

THE  
INDIANA UNIVERSITY  
CINEMA

*fall  
13*



...a place for film.®

# CINEMA PRICES & PARKING

## PRICES

### Pricing includes the following categories:

Screenings with Academic Partnerships

Free, but ticketed

CINEkids Film Series

Children 12 and under free, \$3 all others

Essential Restorations, President's Choice and select Filmmaker Events

All tickets are \$3

International Arthouse Series

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

Jorgensen Guest Filmmaker Lectures

Not ticketed

Special events

Pricing determined for each event

## PARKING

With the Wells Library Lot closed, please allow yourselves additional time for getting to the screenings. 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.

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.

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](http://parking.indiana.edu).

# TICKET INFORMATION

## TICKET INFORMATION

Patrons need a ticket to attend all screenings, unless otherwise noted. 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 1 hour 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 for IU Cinema events are made available the first day of the month prior to the screening. There is a limit of four tickets per person for each free event.

If you wish to purchase your tickets by credit card over the telephone and do not live in the Bloomington area, you may do so with the addition of a \$10 service fee per order for processing and handling.

For free events, patrons with tickets must be in the cinema at least five minutes before the screening to be guaranteed a seat.

For additional ticketing information, please call (812) 855-1103.

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# ...a place for film™

THE INDIANA UNIVERSITY CINEMA is a world-class facility and a program that is dedicated to the scholarly study and highest standards of exhibition 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. This is your place for film!

## WELCOME FROM THE **DIRECTOR**

Welcome back to another semester of programming at the Indiana University Cinema. We have some real treats for you this fall, which include lectures and screenings featuring over twenty guests. Guest filmmakers include Nicolas Winding Refn (*Only God Forgives*, *Drive*), Ava DuVernay (*Middle of Nowhere*), Bill Morrison (*Decasia*), Glenn Close (*Albert Nobbs*, *The Big Chill*, *Dangerous Liaisons*), and Bobcat Goldthwait (*World's Greatest Dad*, *God Bless America*), to name just a few.

We also have returning filmmakers such as Jill Godmilow and Joe Swanberg coming to facilitate interviews with other guests as part of the Jorgensen Guest Filmmaker Lecture Series. Talks can be electric when filmmakers interview other filmmakers – especially those whose work they champion.

In addition to filmmakers, we have Richard Brody from *The New Yorker*, and Robert Elder from the *Chicago Sun Times* presenting films in the Cinema. Both will sign copies of their latest books (*Everything is Cinema* and *The Best Films You've Never Seen*, respectively) following their presentations. Richard Brody will also present a Jean-Luc Godard series which he curated for the IU Cinema.

We would be remiss not to tell you about Orphans Midwest; *Materiality and the Moving Image*. The symposium is presented by IU Libraries Film Archive, Indiana University Cinema and NYU Cinema Studies/Tisch School of the Arts and is the first orphan film symposium to take place in the American Midwest, with other "Orphans" events happening in New York, L.A. and Amsterdam.

Making its World Premiere in the IU Cinema is Bill Morrison's *All Vows*, with the score performed live by Opus 3 cellist Maya Beiser. The project was commissioned by Indiana University Cinema and the IU Robert A. and Sandra S. Borns Jewish Studies Program.

In addition to all of this, we have over one hundred other programs of repertory films, archival screenings, themed series, new arthouse titles, experimental films, midnight movies, kids programs, silent films with live accompaniment, and much more. We hope to see you soon and often!

Thanks for helping make the IU Cinema a success – your place for film!

**Jon Vickers, Director**



## Hannah Arendt (2013)

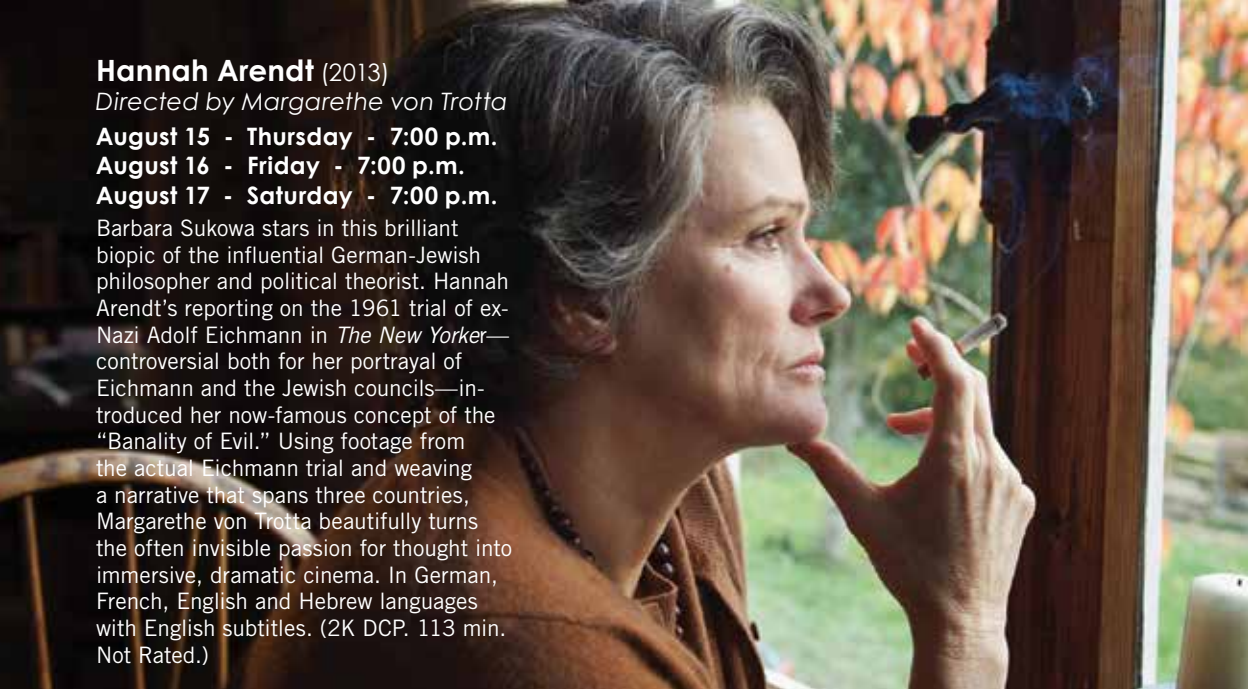
Directed by Margarethe von Trotta

August 15 - Thursday - 7:00 p.m.

August 16 - Friday - 7:00 p.m.

August 17 - Saturday - 7:00 p.m.

Barbara Sukowa stars in this brilliant biopic of the influential German-Jewish philosopher and political theorist. Hannah Arendt's reporting on the 1961 trial of ex-Nazi Adolf Eichmann in *The New Yorker*—controversial both for her portrayal of Eichmann and the Jewish councils—introduced her now-famous concept of the “Banality of Evil.” Using footage from the actual Eichmann trial and weaving a narrative that spans three countries, Margarethe von Trotta beautifully turns the often invisible passion for thought into immersive, dramatic cinema. In German, French, English and Hebrew languages with English subtitles. (2K DCP. 113 min. Not Rated.)



*The International Arthouse Series* features new film releases from around the globe. It's your chance to see critically acclaimed foreign films on the big screen—without leaving Bloomington. The *International Arthouse Series* is co-sponsored by the *Ryder Film Series* and the *IU Cinema*. Films in this series are \$3 for IU Bloomington students (with ID) and \$6 for all other patrons, unless otherwise noted. \*

# international ARTHOUSE SERIES





## Prince Avalanche (2013)

Directed by David Gordon Green

**August 27 - Tuesday - 7:00 p.m.**

**August 29 - Thursday - 7:00 p.m.**

**August 31 - Saturday - 7:00 p.m.**

**September 1 - Sunday - 3:00 p.m.**

David Gordon Green (*George Washington*, *All the Real Girls*) gets back to his independent roots with this realistic character study of people trying to find meaning in their lives. An odd couple, meditative and stern Alvin and his girlfriend's brother, dopey and insecure Lance, leave the city to spend the summer repairing a country highway ravaged by wildfire. As they sink into their job in the remarkable landscape, they learn more than they want to about each other and their own limitations. An unlikely friendship develops through humor and nasty exchanges, leading to surprising affection. Adapted from the Icelandic film *Either Way*, *Prince Avalanche* has wonderful performances by Paul Rudd and Emile Hirsch. (2K DCP. 94 min. Rated R.)

## I'm So Excited (2013)

Directed by Pedro Almodóvar

**August 22 - Thursday - 7:00 p.m.**

**August 23 - Friday - 7:00 p.m.**

**August 24 - Saturday - 7:00 p.m.**

**August 25 - Sunday - 3:00 p.m.**

A technical failure puts a varied group of people in a precarious situation aboard a plane flying to Mexico City. The flight attendants are baroque characters who, in the face of danger, try to forget their own problems and devote themselves to making the flight as enjoyable as possible. Their defenselessness provokes a general catharsis among the passengers and crew which ends up becoming the best way to escape from the idea of death. This catharsis, developed in the tone of a riotous, moral comedy, fills the time with sensational confessions that help them forget the anguish of the moment. In Spanish language with English subtitles. (2K DCP. 90 min. Rated R.)

## Ain't Them Bodies Saints (2013)

Directed by David Lowery

**September 5 - Thursday - 7:00 p.m.**

**September 6 - Friday - 9:30 p.m.**

**September 7 - Saturday - 9:30 p.m.**

**September 8 - Sunday - 3:00 p.m.**

Set in the 1970's Texas Hill Country, director David Lowery paints a poetic picture, evoking the mythology of westerns and saturating the dramatic space with an aching sense of loss. Featuring powerful performances by Casey Affleck and Rooney Mara, *Ain't Them Bodies Saints* is a story of love, motherhood and searching for peace while faced with an unrelenting past. An impassioned, young outlaw-couple are apprehended by lawmen after a shootout in the Texas hills. Four years later, the couple tries to piece together their lives, full of new and old challenges. (2K DCP. 105 min. Not Rated.)

## Only God Forgives (2013)

Directed by

Nicolas Winding Refn

**September 13**

**Friday - 6:30 p.m.**

**September 14**

**Saturday - 6:30 p.m.**

See page 10 for full details.







### **Viola** (2013)

*Directed by Matías Piñeiro*

**September 17 - Tuesday - 7:00 p.m.**

**September 21 - Saturday - 7:00 p.m.**

**September 22 - Sunday - 6:30 p.m.**

Matías Piñeiro is considered one of Argentina's most sensuous and daring new voices. His latest film *Viola* is a mystery of romantic entanglements among a troupe of young actors in a theater in Buenos Aires that is performing Shakespeare's *Twelfth Night*. Piñeiro delivers a film that feels real, not afraid to fill it with waves of dialogue - in fact, the character Viola repeatedly rehearses one of her lines, "I would be loath to cast away my speech". In Spanish language with English subtitles. (2K DCP. 65 min. Not Rated.)

### **The Hunt** (2012)

*Directed by Thomas Vinterberg*

**September 30 - Monday - 7:00 p.m.**

See page 28 for full details. \*Free, but ticketed

### **Odayaka na nichijô** (2012)

*Directed by Nobuteru Uchida*

**October 1 - Tuesday - 7:00 p.m.**

See page 31 for full details. \*Free, but ticketed



### **Manhattan Shorts Program** (2013)

*Various Directors*

**October 5 - Saturday - 6:30 p.m.**

An extraordinary global event that gathers over 100,000 people in 300 cities across six continents gather in Cinemas to view and vote on films in the annual MANHATTAN SHORT Film Festival. Audiences at each venue are handed a voting card and vote for the one film that they think should win. The mission is to unite audiences across the globe for one week via the most compelling short films submitted each year. One world - one week - one festival is the mantra that sets the festival apart from any other film event of the year. Your vote helps determine the winning films. Titles will be announced closer to the screening date. (2K DCP. 100 min. Not Rated.)





## Harry Dean Stanton: Partly Fiction

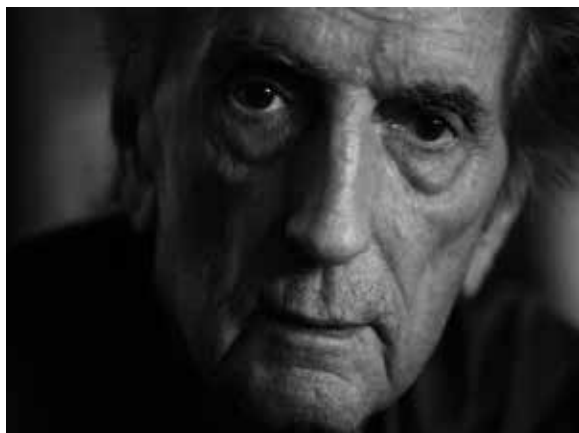
(2013) Directed by Sophie Huber

October 17 - Thursday - 9:30 p.m.

October 18 - Friday - 7:00 p.m.

October 19 - Saturday - 7:00 p.m.

Sophie Huber's film is a personal look at the iconic actor in his intimate moments, with clips from some of his 250 films and his own heart-breaking renditions of American folk songs. Filmed in color and black-and-white by Seamus McGarvey, the film explores the actor's enigmatic outlook on life, his unexploited talents as a musician and his most interesting acting career. The film includes scenes and interviews with David Lynch, Wim Wenders, Sam Shepard, Kris Kristofferson and Debbie Harry. (2K DCP. 77 min. Not Rated.)



## Drinking Buddies (2013)

Directed by Joe Swanberg

October 24 - Thursday - 6:30 p.m.\*

October 25 - Friday - 9:30 p.m.

October 26 - Saturday - 6:30 p.m.

Kate (Olivia Wilde) and Luke (Jake Johnson) work together at a craft brewery. They have one of those friendships that could be something more, but Kate is with Chris (Ron Livingston), and Luke is with Jill (Anna Kendrick). Jill wants to know if Luke is ready to talk about marriage. The answer to that question becomes crystal clear when Luke and Kate unexpectedly find themselves alone for a weekend. Inspired by complex studio comedies like *Bob & Ted & Carol & Alice*, *Drinking Buddies* is ripe with interesting characters and adult points-of-view, but doesn't forget to be funny. (2K DCP. 90 min. Rated R.) \*Director Joe Swanberg is scheduled to be present.



## You're Next (2013)

Directed by Adam Wingard

October 24 - Thurs. - 9:30 p.m.\*

October 26 - Sat. - 9:30 p.m.

