn in *The Philadelphia Story*, but the renown of that film often overshadows their earlier—and equally great—collaboration in *Holiday*. Grant plays Johnny Chase, a man who has elevated himself from humble beginnings to wealth and stature. When he meets his fiancée’s family (specifically her free-spirited sister, played by Hepburn), he begins to question the values of work, money, leisure, and social standing. At once a hilarious screwball farce and an insightful critique of Depression-era social mobility, *Holiday* is an underrated gem from three Hollywood legends.

(16mm. 95 min. Not rated.)

BUSTER KEATON plays a lowly film projectionist who dreams of one day becoming a detective. After being usurped by a rival in his attempt to charm the woman of his dreams, Keaton imagines himself as the heroic protagonist of his own detective movie. One of his most inventive films, *Sherlock Jr.* not only exhibits the incredible expressive capabilities and uncanny acrobatics that defined Keaton’s career as an actor, but also displays some of his most brilliant and original implementations of visual magic as director. Perhaps one of cinema’s first “meta” works, *Sherlock Jr.* is visual storytelling at its purest.

(16mm. 45 min. Not rated.)

Live piano accompaniment by Dave Drazin.



City Lights Film Series



The Kid

(1921) Directed by Charles Chaplin
(runs with **Sherlock Jr.**)

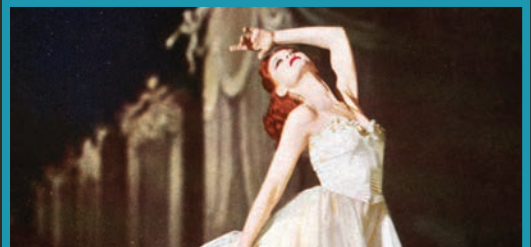
SATURDAY, FEBRUARY 25

3:00 p.m.

CHARLIE CHAPLIN'S first full-length feature, *The Kid* remains one of cinema's greatest examples of how comedy and drama can combine to move an audience while entertaining them. Chaplin's Tramp comes upon an abandoned child and decides to raise him as his own. The Kid, played memorably by Jackie Coogan in a role that made him the first child star, soon becomes the Tramp's partner in crime, as welfare and justice agencies attempt to separate the two. A movie at once heartbreaking and hilarious, *The Kid* resonates as a fable about the ways we find family in order to survive.

(16mm. 68 min. Not rated.)

Live piano accompaniment by Dave Drazin.



The Red Shoes

(1948) Directed by Michael Powell
and Emeric Pressburger

SATURDAY, MARCH 24

3:00 p.m.

WEAVING TOGETHER the familiar narrative of a young artist finding her calling with the beautifully dizzying motion of ballet, *The Red Shoes* is so much more than the sum of its dramatic parts. A young ballerina must choose between her dedication to ballet, as dictated by the ruthless leader of the company, and love in the arms of a young composer. The film questions how we divide our passions and how, ultimately, our passions come to define us. It features some of the most beautiful color cinematography of all time, which frames this struggle over the meaning of art in a highly artistic manner, demonstrating the possibilities of cinema's interaction with and enhancement of other art forms.

(35mm. 133 min. Not rated.)



Young Frankenstein

(1974) Directed by Mel Brooks

SATURDAY, MARCH 31

3:00 p.m.

WIDELY REGARDED AS one of the greatest screen comedies, *Young Frankenstein* remains the best work of Mel Brooks's long career. At once a funny send-up and loving valentine to Universal's horror films of the 1930s, the film follows the exploits of Dr. Frederick Frankenstein (Gene Wilder), who takes up the family business, to hilarious results. *Young Frankenstein* is full of the sight gags and word play that made Brooks famous, but it is enhanced by stunning black and white cinematography and a cast worth dying and coming back to life for. Peter Boyle, Marty Feldman, Madeline Kahn, and Cloris Leachman help Wilder and Brooks make this film the defining work of their careers.

(35mm. 106 min. Rated PG.)

*Presented in preparation for Young Frankenstein—
The Musical at the IU Auditorium.*



Chimes at Midnight

(1965) Directed by Orson Welles

SATURDAY, APRIL 28

3:00 p.m.

ONE OF THE MORE underappreciated and rarely screened of Orson Welles' films, *Chimes at Midnight* finds Welles playing Shakespeare's famous recurring character Falstaff, a roustabout and companion to Prince Hal. Welles brings his theatrical background to the fore, as he creatively adapts portions from several of Shakespeare's plays to give a fuller version of Falstaff, a man like Welles himself, whose mouth and mind are as oversized as his belly. Though the film has rarely been seen due to complications with Welles' estate, it remains a singular work in his filmography and led Welles himself to remark, "If I wanted to get into heaven on the basis of one movie, that's the one I'd offer up."

(16mm. 113 min. Not rated.)

Underground Film Series

UG



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

All screenings in this series are free, but ticketed.

Educational Films from the IU Film Archive

Various directors

FRIDAY, JANUARY 13

6:30 p.m.



INDIANA UNIVERSITY WAS ONCE one of the country's largest distributors of educational and classroom films, and the IU Film Archive houses a collection of them numbering in the tens of thousands. This show highlights some of the oddest and most amusing educational films from yesteryear. *(16mm. 80 min. Not rated.)*



Oddities from the David Bradley Collection

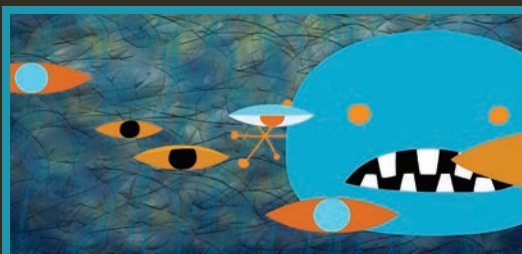
Various directors

FRIDAY, JANUARY 27

6:30 p.m.

IN 1997, IU'S LILLY LIBRARY acquired the David Bradley Film Collection, a vast assortment of 16mm films collected by producer, director, and writer David Bradley over the course of his life. While many of the films Bradley collected are familiar titles in Hollywood and international cinema, a number are obscure, strange works, some of which have rarely been seen. This show presents some of these oddities, including *Mars*, a film that screened at the Art in Cinema film society in San Francisco in the 1940s, one of America's earliest film societies with an emphasis on experimental cinema.

(16mm. 90 min. Not rated.)



Animated Shorts by Joanna Priestley

Directed by Joanna Priestley

FRIDAY, FEBRUARY 17

6:30 p.m.

JOANNA PRIESTLEY HAS DIRECTED, produced, and animated nearly two dozen films that explore abstraction, botany, landscape, aging, and human rights. She works with a variety of methods, including drawing, object animation, and digital animation. Her short films are vibrant, exploratory, witty, and daring, and, while they often explore serious themes, they appeal to viewers of all ages and dispositions.

(DigiBeta. 70 min. Not rated.)

Underground Film Series

UG



1960s Underground Films

Various directors

FRIDAY, MARCH 9

6:30 p.m.

AS CHUCK WORKMAN'S documentary *Visionaries* demonstrates, 1960s underground cinema was a remarkably varied and innovative body of filmmaking. These three films augment Workman's film, giving an in-depth sense of that movement. **Anticipation of the Night** (1958) (42 min.), one of director Stan Brakhage's most important films, signals a desire to make filmmaking into a purely first-person practice. **Castro Street** (1966), directed by Bruce Baillie (10 min.), is a key film from the West Coast underground, an abstraction of one street in Richmond, California. **Fuses** (1965), directed by Carolee Schneemann (18 min.), is a sumptuous rendering of lovemaking that employs painting, scratching, and weathering film to produce a highly erotic and playful film. Note that *Fuses* contains explicit sexual imagery. (16mm. 70 min. Not rated.)

Two Films by Deborah Stratman

FRIDAY, MARCH 30

6:30 p.m.



DEBORAH STRATMAN is one of the leading figures in the ongoing rejuvenation of the documentary by experimental filmmakers. Her work is often concerned with relationships between people, the land, and historical narratives. **O'er the Land** (2009) (51 min.) engages key questions of American identity, interrogating the relationships between freedom, patriotism, and technologies throughout American history. **These Blazing Starrs!** (2011) (14 min.), a film about comets, draws a direct line from centuries-old mystical conceptions of these heavenly bodies to our contemporary scientific understanding, which may be just as magical. (16mm. 66 min. Not rated.)



Water and Power

(1989) Directed by Pat O'Neill

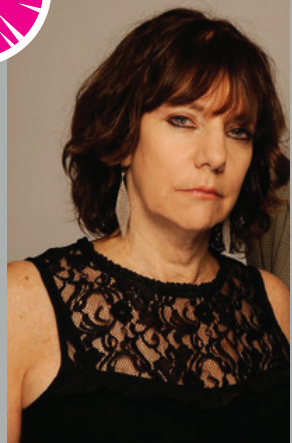
FRIDAY, APRIL 27

6:30 p.m.

WHEN NOT CREATING SPECIAL EFFECTS for films like *Return of the Jedi* and *Poltergeist*, Pat O'Neill has been making thematically sophisticated, visually stunning experimental films for more than 40 years. *Water and Power* is arguably his greatest film, a virtuosic study of the ecological complexities of Los Angeles and its water supply. Interweaving a dynamic sound track, strands of proto-narrative, and dazzling images of nature and technology, O'Neill crafts a hypnotic meditation on the significance of water and land to human civilization. *Water and Power* was added to the National Film Registry in 2008. (35mm. 57 min. Not rated.)



Two Films by Bette Gordon—The Art of Self-Discovery



Bette Gordon's films have reached cult status, and with a reissue of her 1983 film *Variety*, she has been the subject of recent retrospectives around the country. As writer Evangeline Morphos noted, "Bette's work explores themes of sexuality, power, and fragility. Because of the boldness of her subject matter—pornography, obsession, violence—her work is often shocking, but always truthful. We can never look away" (*Bomb Magazine*, April 2010). The series is co-sponsored by the Department of Communication and Culture, with special thanks to Professor Joan Hawkins.

Screenings in this series are free for IU Bloomington students (with ID) and \$3 for all other patrons.

Director Bette Gordon is scheduled to be present for all screenings.



Variety

(1983) Directed by Bette Gordon

SUNDAY, MARCH 4

6:30 p.m.

THE SEXUALLY CHARGED TALE of a woman's journey of self-discovery, *Variety* is a fascinating independent film that challenges common notions about feminism and pornography. The contributions of an impressive array of behind-the-scenes talent, including cinematography by Tom DiCillo (director of *Living in Oblivion*), a script by the late cult novelist Kathy Acker, and a score by John Lurie, add to the film's unique sensual appeal. A bright and unassuming young woman takes a job selling tickets at a porno theater near Times Square. Instead of distancing herself from the dark and erotic nature of this milieu, she soon discovers a curiosity that begins to consume her life.

(35mm. 100 min. Rated R.)

Handsome Harry

(2009) Directed by Bette Gordon

MONDAY, MARCH 5

7:00 p.m.



"HANDSOME" HARRY SWEENEY (Jamey Sheridan) is a 52-year-old Vietnam veteran with rugged good looks. Everyone likes Harry, an electrician by trade who loves to sing—but for some reason he never lets anyone get too close. Harry gets a call from former Navy buddy Tom (Steve Buscemi), whom he hasn't seen in thirty years. On his deathbed and terrified of going to hell, Tom convinces Harry to seek forgiveness on his behalf from a comrade they betrayed long ago (Campbell Scott). *Handsome Harry* is a psychological mystery about lost love, forgiveness, and the stifling effect the "code of silence" has over men and their relationships. *(HD Cam. 94 min. Rated R.)*



Brazilian cinema has an especially rich tradition of fervent creativity on the margins. The three films selected for this series represent a variety of styles and approaches, from the ultra-low-budget horror of José Mojica Marins to the incisive critique of the Brazilian sixties that is *Romance*. Rogério Sganzerla's remarkable *Red Light Bandit* launched what became known as the Brazilian underground (or *cinema marginal*) in the late sixties, a response to the worsening military dictatorship as well as an aesthetic challenge to the Cinema Novo movement that had thrust Brazilian cinema onto the world stage. The series was programmed by Richard Peña, program director for the Film Society of Lincoln Center and director of the New York Film Festival.

The series is sponsored by the Center for Latin American and Caribbean Studies, Latino Studies Program, Department of Communication and Culture, Black Film Center/Archive, Department of Spanish and Portuguese, and the IU Cinema.

Screenings in this series are free for IU Bloomington students (with ID) and \$3 for all other patrons.

This Night I Will Possess Your Corpse (Esta Noite Encarnarei O Teu Cadaver)

(1967) Directed by José Mojica Marins

THURSDAY, FEBRUARY 23

7:00 p.m.



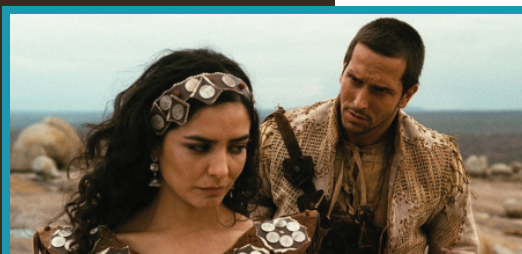
JUST AS CINEMA NOVO in the sixties was beginning to find international audiences, in the depths of Sao Paulo's infamous "Boca do Lixo" sleaze belt emerged a bizarre screen persona dedicated to the powers of darkness: Ze do Caixão, or Coffin Joe, dressed in black and sporting six-inch fingernails (yes, they were real), the star of a series of ultra-low-budget, weirdly unsettling horror movies. *This Night* was the second film in a very loosely connected trilogy; already foiled once in his diabolical aims, Zé do Caixão continues his quest to father the perfect child, but the lengths to which he'll go to realize his dream prove too much, even for the demons that drive him. (35mm. 108 min. Not rated. Portuguese language with English subtitles.)



The Red Light Bandit
(O Bandido da Luz Vermelha)
(1968) Directed by Rogério Sganzerla

FRIDAY, FEBRUARY 24
6:30 p.m.

THE LINKS BETWEEN criminal activity and radical politics have been addressed over the years in a variety of works, most recently in Olivier Assayas' *Carlos* (2010). This theme has had particular resonance in Brazil, because of the infamous bank robber Lucio Flavio. Rogério Sganzerla's film, made during the toughest moment of the military dictatorship, glosses the tale of Flavio with the proto-punk rendition of a one-man revolution, an often outrageous concoction that seems equal parts Hollywood B movie and Jean Luc-Godard—a "Third World Western," according to its director. Brash, irreverent, and often quite funny, the film became a rallying point for a new generation of filmmakers critical of the political pieties of Cinema Novo. (35mm. 92 min. Not rated. Portuguese language with English subtitles.)



Romance
(1987) Directed by Sergio Bianchi

FRIDAY, FEBRUARY 24
9:30 p.m.

THREE PEOPLE are looking for clues following the death of Antonio César, a left-wing intellectual and journalist: his longtime girlfriend, his roommate, and a journalist whose investigation of Antonio's work brings up more questions than answers. Sergio Bianchi clearly threw down a political and aesthetic gauntlet with this provocative, kaleidoscopic journey through contemporary Brazil that measures the distance between the radical slogans of the sixties and the grim realities of the eighties. Antonio César exists mainly as a televisual image, a ghostly presence that haunts these characters—an apt metaphor for the legacy of the sixties for a generation of Brazilians awakening to a new democracy. (35mm. 103 min. Not rated. Portuguese language with English subtitles.)



Whit Stillman is known for his sophisticated humor, literate, wonderfully “talky” dialogue, and astute observations of high society. *Damsels in Distress* is his first film in a number of years and boldly shows us that his Oscar®-nominated writing is in fine form. Join us for Mr. Stillman’s return to Bloomington; he was a location scout for *Breaking Away*.

Screenings in this series are free for IU Bloomington students (with ID) and \$3 for all other patrons.

Damsels in Distress

(2011) Directed by Whit Stillman

THURSDAY, MARCH 1 **SATURDAY, MARCH 3**

6:30 p.m.

6:30 p.m.

FRIDAY, MARCH 2

9:30 p.m.



DAMSELS IN DISTRESS follows a trio of beautiful girls who set out to revolutionize life at a grungy East Coast College: the dynamic leader Violet (Greta Gerwig), principled Rose (Megalyn Echikunwoke), and sexy Heather (Carrie MacLemore). They welcome transfer student Lily (Analeigh Tipton) into their group, which seeks to help severely depressed students with a program of good hygiene and musical dance numbers. The girls become romantically entangled with a series of men—including slick Charlie (Adam Brody), dreamboat Xavier (Hugo Becker), and the mad frat pack of Frank (Ryan Metcalf) and Thor (Billy Magnussen)—who threaten the girls’ friendship and sanity.

(2K digital presentation. 99 min. Not rated.)

Director Whit Stillman is scheduled to be present for screenings on Thursday and Friday.



Barcelona

(1994) Directed by Whit Stillman

THURSDAY, MARCH 1

9:30 p.m.

A COMEDY OF ERRORS that grows increasingly dramatic, *Barcelona* opens with Ted (Taylor Nichols), an uptight salesman, working for a U.S. corporation in their Barcelona office. To his surprise, his laid-back cousin Fred (Chris Eigeman), with whom he has had a stormy history of conflict since childhood, comes to stay with him while he handles public relations for an incoming fleet of U.S. ships. The events that follow Fred's arrival change their lives forever, as they come to terms with themselves and their roles in the world. (35mm. 101 min. Rated PG-13.)

Director Whit Stillman is scheduled to be present.

Metropolitan

(1990) Directed by Whit Stillman

FRIDAY, MARCH 2

6:30 p.m.



IN THE INCISIVE *Metropolitan*, a group of young, wealthy Manhattanites breeze through the debutante ball season, trying to fit in, to be seen at the right places with the right people, and to present themselves as sophisticated and intellectual. This lifestyle is called into question when newcomer Tom (Edward Clements) is invited to be an escort for one of the single girls in the group, and he openly challenges their values and treatment of each other. Winner of the Independent Spirit Award for Best First Feature. (35mm. 98 min. Rated PG-13.)

Director Whit Stillman is scheduled to be present.



The Last Days of Disco

(1998) Directed by Whit Stillman

SATURDAY, MARCH 3

9:30 p.m.