One of the smartest and most terrifying films in years, *You're Next* reinvents the genre by putting a fresh twist on home-invasion horror. When a gang of masked, ax-wielding murderers descend upon the Davison family reunion, the hapless victims seem trapped...until an unlikely guest of the family proves to be the most talented killer of all. (2K DCP. 120 min. Rated R.) \*Actor Joe Swanberg is scheduled to be present.





**Medora** (2013) Directed by Andrew Cohn and Davy Rothbart

**November 21 - Thursday - 7:00 p.m. \***

**November 23 - Saturday - 6:30 p.m.**

**November 23 - Saturday - 9:30 p.m.**

**November 24 - Sunday - 6:30 p.m.**

Medora, Indiana was once a booming community with plenty of jobs and a thriving middle class. The population has slowly dwindled to less than 500 residents. *Medora* follows the varsity basketball team as they try to break a brutal, multi-year losing streak. The team's struggle to compete parallels the town's fight for survival. The film offers a deeply personal look at small-town life, a thrilling, underdog basketball story, and an inspiring tale of a community refusing to give-in. As one resident declares, "Once we lose these small towns, we can't get them back." (2K DCP. 100 min. Not Rated.) **Filmmakers Andrew Cohn and Davy Rothbart are scheduled to be present at all screenings.** \*All tickets for the premiere screening are \$10

**A Teacher** (2013) Directed by Hannah Fidell

**December 5 - Thursday - 6:30 p.m.\***

**December 8 - Sunday - 6:30 p.m.**

Part psychological thriller and part provocative character study, *A Teacher* explores the unraveling of a young high school teacher, Diana (Lindsay Burdge), after she begins an affair with one of her teenage students. What starts as a seemingly innocent fling becomes increasingly complex and dangerous as the beautiful and confident Diana gets fully consumed by her emotions, crossing boundaries and acting out in progressively startling ways. Lindsay Burdge delivers a deeply compelling and seamlessly naturalistic performance that brings us into the mind of an adult driven to taboo against her better judgment. (2K DCP. 100 min. Not Rated.) **\*Director Hannah Fidell is scheduled to be present.**



**Beautiful 2012** (2012)

Directed by Changwei Gu, Ann Hui, Tae-Yong Kim and Ming-liang Tsai

**November 5 - Tuesday - 7:00 p.m.**

See page 31 for full details. \*Free, but ticketed

**Hello Goodbye** (2012)

Directed by Titien Wattimena

**November 19 - Tuesday - 7:00 p.m.**

See page 31 for full details. \*Free, but ticketed







### **It Felt Like Love** (2013)

*Directed by Eliza Hittman*

**December 3 - Tuesday - 7:00 p.m.**

**December 5 - Thursday - 9:30 p.m.\***

During an uneventful summer near Brooklyn, Lila, a lonely fourteen-year-old from Gravesend, turns her attentions to Sammy, an older thug at Rockaway beach. Wanting something to brag about, she weaves a tale about him and becomes fixated on seeing it realized. When she fails, Lila propels the lie, claiming they've had sex. *It Felt Like Love* captures the confusing emotions and developing identity of girl that explores what could euphemistically be called love. (2K DCP. 82 min. Not Rated.)

**\*Director Eliza Hittman is scheduled to be present.**



### **Blue is the Warmest Color** (2013)

*Directed by Abdellatif Kechiche*

**December 13 - Friday - 7:00 p.m.**

**December 14 - Saturday - 7:00 p.m.**

**December 15 - Sunday - 3:00 p.m.**

Winner of the Palme d'Or at the 2013 Cannes Film Festival, the film follows Adèle along her coming of age journey. She will never be the same after seeing Emma, a blue-haired art student who she immediately falls for. The arc of their relationship gives us a precise, erotic tale of desire, passion and self-discovery. In French language with English subtitles. (2K DCP. 179 min. Not Rated.)

### **A Touch of Sin** (2013)

*Directed by Jia Zhangke*

**December 6 - Friday - 9:30 p.m.**

**December 7 - Saturday - 7:00 p.m.**

**December 8 - Sunday - 3:00 p.m.**

*A Touch of Sin*, nominated for the Palme d'Or at the 2013 Cannes Film Festival, follows four interlinked stories in this critique of violence in contemporary China. Jia Zhangke (*Still Life*, *The World*) draws upon news stories and China's influential 'wuxia' films to craft the allegorical tales of a miner, a factory worker, a receptionist and a migrant worker, as they each must address the violence around them. In Mandarin language with English subtitles. (2K DCP. 133 min. Not Rated.)



### **Wadjda** (2013)

*Directed by Haifaa Al-Mansour*

**December 19 - Thursday - 7:00 p.m.**

**December 20 - Friday - 7:00 p.m.**

Wadjda is a 10-year-old girl living in Saudi Arabia. Although she lives in a conservative world, she is fun loving and pushes the boundaries. Wadjda desires a beautiful green bicycle that is for sale but her mother won't allow it, fearing repercussions from a society that sees bicycles as dangerous to a girl's virtue. Wadjda enters a Koran recitation competition to win the money she needs. In Arabic language with English subtitles. (2K DCP. 98 min. Rated PG.)







# ART AS AN ACT OF VIOLENCE

*"Wanna fight?" Fast emerging as one of modern cinema's foremost provocateurs, Danish director Nicolas Winding Refn blends visceral genre thrills with a seductively cold vision of human dysfunction. Often featuring quiet men who commit savage acts while drifting through their respective worlds, his films are as hyper-violent as they are hyper-stylish—from the Viking-era brutality of *Valhalla Rising* to *Bronson's* dark corners of the modern penal system to the postmodern urban underworlds in *Drive* and *Only God Forgives*. Don't miss this Midwest opportunity to meet a unique cinematic force! Nicolas Winding Refn is scheduled to be present at these noted events.\**

## NICOLAS WINDING REFN

**Only God Forgives** (2013) *Directed by Nicolas Winding Refn*

**September 13 - Friday - 6:30 p.m.\*      September 14 - Saturday - 6:30 p.m.**

Julian (Ryan Gosling) runs a Bangkok boxing club that is a cover for his much seedier line of work. His mother, Crystal, (Kristen Scott-Thomas) is a major dealer in the U.S., and a woman not to mess with. She comes to Bangkok with a score to settle, thanks to her eldest son, Billy's reprehensible acts and their aftermath. Julian is pushed to strike revenge, unaware that they are at odds with a strange police officer who is more than he appears. This ultra-violent, stunningly visual film pays subtle tribute to filmmakers such as David Lynch and Sergio Leone, while remaining the controlled vision of its creator. (35mm. 90 min. Rated R.)

**Bronson** (2008) *Directed by Nicolas Winding Refn*

**September 13 - Friday - 9:30 p.m.\***

In 1974, a misguided 19-year-old named Michael Peterson decided he wanted to make a name for himself and so, with a homemade sawn-off shotgun and a head full of dreams he attempted to rob a post office. Swiftly apprehended and sentenced to 7 years in jail, Peterson has subsequently been behind bars for 34 years, 30 of which have been spent in solitary confinement. With an intelligent, provocative and stylized approach, *Bronson* (based on a true story) follows the metamorphosis of Peterson (played by Tom Hardy) into Britain's most dangerous prisoner, Charles Bronson. (2K DCP. 92 min. Rated R.) All Tickets are \$3.



**Jorgensen Guest Filmmaker Lecture with  
Nicolas Winding Refn**

**September 13 - Friday - 3:00 p.m.\***





**Drive** (2011) *Directed by Nicolas Winding Refn*

**September 14 - Saturday - 3:00 p.m.\***

Driver (Ryan Gosling) is a stunt driver by day and a getaway driver by night. It doesn't matter what job he does, Driver is most comfortable behind the wheel of a car. He bounces from film directors to thieves who need an accomplished getaway driver, working for anyone willing to pay for his services. Although Driver is a loner and ambivalent about the deals Shannon, his mentor/manager, makes for him, his world changes the day he shares an elevator ride with Irene (Carey Mulligan). He soon settles into a routine of driving Irene to her waitress job, an interlude that abruptly stops when Irene's husband is let out early from prison. Then trouble begins ... (35mm. 100 min. Rated R.) All tickets are \$3.

**Valhalla Rising** (2009) *Directed by Nicolas Winding Refn*

**September 14 - Saturday - 9:30 p.m.**

For years, One-Eye, a mute warrior of supernatural strength (played by Mads Mikkelsen), has been held prisoner by the chieftain Barde. Aided by a boy, he kills his captor and together they escape, beginning a journey into the heart of darkness. On their flight, One-Eye and the boy board a Viking vessel but the ship is soon engulfed by an endless fog that disintegrates only as they sight an unknown land. As this new world reveals its secrets and the Vikings confront their terrible fate, One-Eye discovers his true self. (2K DCP. 93 min. Not Rated.) All tickets are \$3.



# A Call to Action

Ava DuVernay  
and AFFRM

*Winner of the Best Director award at Sundance in 2012, Ava DuVernay is a veritable trailblazer in the independent film world. In addition to writing, directing and producing her own films, DuVernay launched a groundbreaking film distribution venture, the African American Film Festival Releasing Movement (AFFRM), in 2011. Through a strategic alliance with a network of African American and African diasporic film festivals, AFFRM achieves wider theatrical distribution for the independent films on its carefully-curated roster than through dominant distribution channels. By challenging the terms of participation for black filmmakers in American cinema, AFFRM is, as DuVernay has noted, not so much a business as a call to action. The series is sponsored by the Black Film Center/Archive, Department of African American and African Diaspora Studies, Department of American Studies, Department of Communication and Culture, Film and Media Studies program, IU Cinema and Indiana University Women's Philanthropy Council. Special thanks to Brian Graney. All screenings are free, but ticketed.*



## **Better Mus' Come** (2010)

*Directed by Storm Saulter*

**September 15 - Sunday - 3:00 p.m.**

A love story partially inspired by the 1978 Green Bay Massacre, which resulted from the contentious political rivalry between Michael Manley and Edward Seaga, Storm Saulter's debut probes the culture of political violence in Jamaica. Ricky (Sheldon Shepherd) and Kamala (Sky Nicole Grey) play a dangerous game as they embark on a relationship despite their rivaling neighborhood allegiances. Part of a new wave of Caribbean cinema, *Better Mus' Come* played to packed houses in Jamaica and won Best Picture at the Trinidad and Tobago and Barbados International Film Festivals. In 2013, *Better Mus' Come* was selected by Ava DuVernay to launch AFFRM's new multi-platform distribution label, ARRAY. (2K DCP. 104 min. Not Rated.)

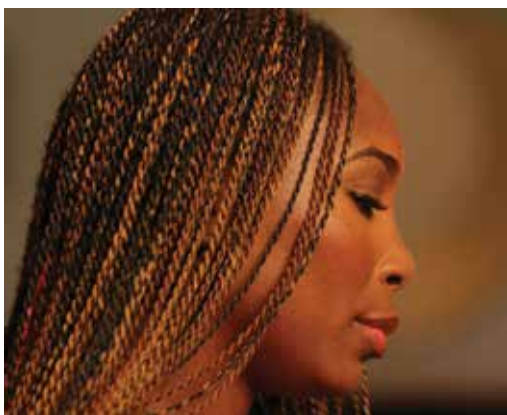






### Jorgensen Guest Filmmaker Lecture with Ava DuVernay

Friday - September 20 - 3:00 p.m.



### **This is the Life** (2008)

*Directed by Ava DuVernay*

**September 15 - Sunday - 6:30 p.m.**

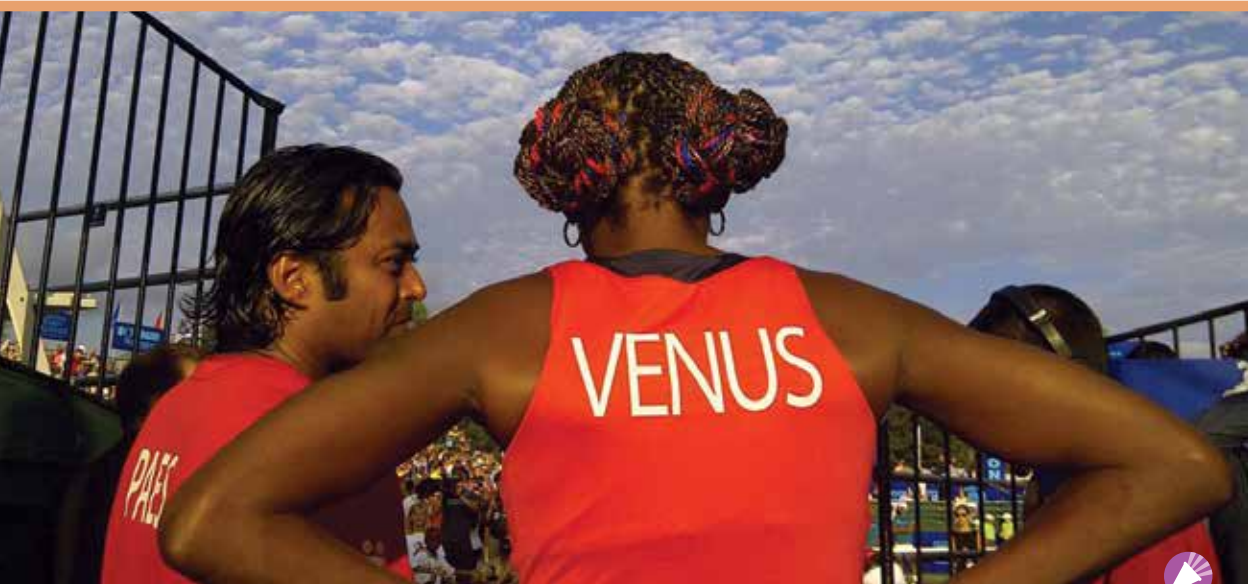
Championed as one of the “must-see hip-hop documentaries” by the LA Weekly, Ava DuVernay’s award-winning directorial debut, *This is the Life*, documents the progressive hip-hop scene that coalesced in 1990s Los Angeles around The Good Life Café’s weekly open-mic nights. DuVernay (also seen here as MC Eve of Figures of Speech) traces the origins and legacy of *The Good Life* scene as an alternative musical and lifestyle movement asserting itself against the city’s dominant gangster rap culture. DuVernay’s first experiences with self-distribution for *This is the Life* informed the strategy behind her creation of AFFRM. (2K DCP. 97 min. Not Rated.)

### **Venus VS** (2013)

*Directed by Ava DuVernay*

**September 19 - Thursday - 7:00 p.m.**

DuVernay goes back to her beginnings in documentary to trace Venus Williams’ courageous call for financial parity in professional tennis. Taking her lead from pioneering tennis champion Billie Jean King, Williams was instrumental in influencing officials at Wimbledon and the French Open to award equal prize money to both men and women players. In 2007, Williams won the women’s single title at Wimbledon, becoming the first woman to benefit from this change of policy, earning the same amount as Roger Federer, her male counterpart. Produced for ESPN’s *Nine for IX*, *Venus VS* premiered this year at the Los Angeles Film Festival. **Director Ava DuVernay is scheduled to be present.** (HD Cam. 60 min. Not Rated.)





## **Middle of Nowhere** (2012)

*Directed by Ava DuVernay*

**September 20 - Friday - 6:30 p.m.**

The idea for *Middle of Nowhere* sparked while director and writer Ava DuVernay was working on Michael Mann's *Collateral*. In her second narrative feature, DuVernay perceptively tackles the wide-ranging impact of the prison-industrial complex on black communities. Centering on a woman's struggle to come to emotional terms with her husband's incarceration, *Middle of Nowhere* contemplates the challenges of maintaining a relationship and staying true to oneself. In the starring role as Ruby, Emayatzy Corinealdi was nominated for multiple awards, winning the Gotham Award for Breakthrough Performance. With this film, DuVernay won the Best Director Award at Sundance in 2012 and the John Cassavetes Award at the Independent Spirits in 2013. **Director Ava DuVernay is scheduled to be present.** (2K DCP. 97 min. Rated R.)

## **I Will Follow** (2011)

*Directed by Ava DuVernay*

**September 20 - Friday - 9:30 pm**

Ava DuVernay's highly-acclaimed narrative feature debut, *I Will Follow* takes place during one day in the life of Maye (Salli Richardson-Whitfield) as she packs up the family home upon her aunt's death. In this contemplative and lushly-shot drama, Maye encounters objects as well as people from her past, triggering memories and emotions that help her move forward. Roger Ebert called the film, "One of the best films I've seen about coming to terms with the death of a loved one." *I Will Follow* underscores the beauty of the quotidian, highlighting DuVernay's take on an innovative art cinema that tells black stories. **Director Ava DuVernay is scheduled to be present.** (2K DCP. 80 min. Not Rated.)



*Additional screenings at the  
Black Film Center/Archive*

## **My Mic Sounds Nice: A Truth about Women and Hip Hop** (2010)

*Directed by Ava DuVernay*

**Wednesday - Sept. 11 - 7:00 p.m.**

(Digital. 42 min. Not Rated.)

## **Big Words** (2013)

*Directed by Neil Drumming*

**Wednesday - Sept. 18 - 7:00 p.m.**

(Digital. 93 min. Not Rated.)





# Soccer (Football) on Screen:

## Garpastum

(2005)

Directed by

Aleksei

German

**October 8 - Tuesday - 7:00 p.m.**

Russian director Aleksei German, Jr. excels in the depiction of "ordinary people trying to live their private lives in times of historical calamities that are far beyond their comprehension and control" (Tony Anemone, College of William and Mary). A stunning recreation of the look and atmosphere of pre-revolutionary Saint Petersburg, his *Garpastum* takes place during a critical phase in Russia's history, the period between the assassination of Archduke Franz Ferdinand (the catalyst for the outbreak of World War I) and the revolutions of 1917. Indifferent to the tumultuous events at home and abroad, two middle-class brothers pursue their obsession with football and girls. In Russian language with English subtitles. (2K DCP. 116 min. Not Rated.)

## The World's Most Popular Sport

Series sponsors include IU's Inner Asian and Uralic National Resource Center, Institute for European Studies, Russian and East European Institute, Center for the Study of the Middle East, Center for the Study of Global Change, Islamic Studies Program and IU Cinema. Screenings are free, but ticketed.



## The Miracle of Bern

(Das Wunder von Bern) (2003)

Directed by Sönke Wortmann

**September 3 - Tuesday - 7:00 p.m.**

German filmmaker and former professional footballer Sönke Wortmann directs the family sports drama *The Miracle of Bern*. As former World War II prisoner of war Richard Lubanski returns home from Russia and struggles to reassimilate to life in post-WWII Germany, his 11-year-old son Matthias follows the miraculous success of the West German soccer team at the World Cup in Bern, Switzerland in 1954. This film charts both the family's story and the story of an unexpected victory in the context of the post-war struggle for German identity and recovery. 35mm print was provided courtesy of the Goethe-Institut Chicago. In German language with English subtitles. (35mm. 118 min. Not Rated.)

## Offside (2006)

Directed by Jafar Panahi

**November 12 - Tuesday - 7:00 p.m.**

A winner of the Silver Bear at the Berlin Film Festival, this Iranian film explores gender politics in a Muslim world. A group of girls tries to make their way into the men's world of an Iranian soccer stadium in order to watch the Iranian team play against Bahrain in a qualifying match for the World Cup. Writer/Director Jafar Panahi drew inspiration from his daughter, who broke the law to attend a game. Though shot in Iran, the film, like others by Panahi, has been banned there. In 2010 the director was charged with propaganda against the Iranian government and, despite protests from human rights organizations from around the world, is currently serving a 6 year prison sentence. In Persian language with English subtitles. (35mm. 93 min. Rated PG.) **The film will be introduced by Paul Losensky, a professor in Central Eurasian Studies and Comparative Literature.**





Presented by IU Libraries Film Archive, Indiana University Cinema and NYU Cinema Studies/Tisch School of the Arts and supported by Indiana University's New Frontiers in the Arts & Humanities Program and the College of Arts and Humanities Institute.

Indiana University Cinema and IU Libraries Film Archive host this impressive gathering of scholars, archivists, and media artists, screening dozens of cinema rarities and rediscoveries, as well as new productions, music performances, and curated presentations. "Orphan films" are all manner of neglected cinematic artifacts, from newsreels to ethnographic film to found footage to outtakes, that have been abandoned by their copyright holder or caretaker.

Partnering with the NYU Orphan Film Symposium, IU's prominent media units join forces to showcase their collections and expertise in the study and preservation of moving images: IU Libraries Film Archive, Department of Communication and Culture's Film and Media Studies Program, Black Film Center/Archive, The Kinsey Institute, Indiana University Cinema, Lilly Library, and the Media Preservation Initiative.

## September 26 - Thursday

- 9:00 am Pre-Conference:  
Placing Orphan Films
- 6:30 pm Opening Reception
- 8:30 pm *Films for Cello:*  
Bill Morrison & Maya Beiser  
See page 17 for details.

## September 27 - Friday

- 9:00 am Welcome & Keynote Address –  
Professor Tom Gunning (U. of Chicago)
- 10:00 am Session: Unseen Silent-Era Films
- 11:45 am Session: Media Migration
- 2:30 pm Session: Educational Films and  
University Distribution
- 4:30 pm Session: Indiana -  
Working for a Living
- 8:30 pm Portmanteau: 35mm, 16mm, and  
¼" Magnetic Audio Tape  
See page 18 for details.
- 11:59 pm Screening: *The Orgy at Lil's Place*  
(1963) See page 18 for details.



# 2013 Orphans Midwest

## MATERIALITY AND THE MOVING IMAGE

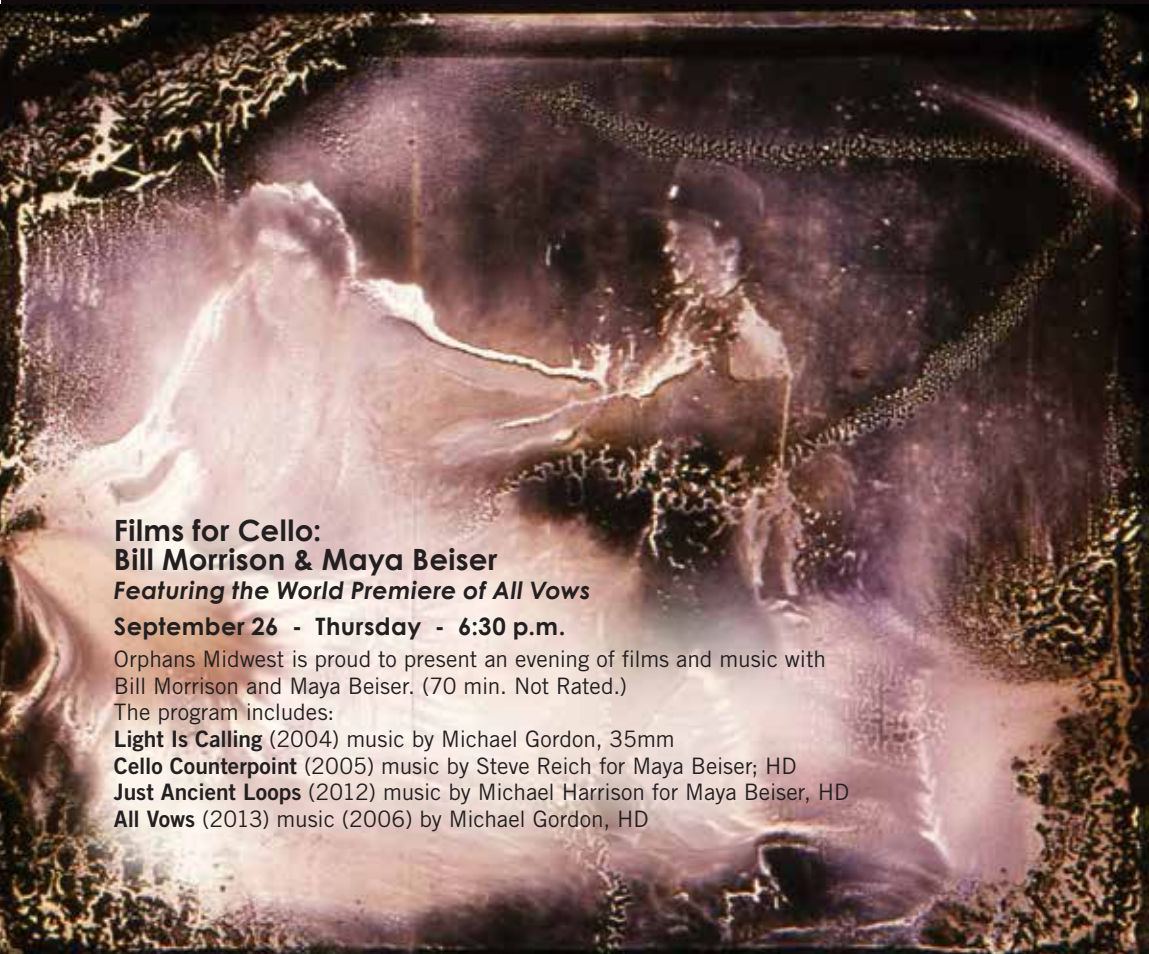
September 26-28

An Orphan Film Symposium



## September 28 - Saturday

- 9:00 am Session: Outs & Trims
- 11:15 am Session: Off the Rails -  
*Hell Bound Train*
- 2:00 pm Session: The Kinsey Collection
- 3:45 pm Session: Recontextualizing  
Bits and Pieces
- 5:30 pm Closing Discussion
- 6:00 pm Reception and Dinner  
"Silent Science Screening"  
presented by Skip Elsheimer
- 8:30 pm An Evening of Music in Orphan  
Films - Curated by Kelli Hix  
See page 18 for details.



**Films for Cello:  
Bill Morrison & Maya Beiser**  
*Featuring the World Premiere of All Vows*

**September 26 - Thursday - 6:30 p.m.**

Orphans Midwest is proud to present an evening of films and music with Bill Morrison and Maya Beiser. (70 min. Not Rated.)

The program includes:

**Light Is Calling** (2004) music by Michael Gordon, 35mm

**Cello Counterpoint** (2005) music by Steve Reich for Maya Beiser; HD

**Just Ancient Loops** (2012) music by Michael Harrison for Maya Beiser, HD

**All Vows** (2013) music (2006) by Michael Gordon, HD

The film *All Vows* was commissioned by Indiana University Cinema and the Robert A. and Sandra S. Borns Jewish Studies Program. The project is supported by Indiana University's New Frontiers in the Arts & Humanities Program and College of Arts & Humanities Institute.

Admission is free for registered symposium attendees. All other tickets are \$30.

### Bill Morrison

Over the past 20 years Bill Morrison has built a filmography of more than 30 projects that have been presented in theaters, museums, galleries and concert halls worldwide. His work often makes use of rare archival footage in which forgotten film imagery is reframed as part of our collective mythology. "One of the most adventurous American filmmakers." - Variety

### Maya Beiser

Maya Beiser has captivated audiences worldwide with her virtuosity, eclectic repertoire, and relentless quest to redefine her instrument's boundaries. The Boston Globe declares, "With virtuoso chops, rock-star charisma, and an appetite for pushing her instrument to the edge of avant-garde adventurousness, Maya Beiser is the post-modern diva of the cello." Ms. Beiser is represented by Opus 3 Artists, LLC.

Orphans Midwest: Materiality and the Moving Image is presented by IU Libraries Film Archive, Indiana University Cinema and NYU Cinema Studies/Tisch School of the Arts.



## An Evening of Music in Orphan Films *Curated by archivist and musician Kelli Hix of the Country Music Hall of Fame and Museum*

September 28 - Saturday - 8:30 p.m.

Live musical improvisation from the bands Lylas and Garden Gates will accompany silent films and soundies, filling an evening of musical wonders captured on films. The program was curated from regional archives and private collections of the American Midwest and South. Films include *Makin' Music: Kincaid* (1985), *Hong Kong Blues* (1941), *Hoosier Promenade* (1957), *Blanche's Recital* (1977), Dolly Parton and Porter Wagoner home movies, *Chic-A-Go-Go Highlights* (1996-2013), and much more. (Multiple Formats. 150 min. Not Rated.) Admission is free for registered symposium attendees and \$10 for all others.



## Portmanteau: 35mm, 16mm, and 1/4" Magnetic Audio Tape

September 27 - Friday - 8:30 p.m.