THE LAST DAYS OF DISCO is a clever, comic return to the nighttime party scene in early eighties Manhattan. At the center of the film's group of revelers are the icy Charlotte (Kate Beckinsale) and the demure Alice (Chloë Sevigny), by day toiling as publishing house assistants and by night looking for romance and entertainment at a premier, Studio 54-like club. *The Last Days of Disco* is an affectionate, yet unsentimental look at the end of an era, brimming with Stillman's trademark dry humor.

(35mm. 113 min. Rated R.)



For over 35 years, Chuck Workman has been a director, writer, and producer of award-winning films. His short-film work has earned him screenings around the world. *Precious Images*, made for the Directors Guild of America, won an Academy Award for Best Live Action Short and has become the most widely shown short in film history. His mastery is seen every year by tens of millions of people, since he is the man behind the opening sequences for the Academy Awards®.

Screenings in this series are free for IU Bloomington students (with ID) and \$3 for all other patrons. Director Chuck Workman is scheduled to be present at all films.

Chuck Workman Shorts Program

Directed by Chuck Workman

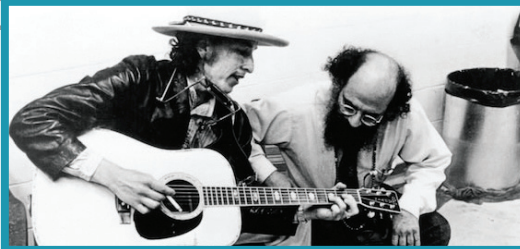
THURSDAY, MARCH 22

6:30 p.m.



CHUCK WORKMAN'S SHORT-FILM WORK has earned him Emmy Awards®, an Oscar®, the annual honor of creating the opening sequence of the Academy Awards®, and the opportunity to be the most-seen filmmaker of shorts in the world. This program presents a collection of short films that span his career, including the U.S. premiere of *The Possibilities*, his newest film.

(HD Cam. 75 min. Not rated.)



The Source

(1999) Directed by Chuck Workman

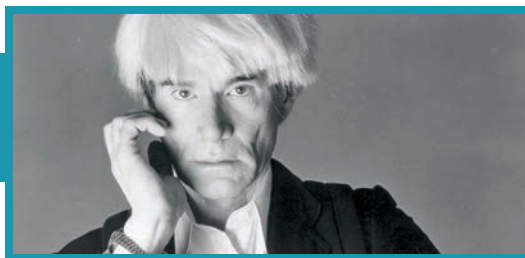
THURSDAY, MARCH 22
9:30 p.m.

THE SOURCE IS A COMPREHENSIVE DOCUMENTARY on the Beats and the Beat Generation, beginning with the meeting of Allen Ginsberg, Jack Kerouac, and William Burroughs in the forties, and spanning international bohemian life of the fifties, the San Francisco and West Coast renaissance, the artistic, political, and spiritual movements of the sixties and seventies, and the important and inevitable influence of the Beats today. Three years in the making, the film is the most comprehensive portrait to date of the counterculture of the past 50 years and its enormous effect on art, politics, gay and women's rights, minority rights, increased awareness, popular culture, and everyday life. (HD Cam. 88 min. Not rated.)

Superstar: The Life and Times of Andy Warhol

(1990) Directed by Chuck Workman

FRIDAY, MARCH 23
6:30 p.m.



SUPERSTAR IS A FEATURE-LENGTH DOCUMENTARY about Andy Warhol told through a close look into his art, his films, and the controversial times and world of which he was a part. The film makes extensive use of previously shot material, including several revealing and enigmatic interviews given by Warhol over the years, as well as a wide array of images from Warhol's art and films. The popular music of three decades performed by Lou Reed, The Velvet Underground, Bobby Short, Donna Summer, Pink Floyd, and others, as well as music by Tchaikovsky, Verdi, and modern composer John Adams is used as underscoring. (HD Cam. 87 min. Not rated.)

Visionaries: Jonas Mekas and the (Mostly) American Avant-Garde Cinema

(2010) Directed by Chuck Workman

FRIDAY, MARCH 23
9:30 p.m.



VISIONARIES IS A PASSIONATE DOCUMENTARY that provides a history lesson on art and American avant-garde cinema from the 1920s to the present. The film tells the personal history of Jonas Mekas (for whom the director clearly has high admiration) and his role in founding the Anthology Film Archives. *Visionaries* introduces and explores works from Luis Buñuel and Salvador Dalí (*Un Chien Andalou*), Jean Vigo, Ralph Steiner, and others. The story continues with an overview of new experimental and underground cinemas, and includes work from Maya Deren, Kenneth Anger, Stan Brakhage, Robert Downey, and Andy Warhol, as well as Mekas. (HD Cam. 93 min. Not rated.)



Latino Film Festival and Conference



The Mexican writer Carlos Fuentes once mused that the U.S. seemed destined to become the “United States of Latinos.” His remark speaks to a social and demographic shift, and taps into the fears and hopes of a nation divided over what it means to be American. The Latino Film Festival and Conference showcases the richness and complexity of Latino life, both in the U.S. and at its margins. Migration, work, family, sexuality, race, love, (il)legality, yearning—these themes define Latino realities, just as they define Latino cinema. Latinas’ and Latinos’ lives are global, interconnected, and integral to the making of America.

The festival and conference are sponsored by Chicano-Riqueño Studies Program, Latino Studies Program, Black Film Center/Archive, Center for Latin American and Caribbean Studies, Department of Communication and Culture, Department of History, Department of Spanish and Portuguese, Department of American Studies, College Arts and Humanities Institute, Office of the Vice Provost for Faculty and Academic Affairs, College of Arts and Sciences, and IU Cinema.

All screenings in this series are free, but ticketed.

Sleep Dealer

(2008) Directed by Alex Rivera

THURSDAY, APRIL 5

7:00 p.m.



DESCRIBED AS “EXUBERANTLY ENTERTAINING—a dystopian fable of globalization disguised as a science-fiction adventure,” *Sleep Dealer* is set in a militarized world in the near future, where technology joins experiences and minds. In this nightmare world three strangers try to break the technological barriers surrounding them. Visually stunning, ambitious, and featuring strong social commentary, the film won the Waldo Salt Screenwriting Award and Alfred P. Sloan Prize at the 2008 Sundance Film Festival. (35mm. 90 min. Rated PG-13.) *Director Alex Rivera is scheduled to be present.*



Blacktino

(2011) Directed by Aaron Burns

Farmingville

(2004) Directed by Carlos Sandoval and Catherine Tambini

THURSDAY, APRIL 5

10:00 p.m.

FRIDAY, APRIL 6

10:00 a.m.



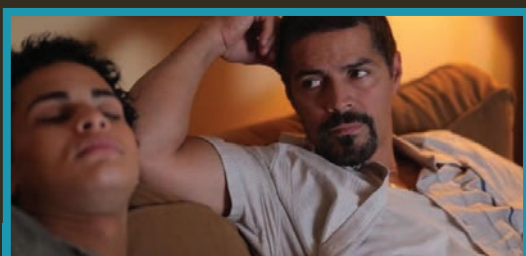
BLACKTINO IS A DARK TEEN COMEDY about an overweight half-black, half-Latino nerd named Stefan Daily, who is being raised by his black grandmother in a medium-sized suburb of Austin, Texas. Struggling to find his place in a mostly white high school, Stefan finds sanctuary among the eclectic mix of social outcasts in the school's theater department. In the tradition of the great teen comedies of the last 30 years *Blacktino* will ensure that the torch of teen angst continues to burn bright. Winner for Best Director, 2011 New York International Latino Film Festival.

(HD Cam. 112 min. Not rated.)

THE SHOCKING HATE-BASED attempted murders of two Mexican day laborers catapult a small Long Island town into national headlines, unmasking a new front line in the border wars: suburbia. For nearly a year, Carlos Sandoval and Catherine Tambini lived and worked in Farmingville, New York, so they could capture firsthand the stories of residents, day laborers, and activists on all sides of the debate. More than a story about illegal immigration, this timely and powerful film ultimately challenges viewers to ask what the American dream really means.

(HD Cam. 79 min. Not rated.)

This film is presented in collaboration with POV, PBS's award-winning nonfiction film series.



Gun Hill Road

(2011) Directed by
Rashaad Ernesto Green

FRIDAY, APRIL 6

7:00 p.m.

GUN HILL ROAD follows Enrique (Esai Morales) as he returns home from a three-year stint in prison, only to find his son (Harmony Santana) beginning a sexual transformation and his wife (Judy Reyes) trying to hide an emotional affair. Torn between his love for his family and his ideas about manhood and fatherhood, Enrique must come to terms with the changing times and forces that may tear his family apart. Grand Jury Nominee at the 2011 Sundance Film Festival.

(35mm. 88 min. Rated R.)

Director Rashaad Ernesto Green is scheduled to be present.



Zoot Suit

(1981) Directed by
Luis Valdez

FRIDAY, APRIL 6

9:30 p.m.

ZOOT SUIT develops a story around the Sleepy Lagoon murder trial, in which a group of young male Mexican-Americans were wrongfully charged with murder, and the subsequent Zoot Suit Riots. After the young men are sent to San Quentin, their defense team continues to fight for their freedom, and one of the prisoners reacts to his imprisonment by creating an alter ego (El Pachuco) to voice his rage. Nominated for Best Motion Picture at the 1982 Golden Globe Awards®.