(Multiple Formats. 120 min. Not Rated.) Admission is free for registered symposium attendees and \$10 for all others. The program includes:

**A Frontier Post** (Fox, 1925) World Premiere. This newly-restored, never released short profiles the U.S. Cavalry's legendary 'Buffalo Soldiers'. The film is presented with a commissioned live score by Gabriel Gutierrez Arellano. **Greg Wilsbacher (University of South Carolina) is scheduled to introduce.**

**Landfill 16** (2011) Jennifer Reeves temporarily buried outtakes of her films to let enzymes and fungi in the soil begin to decompose the image. Once exhumed from her own landfill in Elkhart, Indiana, she hand-painted the film to give it a new life - a meditation on the demise of the 16mm medium and nature's losing battle to decompose the relics of our abandoned technologies and productions. **Filmmaker Jennifer Reeves is scheduled to introduce.**

**Suitcase of Love and Shame** (2013) Tender, erotic, and pathetic, this film collage examines the obsession to chronicle the details of an adulterous love affair. Reconstructed from 1960s audio recordings purchased on eBay, Jane Gillooly's film reimagines a narrative in which a Midwestern woman and her lover become reliant on recording devices to document and memorialize their relationship. **Director Jane Gillooly and Archivist Albert Steg are scheduled to introduce.**



## The Orgy at Lil's Place (1963) *Directed by Jerald Intrator*

September 27 - Friday - 11:59 p.m.

Two sisters who become nude art models are drawn into New York's darker world of prostitution and degradation, where "If you didn't go to the limit, you were considered a square!" Long considered lost, *The Orgy at Lil's Place* is an important missing link in the history of sexploitation films. This high-grossing early "roughie" help set the tone for violent cautionary tales about the 1960s sexual revolution. This recently rediscovered 35mm print appears courtesy of the Kinsey Institute for Research in Sex, Gender, and Reproduction. No one under 18 years of age will be admitted. (35mm. 77 min. Not rated.) Admission is free for registered symposium attendees and \$3 for all others. **Film historian Eric Schaefer (Emerson College) is scheduled to introduce.**







## Early Stop Motion Animation

*Various Directors*

**December 14 - Sat. - 3:00 p.m.**

Indianapolis film collector and archivist Eric Grayson digs into his vault to help present this treat-of-a-program of early stop-motion animation. Included are five short films from Willis O'Brien (1915-1930), *It's a Bird* (1930) by Charley Bowers, and Ladislav Starewicz's *Frogland* (1923) and *The Mascot* (1934). **Live guitar accompaniment provided by local musician Jason Fickel.** (16mm. 75 min. Not Rated.)

# CINEkids

INTERNATIONAL CHILDREN'S FILM SERIES

### **Little Fugitive** (1953)

*Directed by Morris Engel*

**August 24 - Saturday - 3:00 p.m.**

"Our New Wave would never have come into being if it hadn't been for Morris Engel's fine movie *Little Fugitive*. It showed us the way." —François Truffaut. Seven-year-old Joey runs away to Coney Island in a panic when his brother plays a vicious prank, making him think he has killed him in a gun accident. Joey takes refuge in the crowds and beneath the boardwalk. An Artists Public Domain/ Cinema Conservancy Release. The film was preserved by The Museum of Modern Art with support from the National Endowment for the Arts, The Film Foundation and The Celeste Bartos Film Preservation Fund. (35mm. 80 min. Rated G.)



**King Kong** (1933) *Directed by Merian Cooper and Ernest Schoedsack*

**August 31 - Saturday - 3:00 p.m.**

See page 20 for details.

**Safety Last** (1923) *Directed by Fred C. Newmeyer and Sam Taylor*

**October 5 - Saturday - 3:00 p.m.**

See page 21 for details.

**E.T. the Extra-Terrestrial** (1982)  
*Directed by Steven Spielberg*

**October 12 - Saturday - 3:00 p.m.**

See page 55 for details.



### **Ray Harryhausen's Fairytales**

*Directed by Ray Harryhausen*

**October 19 - Saturday - 3:00 p.m.**

See page 25 for details.





**King Kong** (1933) *Directed by Merian Cooper and Ernest Schoedsack*

**Saturday - August 31 - 3:00 p.m.**

Simultaneously an adventure story, doomed romance, monster movie, and technological marvel, *King Kong* is one of the most iconic films ever made. When imperious director Carl Denham (Robert Armstrong) locates the mythic Skull Island, he and his crew capture the giant ape Kong and bring him back for display in New York City. Billed as the "8th Wonder of the World," Kong breaks free and wreaks havoc, all to reunite with the beautiful Ann Darrow (Fay Wray). A tale of greed, conquest, and unrequited love, *King Kong* still upholds its status as one of the true wonders of the cinematic world. (2K DCP. 100 min. Not Rated.)

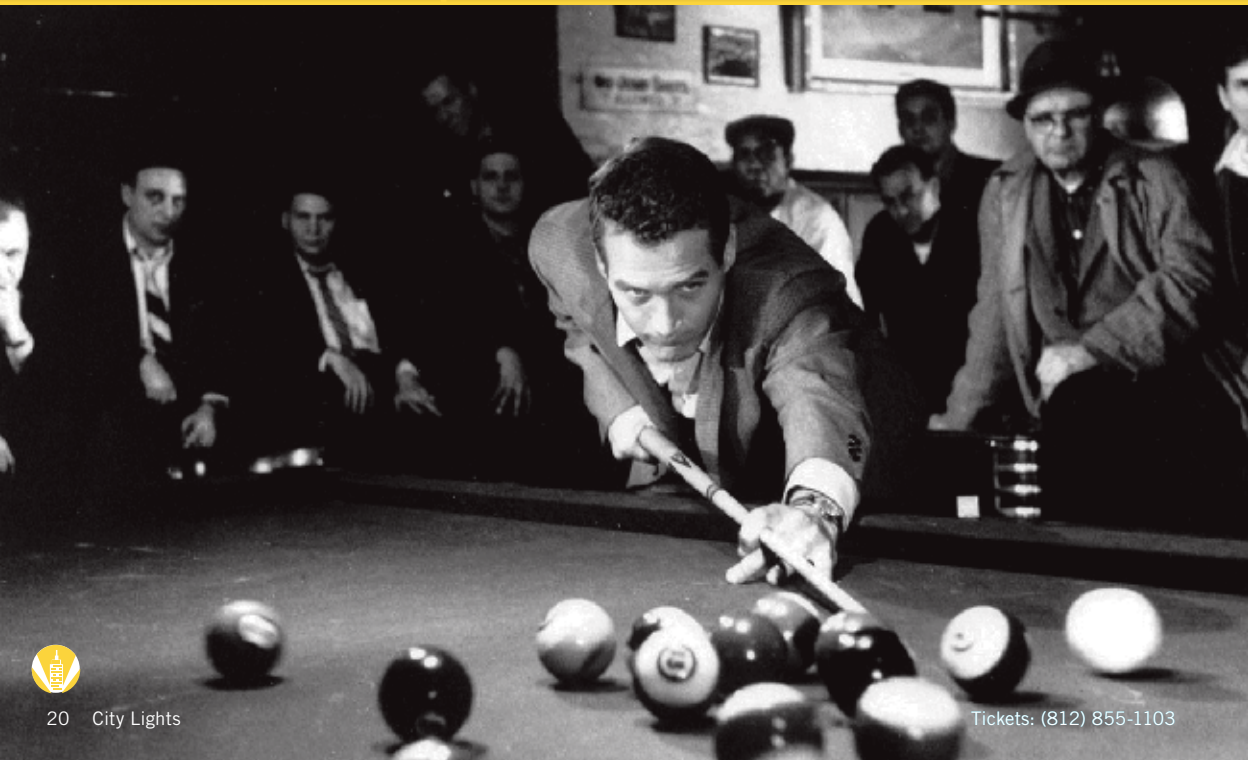
**The Hustler** (1961) *Directed by Robert Rossen*

**Saturday - September 21 - 3:00 p.m.**

Small-time pool hustler Eddie Felson wants to break into the big leagues by challenging legendary shark "Minnesota Fats" (Jackie Gleason) in a high-stakes game. Eddie is left mentally and financially devastated due to his own foolish pride rather than a lack of ability. Taking shelter in Greenwich Village with the equally troubled Sarah (Piper Laurie), Eddie must resist his self-sabotaging tendencies if he wants a second chance. Paul Newman's embodiment of the deeply tormented but undeniably appealing drifter reaches perfection with his iconic performance as "Fast Eddie." (35mm. 134 min. Not Rated.)

*The series is co-sponsored by Indiana University's Department of Communication and Culture. All films are programmed from the title list in the David Bradley Collection, held by the Lilly Library. 35mm prints were substituted where noted. Thanks to Noelle Griffis, Daniel Grinberg, Jason Qualls, and Joan Hawkins for curating this program. Screenings are free, but ticketed.*

## CITY LIGHTS FILM SERIES





## **Safety Last!** (1923)

*Directed by Fred C. Newmeyer  
and Sam Taylor*

**Saturday - October 5 - 3:00 p.m.**

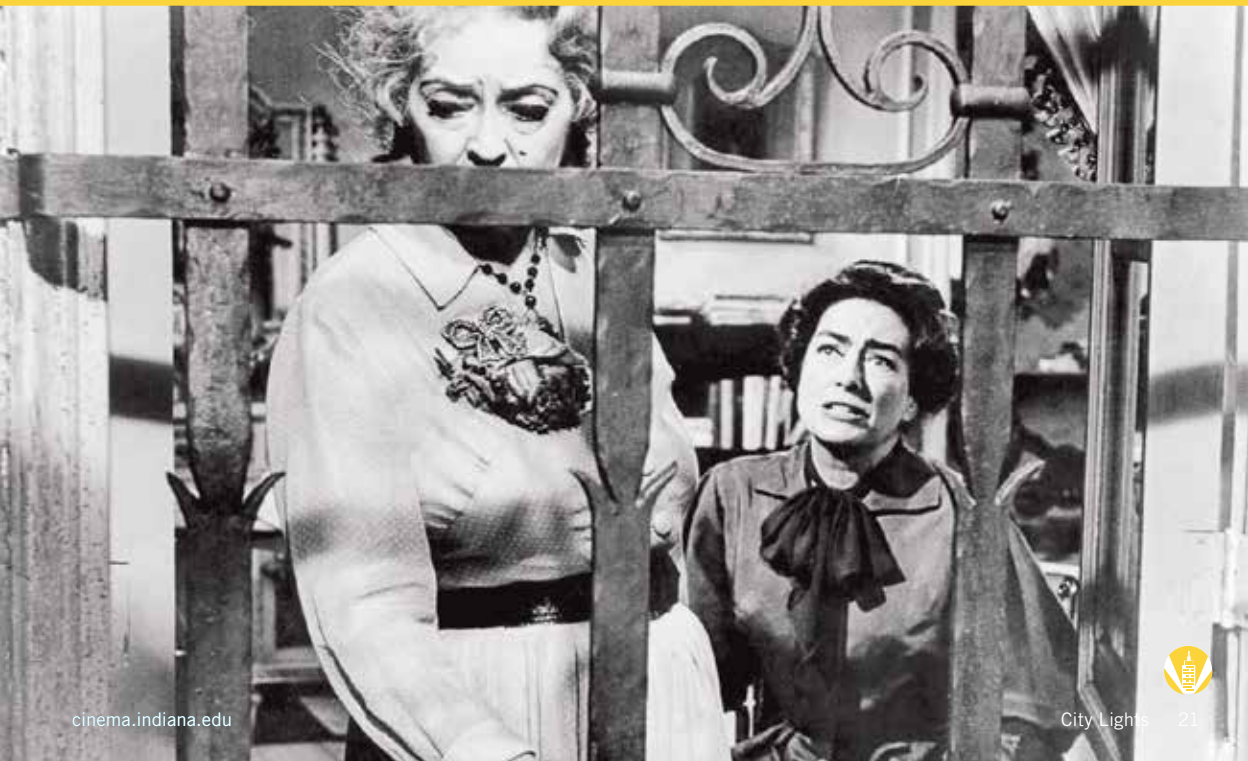
In an attempt to impress his girlfriend (Mildred Davis), poor but lovestruck Harold (Harold Lloyd) devises an ingenious publicity stunt—scaling the side of a twelve-story building—that he himself gets roped into performing. Giving new meaning to the term “social climber,” *Safety Last!* showcases Lloyd’s most hilarious performance and confirms his place in the pantheon of great silent comedians beside Keaton and Chaplin. In honor of its ninetieth anniversary, see this beloved classic in a newly restored print that makes it look better than ever. (New 2K DCP. 70 min. Not Rated.)

## **What Ever Happened to Baby Jane?**

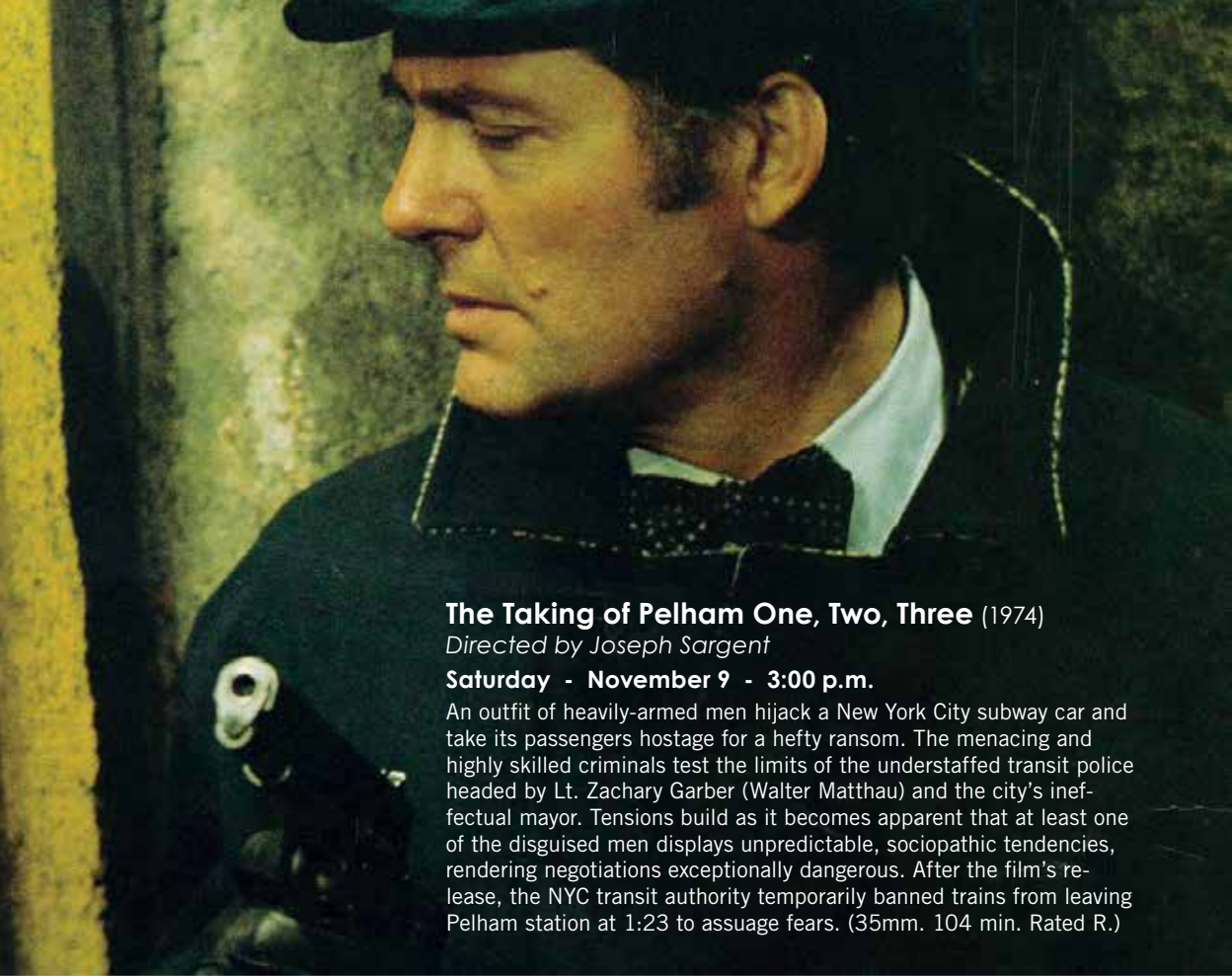
*(1962) Directed by Robert Aldrich*

**Saturday - October 26 - 3:00 p.m.**

Robert Aldrich directs this nervy thriller, at once a character study in the Grand Guignol tradition and a quintessential entry in the pantheon of camp classics. Bette Davis (in her last Oscar-nominated role) plays Baby Jane Hudson, a former vaudeville child star living with and caring for her sister Blanche (Joan Crawford), an aging Hollywood star whose career was cut short after a mysterious accident. When a local television station begins airing Blanche’s films, Jane decides to revive her own act—and to see to her own sister’s demise. (2K DCP. 134 min. Not Rated.)







### **The Taking of Pelham One, Two, Three** (1974)

*Directed by Joseph Sargent*

**Saturday - November 9 - 3:00 p.m.**

An outfit of heavily-armed men hijack a New York City subway car and take its passengers hostage for a hefty ransom. The menacing and highly skilled criminals test the limits of the understaffed transit police headed by Lt. Zachary Garber (Walter Matthau) and the city's ineffectual mayor. Tensions build as it becomes apparent that at least one of the disguised men displays unpredictable, sociopathic tendencies, rendering negotiations exceptionally dangerous. After the film's release, the NYC transit authority temporarily banned trains from leaving Pelham station at 1:23 to assuage fears. (35mm. 104 min. Rated R.)

### **Meet Me in St. Louis** (1944)

*Directed by Vincente Minnelli*

**Saturday - December 7  
3:00 p.m.**

Vincente Minnelli's classic musical features Judy Garland in the prime of her career at MGM, but the film's real star is its heartfelt, charming story. As the affluent Smith family anxiously awaits the arrival of the 1904 St. Louis World's Fair, patriarch Alonzo (Leon Ames) announces they're moving to New York, threatening to upheave the idyllic life they all adore. Featuring the classic "Have Yourself a Merry Little Christmas," the film also stars Margaret O'Brien, who won a special Juvenile Oscar for her portrayal as the precocious youngest daughter, Tootie. (2K DCP. 113 min. Not Rated.)





# ART AND A MOVIE

The programs are presented in partnership between the IU Art Museum and IU Cinema and are sponsored by Marsha R. Bradford and Harold A. Dumes. The talks and films are free and open to the public.

**Rufino Tamayo: The Sources of His Art** (1972) Directed by Gary Conklin  
**Diego Rivera: I Paint What I See** (1992) Directed by Mary Lance

**September 22 - Sunday - 3:00 p.m.**

Gary Conklin's short film *The Sources of His Art* is narrated by John Huston, has music by Carlos Chavez and J.S. Bach, poetry by Octavio Paz, and the art of Rufino Tamayo. This serves as a great companion piece to Mary Lance's *I Paint What I See*, the award-winning documentary about the life and work of the Mexican muralist Diego Rivera. This program is presented in conjunction with National Hispanic Heritage Month and the 40th-anniversary of La Casa, IU's Latino Cultural Center. (Digital. 86 min. total runtime. Not Rated.)

**Goya in Bordeaux** (1999)  
Directed by Carlos Saura

**November 3 - Sunday - 3:00 p.m.**

Carlos Saura, one of the most distinctive filmmakers in the Spanish cinema, wrote and directed this biographical epic about the painter Francisco Goya, who lives his final years in exile in Bordeaux with his young wife and their daughter. Though in exile, he continues to paint. Through flashbacks and conversations he reflects on his volatile career, relationships with women and his creative spirit. *Goya in Bordeaux* was a project that Saura had dreamed of filming for years, and he was ably assisted in recreating the look of Goya's paintings by master cinematographer Vittorio Storaro. In Spanish and French languages with English subtitles. (35mm. 100 min. Rated R.)



## Gallery Talks

### Tamayo and Rivera in Focus

**Sept. 22 - Sun. - 2:00-2:30 p.m.**

Gallery of the Art of the Western World, Doris Steinmetz Kellett Endowed Gallery of Twentieth Century Art, IU Art Museum. Jenny McComas, the Class of 1949 Curator of Western World after 1800, will present a talk on two important paintings from the 1940s by Rufino Tamayo and Diego Rivera.

### Goya in Focus

**Nov. 3 - Sun. - 2:00-2:30 p.m.**

Gallery of the Art of the Western World, IU Art Museum Nan Brewer, the Lucienne M. Glaubinger Curator of Works on Paper, will present a gallery talk on several important print series by the eighteenth-century Spanish master Francisco de Goya.



# UNDERGROUND FILM SERIES

*This series is presented in partnership with the Indiana University Department of Communication and Culture and Film and Media Studies. Thanks to the Underground programming team that includes Russell Sheaffer, Laura Ivins-Hulley, Eric Zobel, Jamie Hook, Christopher Miles, Brian Graney and Joan Hawkins. Screenings are free, but ticketed.*

## **Aberration of Light: Dark Chamber Disclosure** (2011)

*Projector Performance by Sandra Gibson, Luis Recoder & Olivia Block*

**August 30 - Friday 6:30 p.m.**

*Aberration of Light: Dark Chamber Disclosure* is a live collaborative cinematic work that reflects and refracts the role of projectionist-as-performer in the standard theatrical projection of the 35mm changeover system. Two projectionists and a sound artist perform within the cinema theater to critically unmask the masked cinematic apparatus in a dazzling abstract play of sights and sounds. The dual-projection changeover system in which two identical 35mm projectors alternate back-and-forth in their restorative reassembly of feature-length films provides the theatrical platform and oblique precursor to historical movements in the field of Expanded Cinema. (35mm. 60 min. Not Rated.)



## **Animated Shorts Program from NFB of Canada** *Various Directors*

**September 6 - Friday - 6:30 p.m.**

The National Film Board of Canada (NFB) has long nurtured the art of animation. In contrast to commercial industries in North America, the NFB encourages diversity and innovation, allowing filmmakers the freedom to explore unconventional techniques and express culturally marginalized points of view. In this evening's Underground screening, we present 10 of our favorite NFB animated shorts, which include the sand animation *The Owl Who Married a Goose*, an Oscar-nominated hand-painted short, *Wild Life*, and Norman McLaren's famous pixilation, *Neighbors*. (HD Cam. 98 min. Not Rated: some of the films contain adult themes or content, and may not be suitable for children.)







## **The Telephone Book** (1971) *Directed by Nelson Lyon*

**October 4 - Friday - 6:30 p.m.**

A brilliant satire of 1970s pornography, *The Telephone Book* tells the story of Alice, a young woman who falls in love with an obscene telephone caller and wanders the streets of New York trying to find him. Her journey takes her through a laundry list of encounters with a diverse selection of sex-obsessed characters, from a stag filmmaker planning his comeback to a deranged housewife. Recently restored, Nelson Lyon's *The Telephone Book* is an avant-garde gem that is at once a celebration, caricature, and critique of early theatrical pornography. No one under 18 years of age will be admitted. (2K DCP. 80 min. Rated X.)



## **Exploding Lineage: Queer of Color Histories in Experimental Media** (2012)

*Various Directors*

**October 11 - Friday - 6:30 p.m.**

Featuring innovative work by a diverse group of media artists, *Exploding Lineage* explores the complexities of identity construction in African, Asian, and Latin@ queer diasporas. Curated for the 25th MIX NYC queer experimental film festival, the program includes KB Boyce's *Bulldagger Women and Sissy Men*, a tribute to queer artists of the Harlem Renaissance, and Celeste Chan's *Bloodlines*, a lyrical recognition of Chinese immigrants detained on Angel Island due to the Chinese Exclusion Act. These selections question conventions, bringing to light queer contributions to the American past while asserting a vibrant existence in the present. **Filmmakers and curators KB Boyce and Celeste Chan are scheduled to be present.** (2K DCP. 80 min. Not Rated.)



## **Ray Harryhausen's Fairytales** *Directed by Ray Harryhausen*

**October 19 - Saturday - 3:00 p.m.**

Creator of some of cinema's most memorable creatures, from Cyclops to Hydra to the mighty Kraken, Ray Harryhausen (1920-2013) was a beloved stop motion animator. In honor of his legacy, we present his early stop motion films, made on 16mm between 1941-1953. Among them are *The Story of King Midas*, featuring a king with a golden touch who came to regret his wealth, and *The Story of Little Ride Riding Hood*, about a young girl whose trusting nature leads her and her grandmother into trouble. The screening also includes animated

military training films, nursery rhymes and creature experiments. Suitable for children. (35mm. 64 min. Not Rated.) This program was originally curated by the American Cinematheque and preserved by the Academy Film Archive.



## **West Coast Underground** *Various Directors*

**October 25 - Friday - 7:00 p.m.**

New York City has historically served (and still serves) as an important center of experimentation for American film artists. But many influential figures of the American Underground created work informed by the unique cultural perspectives found on the Pacific Coast. Representative of this diversity of craft and influence, this program will include Maya Deren's *Meditation on Violence* (1948), Kenneth Anger's *Invocation of My Demon Brother* (1969), Barbara Hammer's *Menses* (1974), James Broughton's *Devotions* (1983), and recent independent short works from James Franco. Reflecting on issues such as sexuality, gender, religion, and ritual each film records the personal explorations of a time and a place from the other coast of the American Underground.

## **Histoire(s) du cinema** (1998) *Directed by Jean-Luc Godard*

**November 1 - Friday - 6:30 p.m.**

See page 38 for details. (Digital. 266 min. Not Rated.)

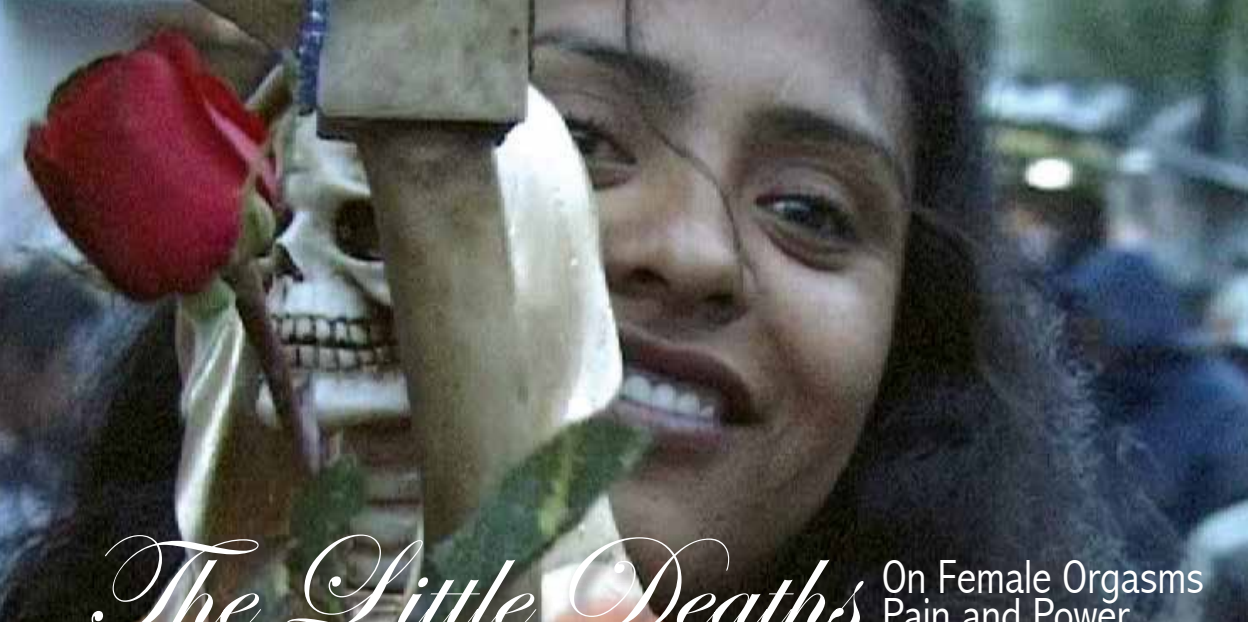
## **Two Films by Su Friedrich**

*Directed by Su Friedrich*

**December 6 - Friday - 6:30 p.m.**

This program presents two short films by American experimental filmmaker Su Friedrich. Friedrich's lucid and artful employment of cinematic form is well highlighted by these films, frequently as intelligent and provocative as they are affecting and evocative. *Sink or Swim* (1990), an alphabetic meditation on the forces and vicissitudes of being (especially the experience of being certain things), might best be described as an autobiographical ecology in 26 parts. *Rules of the Road* (1993) unfolds as a poignant and lyrical cinema-essay on the emotional life of things; it considers the ways relationships saturate the world of objects - and vice versa - via early 90's pop music and the sudden omnipresence of wood-paneled station wagons on New York City streets. (16mm. 79 min. Not Rated.)





# *The Little Deaths* On Female Orgasms Pain and Power

**Mireia Sallarés** (Barcelona 1973) studied Fine Arts at the Universitat de Barcelona, and film at the New School University and at Film & Video Arts, New York. She works as an independent documentary filmmaker and lives between Barcelona, Mexico City and other cities, where she produces her artistic projects.