(16mm print provided courtesy of Universal Pictures and the Black Film Center/Archive. 103 min. Rated R.)

Memories of Underdevelopment

(1968) Directed by Tomás Gutiérrez Alea

SATURDAY, APRIL 7

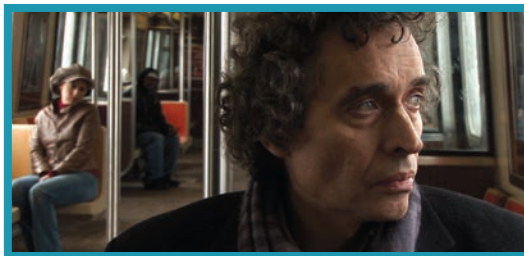
3:00 p.m.



HAVANA, 1961. SERGIO, a wealthy, self-styled writer who has elected to stay and come to terms with the new society, sees off his estranged wife and family. Drifting and yet excited about the changes occurring around him, Sergio reflects on his past life. Later he gets caught up in a messy affair with an underage girl he picks up in the street that leaves him feeling disillusioned. “This transfixing movie, with its mix of freewheeling dialogue scenes, still photo images, and documentary footage, conjures up the uncertain mood of Havana just after the revolution” (Peter Bradshaw, *The Guardian*).

(35mm. 97 min. Not rated. Spanish language with English subtitles.)

The novelist and screenwriter Edmundo Desnoes is scheduled to be present.



Memories of Overdevelopment

(2010) Directed by Miguel Coyula

SATURDAY, APRIL 7

5:00 p.m.

AN INTELLECTUAL LEAVES the Cuban Revolution and underdevelopment behind, only to find himself at odds with the ambiguities of his new life in the developed world. A portrait of an alienated man, an outsider with no clear-cut politics or ideology: a stranger in a strange land struggling with old age, sexual desire, and ultimately, the impossibility for the individual to belong in any society.

The film’s narrative is a collage of flashbacks, daydreams, and hallucinations comprising live-action, animation, and newsreel footage assembled to suggest the way personal memory works, subjectively and emotionally. *(HD Cam. 112 min. Not rated.)*

Director Miguel Coyula is scheduled to be present.

Maria My Love

(2011) Directed by
Jasmine McGlade Chazelle

SATURDAY, APRIL 7

8:00 p.m.



ANA (JUDY MARTE) STRUGGLES to come to terms with her mother’s death. At first disconnected from those around her, she begins to open up when reunited with her half sister. The beginning of a new romance leads her to reach out to help and befriend a local hoarder and recluse (Karen Black) and to learn more about herself than she anticipated. Judged Best U.S. Feature Film, 2011 New York International Latino Film Festival. *(HD Cam. 99 min. Not rated.)*



Italian Film Festival and Conference



(Simposio Cinematografico sulle Nuove Tendenze nel Cinema Italiano Moderno e Contemporaneo)

Screenings are sponsored by the Department of French and Italian and the IU Cinema. Special thanks to Antonio Vitti and Andrea Ciccarelli. The series is sponsored by the College of Arts and Sciences, the Mary-Margaret Barr Koon Fund, the Office of the Provost, the Office of the Vice President for International Affairs, the College Arts and Humanities Institute, the Olga Ragusa Fund for the Study of Modern Italian Literature and Culture, and the IU Cinema.

All screenings in this series are free, but ticketed.

Lavorare con lentezza (Working Slowly)

(2004) Directed by Guido Chiesa

WEDNESDAY, APRIL 11

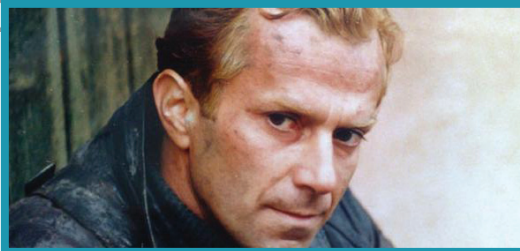
7:00 p.m.



IN 1976 BOLOGNA, Sgualo and Pelo, who are approaching 20 and dream of escaping their daily lives, frequent a local bar as a means to cope. There they meet a dubious character, for whom they begin to do small jobs. One such job requires burrowing through an underground tunnel to the city center. Their target is the Bank Piazza Minghetti. Despite reservations, the two accept the task. They brighten up their long nights of hard, somewhat questionable work by listening to Radio Alice, student movement radio. An unknown universe to the most respectable citizens and young people who live in the suburbs, it is a staple for the urbanites and politically aware.

(HD Cam. 111 min. Not rated. Italian language with English subtitles.)

Director Guido Chiesa is scheduled to be present. Note: the screening will be held in Fine Arts 101.



Il partigiano Johnny (Johnny the Partisan)

(2000) Directed by Guido Chiesa

THURSDAY, APRIL 12

7:00 p.m.

BEFORE THE LIBERATION, Johnny leaves the army and hides in the mountains, where he recollects his young life through flashbacks. His university professors favored Communism, but he did not agree with them, despite understanding the appeal of their slogans. Johnny joined the resistance and fought during the occupation of Alba, engaging in gun battles with the Fascists. He eventually fled across the mountains of the Langhe region for survival. The film is a thoughtful examination of the choices we face, and how each action is interconnected.

(HD Cam. 135 min. Not rated. Italian language with English subtitles.)

Director Guido Chiesa is scheduled to be present.

Le pere di Adamo (Adam's Pears)

(2007) Directed by Guido Chiesa

FRIDAY, APRIL 13

7:00 p.m.



CLOUDS APPEAR TO BE all the same, but only from a distance; they change all the time, and even when they cause damage they are crucial to life on earth. In the same way, social movements put energy back into circulation; they are a response to bottled-up societal energies. This film is a sort of essay in images, whose main characters are a meteorologist, a Scottish teenager, a math and music whiz, and an animated cartoon scientist. The result is a highly illuminating and stirring allegory that links weather disturbances to the sensibility of those living on this planet here and now.

(HD Cam. 86 min. Not rated. Italian language with English subtitles.)

Director Guido Chiesa is scheduled to be present.

Io sono con te (I Am with You)

(2010) Directed by Guido Chiesa

SATURDAY, APRIL 14

7:00 p.m.



I AM WITH YOU IS A STORY ABOUT MOTHERHOOD. It follows Mary of Nazareth from the conception of her son Jesus through his adolescence. It focuses on Mary and her relationship with her son, supported by the evolving presence of Joseph, the patriarch who agrees to forgo the dominant male role. The film addresses the topics of birth, growth, and the upbringing of children, all from a uniquely female point of view. The story has a universal appeal, relating to fundamental moments and deep-rooted expectations that accompany the life of every child.

(HD Cam. 103 min. Not rated. Italian language with English subtitles.)

Director Guido Chiesa is scheduled to be present.

Other Films with Guests



The film *Merci Monsieur Robertson* will be introduced and followed by a lecture by University of Chicago Professor Tom Gunning at 5:00 p.m. The events in this film series are sponsored by Indiana University's Master Classes in the Humanities: The Art of Interpretation.

All screenings in this series are free, but ticketed.

La Palabra en el Bosque

(2011) Directed by Jeffrey Gould and Carlos Henríquez Cosalvi

TUESDAY, JANUARY 10

7:00 p.m.



DURING THE EARLY 1970s, hundreds of peasants in a remote region of El Salvador began to emulate the early Christians, working the land together and building communities based on solidarity. By the late 1970s, thousands of peasants in northern Morazán organized to resist National Guard repression that often involved torture and executions. In the 1980s, the military engaged in scorched-earth operations against their villages, inaugurating a 12-year civil war. *La Palabra en el Bosque* tells their stories. At the end of the film, the protagonists reflect upon their struggles in the light of current reality. (HD Cam. 56 min. Not rated.)

Director Jeffrey Gould is scheduled to be present.

The screening is sponsored by the Center for Latin American and Caribbean Studies and IU Cinema.



Merci Monsieur Robertson

(1986) Directed by Pierre Levie

Sholem Aleichem: Laughing in the Darkness

(2011) Directed by Joseph Dorman

THURSDAY, FEBRUARY 2

3:00 p.m.

THURSDAY, MARCH 29

6:30 p.m.

THE FILM PRESENTS a visual history of film and moving images in an engaging look at Etienne Gaspard Robert, a pre-cinema pioneer. Mr. Robertson, as he was known, ignored the French Revolution that was taking place around him and created a whole new form of entertainment that combined moving images with live actors and stage props. Objects were projected and manipulated with mirrors and screens, enhanced with music, voice, and sound effects, and complemented by the use of a magic lantern, a device that could project images against any surface or even smoke. Robert's experimentation with images influenced later pioneers like Thomas Edison and the Lumiere brothers.

(HD Cam. 77 min. Not rated.)

University of Chicago Professor Tom Gunning will introduce and give a lecture after the film.

SHOLEM ALEICHEM IS A RIVETING portrait of the great writer whose stories became the basis of the Broadway musical *Fiddler on the Roof*, a rebellious genius who created an entirely new literature. He plumbed the depths of a Jewish world locked in crisis and on the cusp of profound change, and captured that milieu with brilliant humor. Sholem Aleichem was not just a witness to the creation of a new modern Jewish identity, but also one of the very men who shaped it.

(HD Cam. 93 min. Not rated.)

Director Joseph Dorman is scheduled to be present. The screening is sponsored by the Robert A. and Sandra S. Borns Jewish Studies Program and IU Cinema.

Other Films with Guests



Secrecy

(2008) Directed by Peter Galison and Rob Moss

MONDAY, APRIL 2

7:00 p.m.

IN A SINGLE RECENT YEAR the U.S. classified about five times as many pages as were added to the Library of Congress. We live in a world where the production of secret knowledge dwarfs the production of open knowledge. Depending on whom you ask, government secrecy is either the key to victory in our struggle against terrorism, or our Achilles' heel. But is so much secrecy a bad thing? This film explores the vast, invisible world of government secrecy, and the tensions between our safety as a nation and our ability to function as a democracy. The screening is sponsored by the William T. Patten Foundation and IU Cinema.

(HD Cam. 85 min. Not rated.)

Director Peter Galison is scheduled to be present.



Hear and Now

(2007) Directed by Irene Taylor Brodsky

THURSDAY, APRIL 26

7:00 p.m.

HEAR AND NOW IS A DEEPLY personal memoir by Emmy Award®-winning filmmaker Irene Taylor Brodsky about her deaf parents' decision to undergo risky cochlear implant surgery—the only procedure that can restore a sense. At 65, Sally and Paul Taylor decided they wanted to listen to their first symphonies, hear their children's voices, and talk on the phone. This film follows the couple's complex, moving journey from the silent world they knew to a new—and often profoundly challenging—world of sound. The screening is sponsored by the School of Optometry and IU Cinema.

(HD Cam. 85 min. Not rated.)

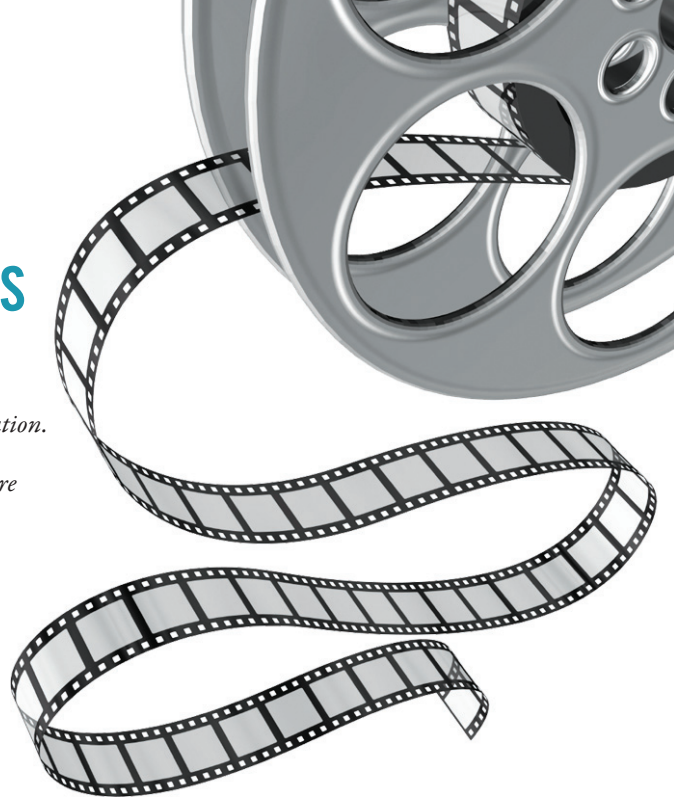
Director Irene Taylor Brodsky is scheduled to be present.



JORGENSEN GUEST FILMMAKER LECTURES

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.



Barry Allen

Archivist

FRIDAY, JANUARY 13

3:00 p.m.

Richard Pena

Festival Director—
New York Film Festival

FRIDAY, FEBRUARY 24

3:00 p.m.

Whit Stillman

Director

FRIDAY, MARCH 2

3:00 p.m.

Bette Gordon

Director

MONDAY, MARCH 5

3:00 p.m.

Chuck Workman

Director

FRIDAY, MARCH 23

3:00 p.m.

Joseph Dorman

Director

THURSDAY, MARCH 29

3:00 p.m.

Ari Folman

Director

TUESDAY, APRIL 17

3:00 p.m.

Irene Taylor Brodsky

Director

THURSDAY, APRIL 26

3:00 p.m.

The Price of Labor—Films of Human Trafficking



As these three new films attest, global human trafficking takes many forms—sexual exploitation, forced labor, or modern-day slavery. Sponsored by the Center for the Study of Global Change, International Studies Program, and IU Cinema. Special thanks to Professor Stepanka Korytova.

All screenings in this series are free, but ticketed.



Blind Mountain

(2007) Directed by Li Yang

SUNDAY, FEBRUARY 12

6:30 p.m.

IN HIS FIRST FILM since the acclaimed and devastating *Blind Shaft*, Director Li Yang proves to be a master of cinematic tension as he turns from corruption, the subject of his previous film, to the horrifying illegal trade in women. A young college graduate who yearns for a life as a budding urban capitalist ends up drugged and sold as the “bride” of a rural brute. (35mm. 103 min. Not rated. Mandarin language with English subtitles.)

The Price of Sex

(2011) Directed by Mimi Chakarova

SUNDAY, MARCH 18

6:30 p.m.



THE PRICE OF SEX IS A FEATURE-LENGTH documentary about young Eastern European women who've been drawn into a netherworld of sex trafficking and abuse. Intimate, harrowing, and revealing, it is a story told by women who were supposed to be silenced by shame, fear, and violence. Filming undercover and gaining extraordinary access, photojournalist Chakarova exposes the shadowy world of sex trafficking from Eastern Europe to the Middle East and Western Europe. (HD Cam. 72 min. Not rated. English, Turkish, and Romanian languages with English subtitles.)



The Whistleblower

(2010) Directed by Larysa Kondracki

SUNDAY, MARCH 25

6:30 p.m.

THIS FILM FROM first-time director Kondracki harkens back to the golden age of American independent cinema of the early 1970s, yet is also an inherently modern interpretation of the political thriller. American police officer Kathy (Academy Award® winner Rachel Weisz) takes a job working as a peacekeeper in postwar Bosnia. Her expectations of helping to rebuild a devastated country are dashed when she uncovers corruption, cover-up, and intrigue amid a world of private contractors and multinational diplomatic double-talk. (35mm. 112 min. Rated R.)



Disability Awareness Films

Indiana University recognizes the month of March as Disability Awareness Month. This series aims to portray characters who have disabilities but are not defined by them. The series is sponsored by Indiana University's Disability Services for Students.

All screenings in this series are free, but ticketed.



The King's Speech (2010) Directed by Tom Hooper

TUESDAY, MARCH 6
7:00 p.m.

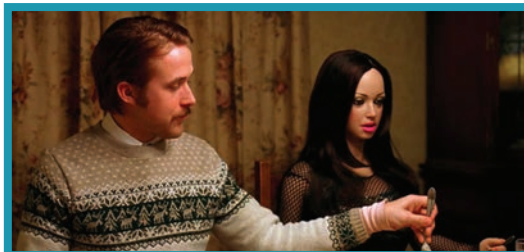
AFTER THE DEATH of his father, and the abdication of his brother Edward, Bertie, who has struggled with a speech impediment all his life, is crowned King of England. With England near war and in need of a leader, the king seeks out the help of a speech therapist. The two begin an unorthodox treatment and form an unbreakable bond. With support from many, the king delivers a radio address that inspires and unites his people. Starring Colin Firth, Geoffrey Rush, and Helena Bonham Carter. Academy Award® winner, Best Picture, Best Director (Tom Hooper), Best Actor (Colin Firth), Best Original Screenplay (David Seidler). (35mm. 118 min. Rated R.)

What's Eating Gilbert Grape? (1993) Directed by Lasse Hallström

TUESDAY, MARCH 20
7:00 p.m.



GILBERT GRAPE HAS TO CARE FOR his brother Arnie, who is developmentally disabled, as well as his very obese mother. When Gilbert falls in love with free spirit Becky, his family responsibilities greatly complicate his life. Starring Johnny Depp, Leonardo DiCaprio, Juliette Lewis, and Mary Steenburgen. Academy Award® nominee, Best Supporting Actor (Leonardo DiCaprio); Golden Globe nominee, Best Supporting Actor (Leonardo DiCaprio). (35mm. 118 min. Rated PG-13.)



Lars and the Real Girl (2007) Directed by Craig Gillespie

TUESDAY, MARCH 29
9:30 p.m.

LARS LINDSTROM IS A SHY young man in a small northern town who brings home the girl of his dreams to his brother and sister-in-law's home. The only problem is that she's a sex doll Lars ordered from the Internet. Sex is not what Lars has in mind, but rather a deep, meaningful relationship. Starring Ryan Gosling, Emily Mortimer, Paul Schneider, Kelli Garner, and Patricia Clarkson. Academy Award® nominee, Best Original Screenplay (Nancy Oliver); Golden Globe nominee, Best Actor in a Comedy (Ryan Gosling). (35mm. 106 min. Rated PG-13.)



Eastern European Films

Perhaps no cinematic tradition has focused more on the relationship between the individual and the state than the cinema of Eastern Europe and Russia. Co-sponsored by the Russian and East European Institute, the Polish Studies Center, and the IU Cinema. Special thanks to Professor Padraic Kenney.