## **Las Muertes Chiquitas** (2010)

*Directed by Mireia Sallarés*

**October 10 - Thursday - 6:30 p.m. – Part I**

**October 10 - Thursday - 9:30 p.m. – Part II**

**October 13 - Sunday - 3:00 p.m. – Part I**

**October 13 - Sunday - 6:30 p.m. – Part II**

In Mexico in 2006, a small miracle sets in motion - not the one you're thinking of involving a sainted virgin of Guadalupe. What commences is work on a film: artist/filmmaker Mireia Sallarés from Barcelona begins interviewing, in complete intimacy, nearly 30 Mexican women about being female and their sexual experience. The result is explosive – a wild, five-hour film titled *Las Muertes Chiquitas*, (in French, le petite mort, or The Little Deaths... colloquial for female orgasm in both countries). The result is perhaps the most revolutionary, inviting and provocative non-fiction film since Luis Bunuel's *Land Without Bread*, Leslie Thornton's *Adynata*, or Ferocki's *Images of the World and Inscriptions of War* – none of which this film resembles.

The film's subtitle, *an unfinished story of pleasure and violence*, outlines the hidden story. There is abundant sexual violence against women in Mexico. Intense repression is described by the women, but there is also extremely sophisticated thinking about pleasure. One woman says her orgasm is "like grabbing onto the wings of an angel who lowers me down to the ground." Sallarés' correspondents are prepared to talk about their histories – not just the violence, but also the relationship between violence, sexuality, and spiritual revelation. Take a look at this film... whatever it takes. – Jill Godmilow, Filmmaker

Events are sponsored in part by The Kinsey Institute. Special thanks to Jill Godmilow, Milos Stehlik and Facets Multimedia. In Spanish language with English subtitles. (DigiBeta. 150 min/part. Not Rated.)



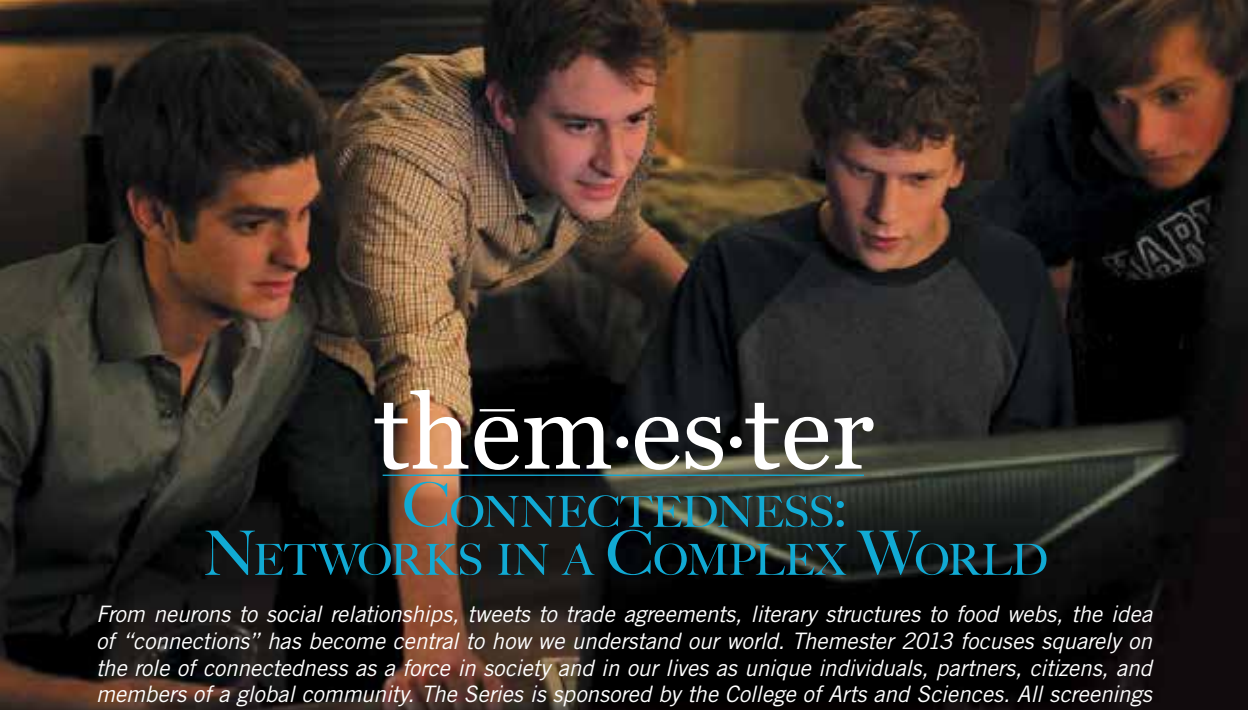
## **Jorgensen Guest Filmmaker Lecture with Mireia Sallarés**

**Oct. 10 - Thursday - 3:00 p.m.**

This public interview will be led by  
filmmaker Jill Godmilow







# them·es·ter

## CONNECTEDNESS: NETWORKS IN A COMPLEX WORLD

From neurons to social relationships, tweets to trade agreements, literary structures to food webs, the idea of “connections” has become central to how we understand our world. Themester 2013 focuses squarely on the role of connectedness as a force in society and in our lives as unique individuals, partners, citizens, and members of a global community. The Series is sponsored by the College of Arts and Sciences. All screenings in the series are free, but ticketed.



### **The Social Network** (2010) *Directed by David Fincher*

**September 9 - Monday - 7:00 p.m.**

This gripping fictionalized account of the creation of Facebook, the social networking site that has changed the way people interact, deals with the irony that its founding was mired in social dysfunction. Aaron Sorkin’s award-winning screenplay and David Fincher’s direction produce a witty, quick-moving drama about hurt and revenge, ambition and success, friendship and betrayal. **Bernice Pescosolido (IU Department of Sociology) will introduce.** (2K DCP. 120 min. Rated PG-13.)

### **And the Band Played On** (1993)

*Directed by Roger Spottiswoode*

**September 16 - Monday - 7:00 p.m.**

Based on the best-selling book by Randy Shilts about the U.S. AIDS crisis of the early 1980s, the film explores the mixture of fear and denial in the gay community, early disregard in the American media, apathy by the U.S. government, and in-fighting among scientists regarding the discovery of human immunodeficiency virus (HIV) that leads to AIDS. It highlights both the networks through which disease spreads and the how the networks of problem solvers and policy makers can help and hinder each other. **Bill Darrow, one of the scientific researchers depicted will introduce.** (Digital presentation. 141 min. Rated PG-13.)



### **The Hunt** (2012) *Directed by Thomas Vinterberg*

**September 30 - Monday - 7:00 p.m.**

A child’s innocent lie is twisted and spread through a closely-knit community in this intense and thought-provoking film. Mads Mikkelson won Best Actor at Cannes for his portrayal of an embattled and once-respected man tried and judged in the court of public opinion. **Danish philosopher and logician Vincent Hendricks, who works on social effects related to networks, will introduce.** (2K DCP. 115 min. Rated R.)





**Margin Call** (2011) *Directed by J.C. Chandor*

**October 7 - Monday - 7:00 p.m.**

The financial crisis of 2008 underscored how interconnected the world's financial firms are. This taut film, boasting an all-star cast (Kevin Spacey, Paul Bettany, Demi Moore, Stanley Tucci), dramatizes one unnamed investment firm's overnight dissent into insolvency and ethical morass as its management attempts to understand the problem and control the fallout for the company while risking disaster for the market.

**Robert Becker (IU Department of Economics) will introduce.** (2K DCP. 107 min. Rated R.)

**The Big Chill** (1983)

*Directed by Lawrence Kasdan*

**November 4 - Monday - 7:00 p.m.**

In this character-driven comedy-drama, the funeral of a college friend sparks a group of 30-something baby boomers to reconnect 15 years after graduation. While reminiscing and reflecting on the paths they've taken, they realize the important role their friendships played. **Actress Glenn Close, who was nominated for an Oscar for her work in the film, is scheduled to introduce.** (2K DCP. 105 min. Rated R.)

**Glenn Close:**

The multi-talented Glenn Close is an Emmy®, Golden Globe® and Tony Award winning actress who continues to thrive in roles across Hollywood and Independent features, television and Broadway. She received her sixth Academy Award® acting nomination in 2012 for the feature film *Albert Nobbs*. She was subsequently Oscar®-nominated for her performances in *The World According to Garp*, *The Big Chill*, *The Natural*, *Fatal Attraction* and *Dangerous Liaisons*. See page 32 for more details.



## King Lear (1971)

Directed by Grigori Kozintsev

**November 11 - Monday - 7:00 p.m.**

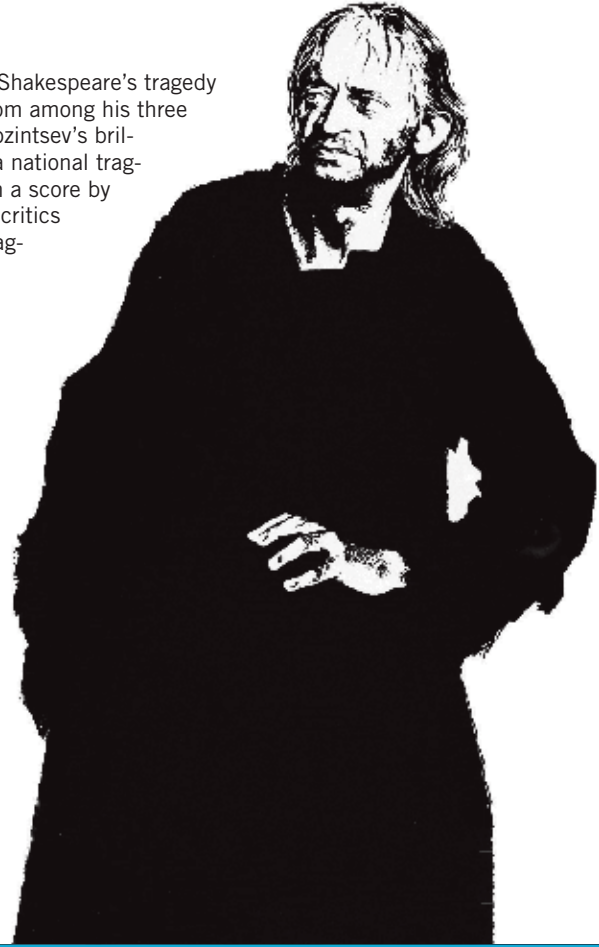
Family connection and disconnection lie at the heart of Shakespeare's tragedy *King Lear*. When an aging king seeks to divide his kingdom among his three daughters, he lets vanity overpower reason. In Grigori Kozintsev's brilliant, soviet-era film, the resulting chaos is depicted as a national tragedy that extends beyond the court into the masses. With a score by Dmitri Shostakovich, Kozintsev's *Lear* is hailed by many critics as the finest realization yet of Shakespeare's greatest tragedy, but it is rarely screened in the United States. **Ellen MacKay (IU Department of English) will introduce the film.** (35mm. 137 min. Rated PG-13.)

## Catfish (2010)

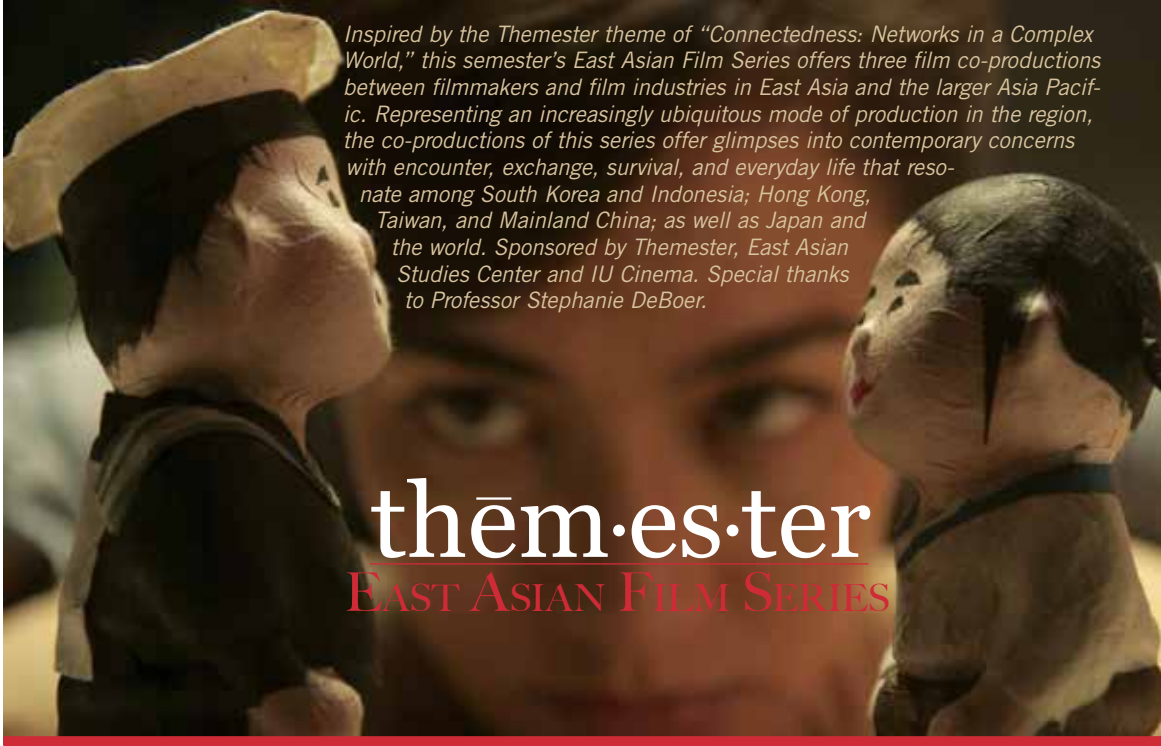
Directed by Henry Joost and Ariel Schulman

**December 9 - Monday - 7:00 p.m.**

This controversial documentary – alleged by some to be faked – inspires questions about where social networking has led society. What's true and what isn't? Does social networking foster community and connection or undermine it? The film documents the online romance of filmmaker Ariel Shulman's brother and how that relationship changes as it moves from its social network foundation to offline meetings. The New York Times noted that "*The Social Network* is about origins, while *Catfish*, at once narrower and more universal in implication, is about consequences." **Elizabeth Ellcessor (IU Department of Communication and Culture) will introduce the film.** (2K DCP. 87 min. Rated PG-13.)