All screenings in this series are free, but ticketed.

Essential Killing

(2010) Directed by Jerzy Skolimowski

SUNDAY, JANUARY 29

3:00 p.m.



CAPTURED BY THE U.S. military in Afghanistan, Mohammed (Vincent Gallo) is transported to a secret detention center in Europe. When the vehicle he is riding in crashes, he finds himself suddenly free and on the run in a snow-blanketed forest. Relentlessly pursued by an army that does not officially exist, Mohammed must confront the necessity to kill in order to survive. *(35mm print provided courtesy of the Polish Film Institute. 83 min. Not rated. English and Polish languages with English subtitles.)*

Tales from the Golden Age

Various directors

SUNDAY, MARCH 25

3:00 p.m.



THE FINAL 15 YEARS of the Ceausescu regime were the worst in Romania's history. Nonetheless, the propaganda machine of that time referred to the period as "the golden age." This film adapts for the screen the most popular urban myths of the period that drew on the often-surreal events of everyday life under the Communist regime. *Tales* combines several true stories to portray an era during which food was more important than money, freedom more important than love, and survival more important than principles. *(35mm. 155 min. Not rated. Romanian language with English subtitles.)*

Pupendo

(2003) Directed by Jan Hřebejk

SUNDAY, APRIL 15

3:00 p.m.



PART DARK COMEDY, part biting drama, *Pupendo* navigates the gray area between complicity and compliance prevalent in former Soviet Bloc countries. It is 1984. Sculptor Mára has lost his prestigious position at the Academy of Art and barely makes ends meet. Mára's former student, the socially ambitious Magda, has made a practical marriage to a high school principal. Soon, circumstances reunite the former teacher and student. *(35mm. 120 min. Not rated. Czech language with English subtitles.)*



Totalitarianism in Europe—Films from Hungary

Sponsored by Central Eurasian Studies, Inner Asian and Uralic National Resource Center, and the Russian and East European Institute. Special thanks to professors Lynn Hooker and László Borhi.

All screenings in this series are free, but ticketed.



Sunshine

(1999) Directed by István Szabó

MONDAY, JANUARY 23

7:00 p.m.

THIS UNFORGETTABLE FILM follows a Jewish family living in Hungary through three generations, as they rise from humble beginnings to positions of wealth and power in the crumbling Austro-Hungarian Empire. The patriarch becomes a prominent judge, but is torn when his government sanctions anti-Jewish persecutions. His son converts to Christianity to advance his career as a champion fencer and Olympic hero, but is caught up in the Holocaust. Finally, the grandson, after surviving war, realizes that his allegiance should be to himself and to his heritage.

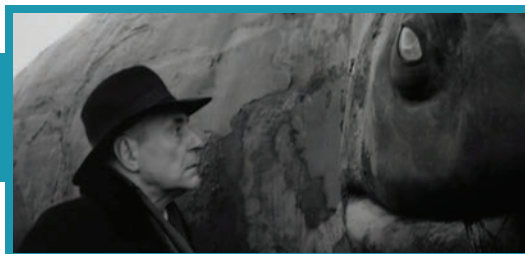
(35mm. 181 min. Rated R. English and French language with English subtitles.)

Werkmeister Harmonies

(2000) Directed by Béla Tarr

MONDAY, FEBRUARY 13

7:00 p.m.



LEGENDARY HUNGARIAN DIRECTOR Béla Tarr has no contemporary equal. In preparation for the release of his new film, *The Turin Horse*, we present *Werkmeister Harmonies*, his surreal epic that takes place in a small town on the Hungarian Plain. In the bitterly cold weather, hundreds of people gather around a circus tent in the main square, to see the chief attraction, the stuffed carcass of a real whale. The spectacle draws crowds from neighboring villages and disturbs the order of the small town. The film is based on the novel *The Melancholy of Resistance*, by László Krasznahorkai, a longtime collaborator with Béla Tarr on most of the director's important films.

(35mm. 145 min. Not rated. Hungarian language with English subtitles.)



East Asian Films

Sponsored by the East Asian Studies Center, the Department of Communication and Culture, and the IU Cinema. Special thanks to IU Professors Stephanie DeBoer and Greg Waller in the Department of Communication and Culture.

All screenings in this series are free, but ticketed.

Tale of Two Sisters

(2003) Directed by Jee-woon Kim

MONDAY, JANUARY 16

7:00 p.m.



TWO SISTERS RETURN HOME after an extended hospital stay. Their return is welcomed by their stepmother, but things have not been the same since their mother passed away. Continually abused and harassed by their stepmother, the two endure the relationship for their father's sake. They eventually vow never to be abused again, but unexplainable incidents start to occur at the house. Could it be their stepmother trying to torment them further, or is a more sinister supernatural force at work?

(35mm. 115 min. Rated R. Korean language with English subtitles.)

Abnormal Beauty

(2004) Directed by Oxide Pang Chun

MONDAY, FEBRUARY 6

7:00 p.m.



PHOTOGRAPHY STUDENT Jiney stumbles across a horrible car accident. After shooting the grisly scene, she becomes obsessed with photographing death, overcome with excitement and satisfaction she has never before experienced. One day, she receives a videotape of a girl who has been beaten to death. But before she can unravel the mystery of the tape or her abnormal behavior, she is kidnapped and realizes the horror has only just begun. *(HD Cam. 101 min. Rated R. Cantonese language with English subtitles.)*

Pulse

(2001) Directed by Kiyoshi Kurosawa

MONDAY, FEBRUARY 27

7:00 p.m.



OFTEN REFERRED TO as one of the scariest films ever made, *Pulse* tells the story of a group of young friends rocked by the sudden suicide of one of their own, and his subsequent, ghostly reappearance in grainy computer and video images. Is he trying to contact them from beyond the grave or is there something more sinister afoot? Soon, there are more strange deaths and the appearance of more ghosts as the city of Tokyo—and the world—is slowly drained of life. *(35mm. 101 min. Rated R. Japanese language with English subtitles.)*



Asian American Films

This series presented in partnership with IU Asian Pacific American Heritage Month, the Asian Culture Center, and IU Cinema.

All screenings in this series are free, but ticketed.

Three Films by Tadashi Nakamura

SUNDAY, APRIL 1

6:30 p.m.



Yellow Brotherhood (2003) documents friendship and community through a self-help group turned basketball team. **Pilgrimage** (2003) tells the inspiring story of a WWII concentration camp for Japanese Americans that has become a symbol of retrospection and solidarity. **A Song for Ourselves** (2009) journeys into the life and music of late Asian American Movement troubadour Chris Iijima. During the 1970s, when Asians in America were still considered “Orientals,” his music helped provide the voice and identity for a generation. *(HD Cam. 75 min. Not rated.) Films courtesy of the filmmaker and the Center for Asian American Media.*

Two Films by Deann Borshay Liem

TUESDAY, APRIL 3

7:00 p.m.

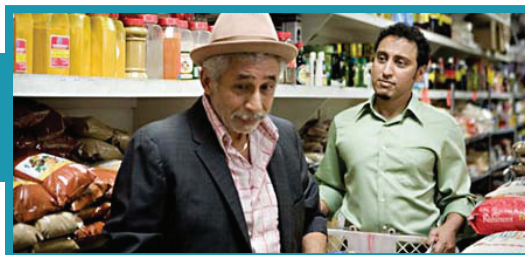


First Person Plural (2000) is a poignant essay on family, loss, and identity, as the director searches for her biological mother. The film received an Emmy® nomination for Best Director. **In the Matter of Cha Jung Hee** (2010) follows the filmmaker to Korea in search of the mysterious girl whose place she took in America when she was adopted. Part mystery, part personal odyssey, it raises fundamental questions about who we are and who we could be but for fate. *(HD Cam. 122 min. Not rated. Korean language with English subtitles.) This program is presented in collaboration with POV, PBS's award-winning nonfiction film series.*

Today's Special (2009) Directed by David Kaplan

SUNDAY, APRIL 15

6:30 p.m.



WHEN HE IS PASSED OVER for a promotion, sous chef Samir decides to go to Paris to apprentice under a master French chef. He puts his dreams aside after his father has a heart attack and he must take over the nearly bankrupt family restaurant in Jackson Heights. Luckily, he crosses paths with Akbar, a taxi driver, passionate chef, and worldly raconteur. With Akbar's guidance, Samir rediscovers his heritage and his passion for life through the enchanting art of cooking Indian food.

(35mm. 99 min. Rated R.)

Other Films



Films by and about university students, work from area filmmakers, a documentary about influential conservationist Aldo Leopold, a drama capturing political turmoil in 1950s Iran, and a fresh look at the landmark 1970 film *The Boys in the Band* round out the Cinema's spring schedule.

All screenings in this series are free, but ticketed.

Double Exposure

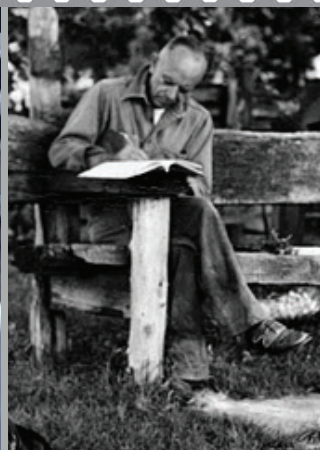
Directed by various student filmmakers

SUNDAY, FEBRUARY 19

6:30 p.m.