Inspired by the Themester theme of "Connectedness: Networks in a Complex World," this semester's East Asian Film Series offers three film co-productions between filmmakers and film industries in East Asia and the larger Asia Pacific. Representing an increasingly ubiquitous mode of production in the region, the co-productions of this series offer glimpses into contemporary concerns with encounter, exchange, survival, and everyday life that resonate among South Korea and Indonesia; Hong Kong, Taiwan, and Mainland China; as well as Japan and the world. Sponsored by Themester, East Asian Studies Center and IU Cinema. Special thanks to Professor Stephanie DeBoer.

# them·es·ter

## EAST ASIAN FILM SERIES

**Odayaka na nichijô** (2012) Directed by Nobuteru Uchida

**October 1 - Tuesday - 7:00 p.m.**

*Odayaka* is a fresh and award-winning take on the story we all remember from the headlines, exposing the audience to the experiences of average Japanese people in Tokyo-adjacent communities immediately following "3/11," the earthquake and tsunami of 2011. Amid the harsh economic recession and escalating fears of nuclear fallout, Yukako and Saeko struggle against a host of social and psychological pressures that most others around them ignore. Through fluid hand-held camera work, the story takes on an intimate realism. In Japanese language with English subtitles. (HD Cam. 102 min. Not Rated.)

**Beautiful 2012** (2012) Directed by Changwei Gu, Ann Hui, Tae-Yong Kim and Ming-liang Tsai

**November 5 - Tuesday - 7:00 p.m.**

This omnibus package of shorts by leading East Asian directors offers four takes on the theme of "beautiful." Kim depicts a closeted young man who hires a girl to play his fiancée for the benefit of his dying father. Tsai's episode follows a barefoot man moving through Hong Kong at a haunted pace. Gu centers on a candid family conversation about pregnancies, wanted and unwanted. Hui empathizes with a middle-aged office worker who has finally decided to act on his conviction that he's actually a woman. In Korean, Cantonese and Mandarin languages with English subtitles. (HD Cam. 90 min. Not Rated.)

**Hello Goodbye** (2012) Directed by Titién Wattimena;

**November 19 - Tuesday - 7:00 p.m.**

Set in Busan, South Korea, *Hello Goodbye* is the story of an unlikely romance that begins between two people who meet far away from home. One is a sailor, the other works for the Indonesian consulate. More than just a romance, the film deeply explores the two protagonists and their divergent life views. The film is rich with conflict, life lessons, and love, and features award-winning cinematography and a soundtrack by Korean singer Eru. In Korean and Indonesian languages with English subtitles. (2K DCP. 110 min. Not Rated.)



## **Dangerous Liaisons** (1988)

*Directed by Stephen Frears*

**November 2 - Saturday - 3:00 p.m.**

Based on the French classic novel, *Les Liaisons Dangereuses*, the film revels in the nimble, sexual gamesmanship of the beautiful Marquise de Merteuil (Glenn Close) and her ex-lover, the Vicomte de Valmont (John Malkovich). The Marquise, whose pleasure is to manipulate and sabotage the love lives of her "friends," loses her standing in society when her intentions are brought to light in this ostentatious drama. (2K DCP. 119 min. Rated R.)

# Glenn Close

**Albert Nobbs** (2011) *Directed by Rodrigo García*

**November 3 - Sunday - 6:30 p.m.**

Glenn Close stars in this emotional and thought-provoking tale of a woman forced to live as a man in 19th Century Ireland. After thirty years of keeping up the charade, a new love threatens to destroy everything she's worked so hard to build. (2K DCP. 111 min. Rated R.)

**The Big Chill** (1983) *Directed by Lawrence Kasdan*

**November 4 - Monday - 7:00 p.m.**

See page 29 for details.

**Glenn Close is scheduled to be present.**


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The multi-talented Glenn Close is an Emmy, Golden Globe and Tony Award winning actress who continues to thrive in roles across Hollywood and Independent features, television and Broadway. She received her sixth Academy Award acting nomination in 2012 for the feature film *Albert Nobbs*. She was subsequently Oscar-nominated for her performances in *The World According to Garp*, *The Big Chill*, *The Natural*, *Fatal Attraction* and *Dangerous Liaisons*.

For *Albert Nobbs*, she also produced, co-wrote the screenplay and composed the lyrics for the Golden Globe nominated song, "Lay Your Head Down." Also in 2012, Glenn Close headlined the fifth and final season of the critically acclaimed legal thriller, *Damages*. For her tenure on the show, she has won multiple Emmy Awards and a Golden Globe Award, and received many other nominations.

In 2009, Glenn Close helped launch Bring Change 2 Mind, a not-for-profit organization dedicated to confronting, head-on, the stigma and discrimination associated with mental illness. The organization was created by Close together with The Balanced Mind Foundation, Fountain House and Garen and Shari Staglin of International Mental Health Research Organization. Ms. Close's sister, Jessie, is living with bipolar disorder and Jessie's son, Calen, is living with schizoaffective disorder. All three are actively involved in spreading The Bring Change 2 Mind mission of tackling the stigma and discrimination of mental illness where they live – in all of us.





# National Theatre Live

## Two Encores

The National Theatre aims constantly to re-energize the great traditions of the British stage and to expand the horizons of audiences and artists alike. Through these broadcasts, it shares its work with audiences in the UK and abroad. In partnership with IU's Department of Theatre and Drama, IU Cinema presents two encore broadcasts – this semester focusing on Shakespeare. Tickets are \$12 for IUB students and \$15 for all others.

**Macbeth** (2013) Directed by Rob Ashford and Kenneth Branagh

**September 1 - Sunday - 6:30 p.m.**

Manchester International Festival's production of *Macbeth* presents Kenneth Branagh (*My Week with Marilyn*, *Hamlet*) in his first Shakespeare performance in over a decade as Macbeth, and Alex Kingston (*Doctor Who*, *ER*) as Lady Macbeth. This electrifying new production of Shakespeare's tragic tale of ambition and treachery unfolds within the walls of an intimate deconsecrated Manchester church. Kenneth Branagh has long been lauded as one of the great Shakespearean interpreters. His skills as a writer, director and actor have garnered international acclaim across the disciplines of stage, film and television. (2K DCP. 140 min. Not Rated.)

**Othello** (2013)

Directed by Nicholas Hytner

**December 15 - Sunday - 6:30 p.m.**

The National Theatre presents a major new production of William Shakespeare's celebrated play about the destructive power of jealousy. Othello, newly married to Desdemona – who is half his age – is appointed leader of a major military operation. Iago, passed over for promotion by Othello in favor of the young Cassio, persuades Othello that Cassio and Desdemona are having an affair. Olivier Award-winning actor Adrian Lester takes the title role. Playing opposite him as the duplicitous Iago is fellow Olivier Award-winner Rory Kinnear, who is reunited with director Nicholas Hytner following their acclaimed collaboration on the National Theatre's production of *Hamlet*. (2K DCP. 180 min. Not Rated.)







# OCTOBER NIGHTS

All screenings are \$3 unless noted.\*

**Peeping Tom** (1960) *Directed by Michael Powell*

**October 2 - Wednesday - 7:00 p.m.**

This was the film considered so shocking when released in 1959 that it all but wrecked director Michael Powell's career. A precursor to Hitchcock's better-known *Psycho*, Powell's film explores even more disquieting self-reflexive depths with its story of an obsessive photographer who films women while killing them. The film is at once, oddly, an indictment of horror and one of the finest examples of what the genre is capable of as it reveals the mechanisms and desires driving one man's haunted thirst for violence, suffering and self-expression. (35mm. 101 min. Not Rated.)

**The Mask of Satan** (1960) *Directed by Mario Bava*

**October 16 - Wednesday - 7:00 p.m.**

An elegant throwback to an earlier mode of horror storytelling, *Mask of Satan* recalls the Universal horror films of the 1930s. Director Mario Bava's celebrated Grand Guignol style is on full display in this gothic tale of two hapless doctors who awaken a vampire-witch desperate to take her revenge on the descendants of the brother who had her put to death 200 years earlier. As the hypnotizing, diabolical Asa Vajda, Barbara Steele is by turns silkily sinister and demonically ferocious, perfectly suited to Bava's lush yet ominous settings. (2K DCP. 87 min. Not Rated.)

**Suspiria** (1976) *Directed by Dario Argento*

**October 23 - Wednesday - 7:00 p.m.**

After arriving at a European ballet academy, American dancer Suzy Bunion (Jessica Harper) soon discovers that all is not what it seems within the devilish corridors of the labyrinth-like school. One of director Dario Argento's best known films, *Suspiria* is a terrifying journey into the dark heart of fairytale dementia, a dream-like collision of exploding color and ominous music (courtesy of a delightfully hysterical soundtrack by rock group GOBLIN) in which rationality is thrown out the window in favor of unleashing a sensory assault on the imagination. No one under 18 years of age will be admitted. (HD Digital. 92 min. Rated X.)





\* All tickets are \$10.

## **Nosferatu** (1922) *Directed by F.W. Murnau*

**October 27 - Sunday - 6:30 p.m.**

*Presented by the Ryder Film Series and IU Cinema*

An unauthorized adaptation of Bram Stoker's *Dracula*, *Nosferatu* is the quintessential silent vampire film by legendary German director F. W. Murnau. Rather than depicting Dracula as a shape-shifting monster or debonair gentleman, Murnau's Graf Orlok is a nightmarish, spidery creature of bulbous head and taloned claws -- perhaps the most genuinely disturbing incarnation of vampirism ever envisioned. **Live accompaniment provided by the band M.** (35mm. 81 min. Not Rated.)

### **M**

M is an instrumental power trio focusing on sonic exploration and jazz/rock improvisation featuring Jason Bivins on guitar and effects, Stephen Simms on bass, and Bennett Williams on percussion. The band was formed in Bloomington, Indiana in the summer of 1994 and reunites for a single screening of *Nosferatu*. Their 1995 score for the film combines Williams's explosive drumming with Bivins's jazz inspired melodies, while utilizing a tonal structure that Simms borrowed from Bartok and mapped onto the film's characters.

### **Also See:**

#### **The Thing** (1982)

**October 4 - Friday  
11:59 p.m.**

Page 48 for details.

#### **Zombie** (1979)

**October 25 - Friday  
11:59 p.m.**

Page 48 for details.

#### **Willow Creek** (2013)

**October 31 - Thursday  
9:30 p.m.**

Page 37 for details.



# An African American Independent: the films of Kevin Willmott

*This series is sponsored by The Black Film Center/Archive, Departments of English, History, American Studies, Communication and Culture, and African American and African Diaspora Studies. Special thanks to De Witt Douglas Kilgore.*

*For almost 15 years Kevin Willmott has independently written, produced and directed films that critically examine America's racial history and its associated images. He works in a variety of cinematic genres, exploiting their potential to represent characters and subjects generally avoided by mainstream cinema. As a native Kansan, Willmott is also committed to producing stories situated in the landscape and history of Kansas. This Midwestern aspect of his filmmaking reminds us of the potential of cinema to reveal a deep structure that is local and particular. Screenings are free but ticketed.*

## **CSA: The Confederate States of America (2004)** Directed by Kevin Willmott

**October 14 - Monday - 7:00 p.m.**

Kevin Willmott's *CSA: The Confederate States of America* asks "What if the South had won the War?" In this provocative satire, Willmott imagines an alternate history where slavery is still legal. Using the film-within-a-film technique, Willmott constructs a TV documentary that examines the legacy of the victorious Confederates. Commercial breaks add another layer of humor, featuring real-world products such as an electric shackle to deter runaway slaves and "Darkie" toothpaste. Of particular note is a spoof of a D.W. Griffith film featuring a fugitive Abraham Lincoln. After its successful premiere at the Sundance Film Festival, Spike Lee assisted in the film's distribution. **Director Kevin Willmott is scheduled to be present.** (2K DCP. 89 min. Not Rated.)

## **Jorgensen Guest Filmmaker Lecture with Kevin Willmott**

**October 15 - Tuesday - 3:00 p.m.**

## **Destination: Planet Negro (2013)**

*Directed by Kevin Willmott*

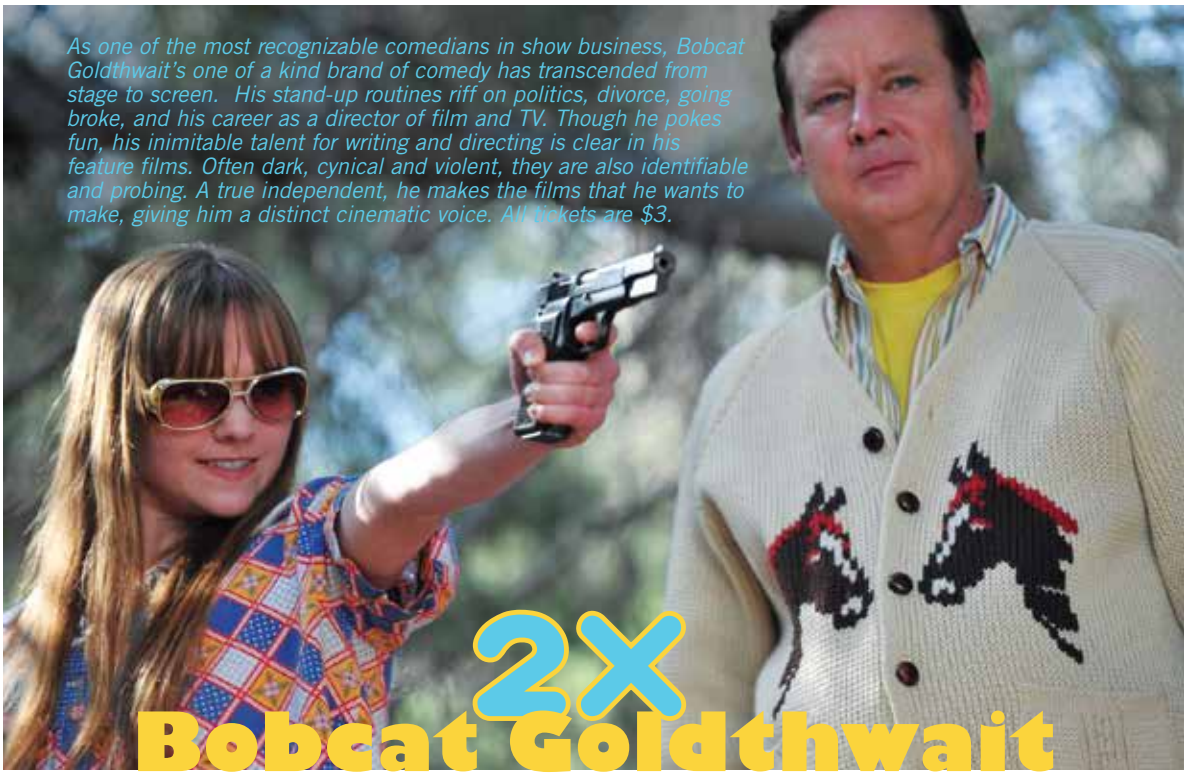
**October 15- Tuesday - 7:00 p.m.**

As in his previous films, Kevin Willmott's most recent film takes inspiration from momentous historic events and adds a hilarious, yet incisive, twist. *Destination: Planet Negro* begins in the 1930s, joining Black History luminaries W.E.B. DuBois and George Washington Carver to solve the "Negro Problem" – by leaving planet Earth. In this send-up of the sci-fi genre film, problems abound as the characters travel through space and time. In keeping with the indie spirit, Willmott wrote, directed and stars in the film. **Director Kevin Willmott is scheduled to be present.** (2K DCP. 98 min. Not Rated.)