DOUBLE EXPOSURE IS AN EXPERIMENTAL new program for composition students from the Jacobs School of Music and film students in the Department of Communication and Culture and the Department of Telecommunications. The Student Composers Association, faculty from each department, and the IU Cinema present a program of original student work—film and music—presented with a live ensemble. Each film will be receiving its premiere. You won't want to miss this! (*HD Cam and 16mm. 70 min. Not rated.*)



**The PhD Movie:
Piled Higher and Deeper**
(2011) Directed by Vahe Gabuchian

TUESDAY, FEBRUARY 21
7:00 p.m.

PILED HIGHER AND DEEPER IS A live-action adaptation of the popular online comic strip by Jorge Cham (www.phdcomics.com). It was filmed on location at—and was produced in partnership with—the California Institute of Technology (Caltech). The film introduces audiences to the unique and funny culture of academia and follows four graduate students (Cecilia, Mike, Tajel, and “Nameless Grad Student”) as they struggle to find balance between research, teaching, and their personal lives with humor and heart. Produced by, directed by, and starring real Ph.D. students and researchers. What other movie features not one, but two MacArthur “Genius” grant recipients?
(*HD Cam. 70 min. Not rated.*)

Sponsored by the Indiana University Graduate and Professional Student Organization and IU Cinema.



Green Fire
(2011) Directed by Ann Dunsky, Steve Dunsky, and Dave Steinke

SUNDAY, MARCH 4
3:00 p.m.

ALDO LEOPOLD IS considered the most important conservationist of the 20th century. He is the father of the national wilderness system, wildlife management, and the science of ecological restoration. His book *A Sand County Almanac* still inspires us to see the natural world as a community to which we belong. *Green Fire*, the first feature documentary about Leopold’s life and legacy, explores his journey of observation and understanding. It reveals how his ideas still resonate with people from inner cities to the most remote lands.

(*HD Cam. 73 min. Not rated.*)

Presented by the Hoosier National Forest, the Aldo Leopold Foundation, Center for Human Diversity, and the IU Cinema.



THE PHD MOVIE



Women Without Men

(2009) Directed by Shirin Neshat and Shoja Azari

SATURDAY, MARCH 24

7:00 p.m.

DIRECTOR SHIRIN NESHAT offers an exquisitely crafted view of Iran in 1953, when a British- and American-backed coup removed the democratically elected government. Adapted from the novel by Iranian author Shahrnush Parsipur, the film weaves together the stories of four individual women during those traumatic days, whose experiences are shaped by their faith and the social structures in place. Neshat explores the social, political, and psychological dimensions of her characters as they meet in a metaphorical garden, where they can exist and reflect while the complex intellectual and religious forces shaping their world linger in the air around them.

(35mm. 95 min. Not rated. Persian language with English subtitles.)

The screening is co-sponsored by the Islamic Studies Program.



Made in Bloomington—Three Nights of Double Features

Directed by various filmmakers

TUESDAY, MAY 1

Student 3D Film Showcase

6:30 p.m.

Made in Bloomington—TBA

9:30 p.m.

WEDNESDAY, MAY 2

Student Film Showcase—Program 1

6:30 p.m.

Made in Bloomington—TBA

9:30 p.m.

THURSDAY, MAY 3

Student Film Showcase—Program 2

6:30 p.m.

Student Seven

9:30 p.m.

THE IU CINEMA HOSTS six programs of student and locally produced films curated by faculty and the Indiana Filmmakers Network, Bloomington Chapter.

Tickets: (812) 855-1103

The Boys in the Band

(1970) Directed by William Friedkin

SUNDAY, JANUARY 22

3:00 p.m.



THE BOYS IN THE BAND was a groundbreaking play by Mart Crowley that was adapted for film by William Friedkin, before he went on to earn acclaim with films like *The French Connection* and *The Exorcist*. The story is set in an apartment on the Upper East Side of Manhattan, where six of Harold's friends are throwing him a birthday party. One of his presents is Cowboy, an attractive but unintelligent male prostitute. During the party, Harold's self-deprecating humor takes a nasty turn as the nine men become increasingly inebriated. (35mm. 118 min. Rated R.)

The film is being screened as a primer for the Pride Film Festival and is co-sponsored by GLBT Student Support Services.



Making the Boys

(2011) Directed by Crayton Robey

SUNDAY, JANUARY 22

6:30 p.m.

BEFORE THE AIDS EPIDEMIC, gay pride parades, the Stonewall Rebellion, or films like *Milk*, *The Boys in the Band* changed everything. On this, the eve of the 40th anniversary of the gay rights movement, *Making the Boys* explores the drama, struggle, and enduring legacy of the first-ever gay play and subsequent Hollywood movie to successfully reach a mainstream audience. Beloved by some for breaking new ground, and condemned by others for reinforcing gay stereotypes, *The Boys in the Band* sparked heated controversy that continues today. (HD Cam. 90 min. Not rated.)

The film is being screened as a primer for the Pride Film Festival and is co-sponsored by GLBT Student Support Services.

Iris Film Festival

(2011) Various directors

SATURDAY, JANUARY 28

7:00 p.m.



THE INDIANA UNIVERSITY DEPARTMENT of Communication and Culture's Iris Film Festival showcases innovative, inspired, and engaging films and videos in the short format, many created by members of the Bloomington and Indiana University communities. The festival provides a venue for showcasing student talent, as well as celebrating the great film and video work created by independent filmmakers in the Bloomington community. (2K digital presentation. 90 min. Not rated.)

The Mystery and the Mastery—Religion in Film



Religion represents mystery in cultural contexts that presume the importance of rationalism, liberty, scientific knowledge, self-interest, or the pursuit of happiness.

Co-sponsored by the Department of Religious Studies.
All screenings in this series are free, but ticketed.

Wings of Desire

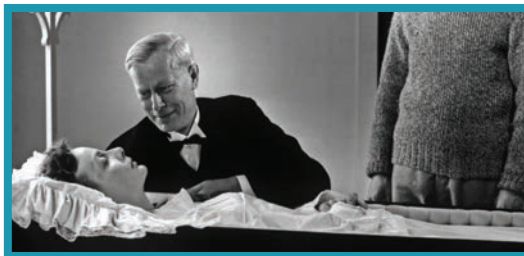
(1987) Directed by Wim Wenders



MONDAY, JANUARY 30

7:00 p.m.

CONSIDERED BY Roger Ebert to be one of the great movies, Wim Wenders' meditative and elegiac *Wings of Desire* follows two angels through modern, postwar Berlin, as they not only witness human lives but also provide what comfort and help they can to the people they encounter. After many centuries of such duty, one of them decides he wishes to experience the joys of human life and discovers that spiritual experience is not enough. Winner, Best Director at the 1987 Cannes Film Festival. (35mm. 128 min. Rated PG-13. German, English and French languages with English subtitles.)



Ordet

(1955) Directed by Carl Theodor Dreyer

MONDAY, APRIL 9

7:00 p.m.

CARL THEODOR DREYER'S only commercially and critically successful film, *Ordet* centers on the Morten Borgen family: Morten, a devout Lutheran, and his three sons—Mikkel, who is agnostic, Johannes, who believes he is Jesus Christ, and Anders, who is in love with the local tailor's daughter. Events transpire to force each member of the family to consider how they understand prayer, faith, and the potential for miracles. Winner of the Golden Lion at the 1955 Venice Film Festival. (35mm. 126 min. Not rated.)

Of Gods and Men

(2010) Directed by Xavier Beauvois



MONDAY, APRIL 16

7:00 p.m.

EIGHT FRENCH CHRISTIAN monks live in harmony with their Muslim brothers in a monastery perched in the mountains of North Africa in the 1990s. When a crew of foreign workers is massacred by an Islamic fundamentalist group, fear sweeps through the region. The army offers them protection, but the monks refuse. Should they leave? Despite the growing menace in their midst, they slowly realize that they have no choice but to stay . . . come what may. This film is loosely based on the life of the Cistercian monks of Tibhirine in Algeria, from 1993 until their kidnapping in 1996. (35mm. 122 min. Rated R. Arabic and French languages with English subtitles.)

SPRING 2012 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

-  **Once Upon a Time...in Indiana** (Pages 6–8)
-  **President's Choice** (Page 9)
-  **Australia in the '70s** (Pages 10–13)
-  **International Arthouse Series** (Pages 14–17)
-  **Charles Dickens Turns 200** (Pages 18–20)
-  **An Evening with Ari Folman** (Page 21)
-  **Sixth Native Film Series** (Pages 22–23)
-  **City Lights Film Series** (Pages 24–27)
-  **UG Underground Film Series** (Pages 28–30)
-  **Two Films by Bette Gordon** (Page 31)
-  **Cinema Maldito** (Pages 32–33)
-  **The Films of Whit Stillman** (Pages 34–35)
-  **Director's Cut** (Pages 36–37)
-  **Latino Film Festival and Conference** (Pages 38–41)
-  **Italian Film Festival and Conference** (Pages 42–43)
-  **Other Films with Guests** (Pages 44–46)
-  **Jorgensen Guest Lecture Series** (Page 47)
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-  **Disability Awareness Films** (Page 49)
-  **Eastern European Films** (Page 50)
-  **Films from Hungary** (Page 51)
-  **East Asian Films** (Page 52)
-  **Asian American Films** (Page 53)
-  **Other Films** (Pages 54–57)
-  **Religion in Film** (Page 58)



JANUARY

- | | |
|---|---|
| <p>6 FRIDAY</p> <p> 7:00 p.m.
Being Elmo</p> <p>7 SATURDAY</p> <p> 7:00 p.m.
Being Elmo</p> <p>8 SUNDAY</p> <p> 3:00 p.m.
On the Ice</p> <p> 6:30 p.m.
Being Elmo</p> <p>9 MONDAY</p> <p> 7:00 p.m.
Being Elmo</p> <p>10 TUESDAY</p> <p> 7:00 p.m.
La Palabra en el Bosque</p> <p>12 THURSDAY</p> <p> 7:00 p.m.
Once Upon a Time in the West</p> <p>13 FRIDAY</p> <p> 3:00 p.m.
Barry Allen</p> <p> 6:30 pm
Educational Films from the IU Film Archive</p> <p> 9:30 p.m.
Once Upon a Time in China</p> <p>14 SATURDAY</p> <p> 2:00 p.m.
Once Upon a Time in America</p> <p> 6:30 p.m.
Once Upon a time in India: Lagaan</p> <p>15 SUNDAY</p> <p> 3:00 p.m.
Shorts Program—Native Women</p> <p>16 MONDAY</p> <p> 7:00 p.m.
Tale of Two Sisters</p> | <p>19 THURSDAY</p> <p> 6:30 p.m.
Picnic at Hanging Rock</p> <p> 9:30 p.m.
The Last Wave</p> <p>20 FRIDAY</p> <p> 6:30 p.m.
Walkabout</p> <p> 9:30 p.m.
Mad Max</p> <p> 11:59 p.m.
Long Weekend</p> <p>21 SATURDAY</p> <p> 3:00 p.m.
Pather Panchali</p> <p> 6:30 p.m.
Breaker Morant</p> <p> 9:30 p.m.
Newsfront</p> <p>22 SUNDAY</p> <p> 3:00 p.m.
The Boys in the Band</p> <p> 6:30 p.m.
Making the Boys</p> <p>23 MONDAY</p> <p> 7:00 p.m.
Sunshine</p> <p>26 THURSDAY</p> <p>  6:30 p.m. & 9:30 p.m.
Once Upon a Time in Anatolia</p> <p>27 FRIDAY</p> <p> 6:30 pm
Oddities from the David Bradley Collection</p> <p>  9:30 p.m.
Once Upon a Time in Anatolia</p> |
|---|---|

JANUARY continued ▶

JANUARY / FEBRUARY / MARCH



28 SATURDAY

  3:00 p.m.
Once Upon a Time in Anatolia


 7:00 p.m.
Iris Film Festival

29 SUNDAY

 3:00 p.m.
Essential Killing

  6:30 p.m.
Once Upon a Time in Anatolia

30 MONDAY

 7:00 p.m.
Wings of Desire

FEBRUARY

2 THURSDAY

 3:00 p.m.
Merci Monsieur Robertson


4 SATURDAY

 7:00 p.m.
David Copperfield
—World Premiere


5 SUNDAY

 3:00 p.m.
David Copperfield
—World Premiere


6 MONDAY

 7:00 p.m.
Abnormal Beauty

9 THURSDAY


 6:30 p.m. &
9:30 p.m.
Oscar®-Nominated
Shorts

10 FRIDAY

 3:00 p.m. &
9:30 p.m.
Oscar®-Nominated
Shorts

11 SATURDAY

 3:00 p.m.
Holiday

 6:30 p.m. &
9:30 p.m.
Oscar®-Nominated
Shorts

12 SUNDAY

 3:00 p.m.
Boy

 6:30 p.m.
Blind Mountain


13 MONDAY


 7:00 p.m.
Werkmeister
Harmonies

16 THURSDAY

 6:30 & 9:30 pm
Pina

17 FRIDAY


 6:30 pm
Animated Shorts
by Joanna Priestley

 9:30 p.m.
Pina


18 SATURDAY

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


19 SUNDAY

 6:30 p.m.
Double Exposure


20 MONDAY

 7:00 p.m.
The Seven Samurai

21 TUESDAY


 7:00 p.m.
The PhD Movie:
Piled Higher and
Deeper


23 THURSDAY

 7:00 p.m.
This Night I Will
Possess Your
Corpse

24 FRIDAY

 3:00 p.m.
Richard Pena

 6:30 p.m.
The Red Light
Bandit

 9:30 p.m.
Romance

25 SATURDAY

  3:00 p.m.
The Kid—runs
with Sherlock Jr.

 7:00 p.m.
Oliver Twist

27 MONDAY

 7:00 p.m.
Pulse

MARCH


1 THURSDAY

  6:30 p.m.
Damsels in
Distress

 9:30 p.m.
Barcelona


2 FRIDAY


 3:00 p.m.
Whit Stillman


 6:30 p.m.
Metropolitan

  9:30 p.m.
Damsels in
Distress

3 SATURDAY

 3:00 p.m.
Hearing Radmilla

  6:30 p.m.
Damsels in
Distress

 9:30 p.m.
The Last Days
of Disco

4 SUNDAY

 3:00 p.m.
Green Fire

 6:30 p.m.
Variety

5 MONDAY


 3:00 p.m.
Bette Gordon

 7:00 p.m.
Handsome Harry


6 TUESDAY

 7:00 p.m.
The King's Speech


8 THURSDAY

 6:30 p.m. & 9:30 p.m.
The Turin Horse


9 FRIDAY

 6:30 p.m.
1960s
Underground Films


9 FRIDAY

 9:30 p.m.
The Turin Horse

10 SATURDAY

 3:00 p.m. & 6:30 p.m.
The Turin Horse


18 SUNDAY

 6:30 p.m.
The Price of Sex


19 MONDAY

 7:00 p.m.
Throne of Blood

20 TUESDAY


 7:00 p.m.
What's Eating
Gilbert Grape?


22 THURSDAY


 6:30 p.m.
Chuck Workman
Shorts Program

 9:30 p.m.
The Source

23 FRIDAY

 3:00 p.m.
Chuck Workman


 6:30 p.m.
Superstar

 9:30 p.m.
Visionaries

MARCH / APRIL / MAY


24 SATURDAY

 3:00 p.m.
The Red Shoes

 7:00 p.m.
Women Without Men

25 SUNDAY

  3:00 p.m.
Tales from the Golden Age


 6:30 p.m.
The Whistleblower


26 MONDAY

 7:00 p.m.
Ran


29 THURSDAY

 3:00 p.m.
Joseph Dorman

 6:30 p.m.
Sholem Aleichem

 9:30 p.m.
Lars and the Real Girl

30 FRIDAY


 6:30 p.m.
Two Films by Deborah Stratman

31 SATURDAY

 3:00 p.m.
Young Frankenstein

APRIL


1 SUNDAY

 6:30 p.m.
Three Films by Tadashi Nakamura


2 MONDAY

 7:00 p.m.
Secrecy

3 TUESDAY

 7:00 p.m.
Two Films by Deann Borshay Liem


5 THURSDAY

 7:00 p.m.
Sleep Dealer

 10:00 p.m.
Blacktino


6 FRIDAY

 10:00 a.m.
Farmingville

 7:00 p.m.
Gun Hill Road

 9:30 p.m.
Zoot Suit

7 SATURDAY

 3:00 p.m.
Memories of Underdevelopment


 5:00 p.m.
Memories of Overdevelopment

 8:00 p.m.
Maria My Love


9 MONDAY

 7:00 p.m.
Ordet


11 WEDNESDAY

 7:00 p.m.
Working Slowly


12 THURSDAY

 7:00 p.m.
Johnny the Partisan

13 FRIDAY


 7:00 p.m.
Adam's Pears

14 SATURDAY


 7:00 p.m.
I Am with You

15 SUNDAY

 3:00 p.m.
Pupendo


 6:30 p.m.
Today's Special

16 MONDAY


 7:00 p.m.
Of Gods and Men


17 TUESDAY

 3:00 p.m.
Ari Folman

 7:00 p.m.
Waltz with Bashir


22 SUNDAY

 3:00 p.m.
A Tale of Two Cities


 6:30 p.m.
Orphans of the Storm

26 THURSDAY


 3:00 p.m.
Irene Taylor Brodsky

 7:00 p.m.
Hear and Now

27 FRIDAY


 6:30 p.m.
Water and Power


28 SATURDAY

 3:00 p.m.
Chimes at Midnight


MAY


1 TUESDAY

 6:30 p.m.
Student 3D Film Showcase


 9:30 p.m.
Made in Bloomington—TBA


2 WEDNESDAY

 6:30 p.m.
Student Film Showcase—
Program 1


 9:30 p.m.
Made in Bloomington—TBA

3 THURSDAY


 6:30 p.m.
Student Film Showcase—
Program 2

 9:30 p.m.
Student Seven


10 THURSDAY

 7:00 p.m.
The Kid with a Bike


11 FRIDAY

 7:00 p.m.
The Kid with a Bike

12 SATURDAY

 7:00 p.m.
The Kid with a Bike

13 SUNDAY

 6:30 p.m.
The Kid with a Bike



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Acknowledgments

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