As one of the most recognizable comedians in show business, Bobcat Goldthwait's one of a kind brand of comedy has transcended from stage to screen. His stand-up routines riff on politics, divorce, going broke, and his career as a director of film and TV. Though he pokes fun, his inimitable talent for writing and directing is clear in his feature films. Often dark, cynical and violent, they are also identifiable and probing. A true independent, he makes the films that he wants to make, giving him a distinct cinematic voice. All tickets are \$3.



**God Bless America** (2012) *Directed by Bobcat Goldthwait*  
**October 31 - Thursday - 6:30 p.m.**

Frank has had enough of the downward spiral of American culture. Divorced, recently fired, and possibly terminally ill, Frank has nothing left to live for. But instead of taking his own life, he decides to take out his frustration on the cruelest, stupidest, most intolerant people he can imagine -- starting with some particularly odious reality television stars. He finds an accomplice in a high-school student named Roxy and they embark on a nationwide assault on our country's most irritating celebrities. **Director Bobcat Goldthwait is scheduled to introduce.** (2K DCP. 105 min. Rated R.)

**Willow Creek** (2013) *Directed by Bobcat Goldthwait*  
**October 31 - Thursday - 9:30 p.m.**

In the tradition of found-footage horror films like *The Blair Witch Project*, a couple ventures into the woods with a movie camera in search of the truth. The woods here are near Orleans, California, and the quest is to prove/disprove the existence of Bigfoot. As the film develops a comedic flare while with the Orleans' residents, the couple is warned of the seriousness of their quest. Bobcat Goldthwait skillfully navigates between a vérité (mock) documentary and genuinely frightening horror, which parallels the tension between believers and non-believers of the Bigfoot legend. **Director Bobcat Goldthwait is scheduled to be present.** (2K DCP. 80 min. Not Rated.)

**Jorgensen Guest Filmmaker Lecture  
 with Bobcat Goldthwait**

**November 1 - Friday - 3:00 p.m.**

Bobcat Goldthwait's visit is cosponsored by The Comedy Attic, where he will be on stage for shows on Friday and Saturday, November 1 and 2. For more information, visit: [comedyattic.com](http://comedyattic.com)



Brody Presents Godard

# Everything is Cinema

According to Richard Brody, the cinematic philosophy that Godard put forth by 1954 is one that still influences his films today – “there is unity with the filmmaker and the film; the inseparability of both from the social world at large, the credence of a devout moviegoer in the reality of the world as presented in the cinema; and the aesthetic fecundity of this fanatical submission.” To Godard, everything is cinema!

Richard Brody is an editor and writer at *The New Yorker* and is the author of a biography of Jean-Luc Godard, which he titled *Everything is Cinema: The Working Life of Jean-Luc Godard*. All tickets are \$3.

## **Histoire(s) du cinéma** (1998) Directed by Jean-Luc Godard

**November 1 - Friday - 6:30 p.m.**

Jean-Luc Godard transformed the face of cinema with his prolific, influential and revolutionary body of work. *Histoire(s) du cinéma*, consisting of eight episodes made over a period of ten years, is an extraordinary look at the medium through the eyes of this unique filmmaker. Beyond ambitious in scope, the series covers a range of topics from the birth of cinema to Italian neo-realism to Hollywood and beyond. The dazzling montage of sight and sound features a diverse array of film extracts, voices of Juliette Binoche, Alfred Hitchcock and others, and an eclectic music soundtrack ranging from Beethoven to Leonard Cohen. (Digital. 266 min. Not Rated.)

## **Masculine Feminine** (1966) Directed by Jean-Luc Godard

**November 7 - Thursday - 6:30 p.m.**

Paul (Jean-Pierre Léaud), a romantic young idealist, completes his military service and meets aspiring pop singer Madeleine (Chantal Goya). Despite markedly different musical tastes and political leanings, the two become involved and move in together. Working as an opinion pollster, Paul meditates on his generation's place in 1960's Paris, while Madeleine pursues music and a Top 40 hit. Paul's quest for social and emotional fulfillment becomes problematic as his relationship with Madeleine grows dysfunctional. Political debates ensue, and the couple encounters a series of bizarre individuals who plunge Paul into further confusion. In French language with English subtitles. (35mm. 103 min. Not Rated.)


## **La Chinoise** (1967) Directed by Jean-Luc Godard

**November 7 - Thursday - 9:30 p.m.**

Set in 1967 Paris, a group of middle-class students disillusioned by their suburban lifestyles, led by Guillaume (Jean-Pierre Léaud) and Veronique (Anne Wiazemsky), form a small Maoist cell and plan to change the world by any means necessary. After studying the growth of communism in China, the students decide they must use terrorism and violence to ignite their own revolution. Director Jean-Luc Godard, whose advocacy of Maoism bordered on intoxication, infuriated many traditionalist critics with this swiftly paced satire. In French language with English subtitles. (35mm. 96 min. Rated PG-13.)







**Jorgensen Lecture  
with Richard Brody**  
November 8 - Friday  
3:00 p.m.

**For Ever Mozart** (1996)

*Directed by Jean-Luc Godard*

**November 8 - Friday - 6:30 p.m.**

A film director's daughter is with a French theater troupe set to travel to Sarajevo to mount a play. Along the way they are captured and held in a POW camp, with their fate being grim. The aging film director (who is Jean-Luc Godard's surrogate, providing narration) decides to make a political film about war titled *Fatal Bolero*. The film questions the place of art (and its inability to promote change) in times of war – in this case, Bosnia. His points are further punctuated in the closing of the film, when audience members of *Fatal Bolero* are challenged to make a final decision. In French language with English subtitles. (2K DCP. 84 min. Not Rated.)

**In Praise of Love** (2001)

*Directed by Jean-Luc Godard*

**November 8 - Friday - 9:30 p.m.**

*In Praise of Love* speculates that artists – like lovers and like heroes – rarely find balance between youth and old age, and asserts the importance of love, art, and memory in a world dominated by state power, commercialism, and amnesia. Structured in two parts, the film opens in Paris, where a young artist is developing a project on the nature of love. In the second part (set two years earlier) the artist journeys to Brittany to interview two Resistance veterans, only to find that their memories are being bought up for a Steven Spielberg blockbuster. In French language with English subtitles. (35mm. 97 min. Rated PG.)



**King Lear** (1987)

*Directed by Jean-Luc Godard*

**November 9 - Saturday - 6:30 p.m.**

Jean-Luc Godard's *King Lear* is a beautifully photographed meditation on the nature of art and compromise, disguised as a modern-day retelling of the timeless Shakespearean drama. Power, virtue, betrayal...and comedy abound in this experimental and political adaptation. The ensemble cast includes Woody Allen, Leos Carax, Julie Delpy, Jean-Luc Godard, Norman Mailer, Burgess Meredith, Molly Ringwald and Peter Sellers. (35mm. 90 min. Rated PG.)







### **Hail Mary** (1985)

*Directed by Jean-Luc Godard*

**November 9 - Saturday - 9:30 p.m.**

Boycotted worldwide, this serene and lyrical work translates the Virgin Birth into tangible contemporary terms. Mary is a beautiful, yet ordinary teenager who vows to maintain her chastity. Following a warning from an angel, a confused and innocent Mary unexpectedly falls pregnant and is forced to wed her taxi-driving boyfriend Joseph. He, in turn, must love his virgin bride from a distance, revering her without touching her. Forced to face a shocking reality, they must struggle to cope as the provocative theme unfolds. In French language with English subtitles. (35mm. 107 min. Not Rated.)

### **Vivre sa vie** (1962)

*Directed by Jean-Luc Godard*

**November 14 - Thursday - 7:00 p.m.**

Faced with a failed relationship, a dead-end job, and potential homelessness, young Parisienne Nana (Anna Karina) turns to “the life” - that is, prostitution. A simple tale told in twelve Brechtian tableaux, *Vivre sa vie* is one of Godard’s most deeply felt films, anchored by Karina’s astonishing lead performance and Nouvelle Vague favorite Raoul Coutard’s breathtaking cinematography of street-level Paris. 35mm print courtesy of Janus Films. In French language with English subtitles. (35mm. 85 min. Not Rated.)



### **Pierrot le Fou** (1965)

*Directed by Jean-Luc Godard*

**Nov. 17 - Sun. - 6:30 p.m.**

Dissatisfied in marriage and life, Ferdinand (Jean-Paul Belmondo) takes to the road with the babysitter, his ex-lover Marianne Renoir (Anna Karina), and leaves the bourgeoisie behind. Yet this is no normal road trip: genius auteur Jean-Luc Godard’s stylish mash-up of consumerist satire, politics, and comic-book aesthetics, as well as a violent, zigzag tale of, as Godard called them, “the last romantic couple.” – *The Criterion Collection*. In French with English subtitles. (35mm. 110 min. Not Rated.)



# SOUTH AFRICA: APARTHEID AND AFTER

*Between 1948 and 1994, South Africa stood out as a defiant last redoubt of official white supremacy and extreme racial segregation. This series offers a range of visual and narrative treatments of the problems of political repression, racial discrimination, the peculiarities of life under apartheid, and the persistent links between the U.S. and South Africa. The series is sponsored by the History Department, African Studies, Black Film Center/Archive and IU Cinema and is shown in conjunction with the Mathers Museum exhibit Margaret Bourke-White and the Dawn of Apartheid. Screenings are free, but ticketed.*

**Come Back, Africa** (1959) Directed by Lionel Rogosin  
**November 2 - Saturday - 7:00 p.m.**

*Come Back Africa* remains one of the most famous—and yet, rarely seen—visual records of black urban life under apartheid. Shot clandestinely in a cinema-verité style, it recounts the story of a black migrant worker making his way through the workplaces, white homes, and black leisure spaces of segregated Johannesburg. Milestone Films' recent restoration has given new life to the most politically and aesthetically important film on black life in South Africa in the 1950s, illustrating the new urban black culture that blossomed in Johannesburg's thriving Sophiatown. (35mm. 95 min. Not Rated.)

**Cry, the Beloved Country** (1951)  
Directed by Zoltan Korda

**October 22 - Tuesday - 7:00 p.m.**

Based on Alan Paton's famous novel illustrating racial divisions in post-World War II South Africa, *Cry, the Beloved Country*, was filmed on location during the first years of apartheid. The film dramatizes the collision of African rural and urban cultures. Actors Sidney Poitier and Canada Lee star, while having to negotiate South Africa's complex racial terrain while shooting the film. Although critical of South African racism, the film also represents Paton's view that black South Africans proved poorly adaptable to modern urban industrial life. (35mm. 103 min. Not Rated.)



**Searching for Sugar Man** (2012)

Directed by Malik Bendjelloul

**November 10 - Sunday - 6:30 p.m.**

This Oscar-winning documentary chronicles the life of Sixto Rodriguez, a Detroit singer who recorded two albums in the early 1970s and was forgotten in the U.S. When ambitions to become the next Bob Dylan fell flat, he found work doing manual labor and disappeared into obscurity. A bootlegged copy of one of his albums made it to apartheid South Africa where, unbeknownst to him, his socially engaged music became a huge hit in the 1980s. In 1997, after the end of apartheid, two South African fans (a record store owner and a journalist) found him in Detroit. They arranged a tour of post-apartheid South Africa, creating a world-wide revival of his music. (2K DCP. 86 min. Rated PG-13.)







# PRESIDENT'S CHOICE

## The Rise and Fall of the Third Reich

**Triumph of the Will** (1935) *Directed by Leni Riefenstahl*

**August 26 - Monday - 7:00 p.m.**

The most famous propaganda film of all time, Leni Riefenstahl's chilling documentary of the Nazi Party Congress in 1934 Nuremberg helps one understand the Party's influence and how Germany fell under Adolf Hitler's spell. Hitler served as Executive Producer and his personal architect designed the Rally's sets and managed much of the production, creating spectacle ripe for propaganda footage. As film critic Frank P. Tomasulo stated, "Hitler is cast as a veritable German Messiah who will save the nation, if only the citizenry will put its destiny in his hands." In German language with English subtitles. (16mm. 110 min. Not Rated.)

**Stalingrad** (1993)

*Directed by Joseph Vilsmaier*

**September 23 - Monday - 7:00 p.m.**

Though Hitler misjudged the strength and will of the Red Army in 1942, he was convinced that he could take Stalingrad before winter. Joseph Vilsmaier (*The Harmonists, Brother of Sleep*) directs his depiction of the Third Reich's fierce battle of Stalingrad, where over a million people were killed in action or subsequently froze or starved to death. The film is told through the eyes of a German commander, Lieutenant Hans von Witzland, and his platoon, presenting the horror that average German soldiers endured, who were also victims of Nazi evil. In German and Russian languages with English subtitles. (HD. 134 min. Not Rated.)







Screenings are free, but ticketed.

**Schindler's List** (1993) *Directed by Steven Spielberg*

**October 21 - Monday - 7:00 p.m.**

Winner of seven Academy Awards, *Schindler's List* is a cinematic masterpiece that has become one of the most honored films of all time. The film is based on the true story of the enigmatic Oskar Schindler, a member of the Nazi party, womanizer, and war profiteer who saved the lives of more than 1,100 Jews during the Holocaust. It is the triumph of one man who made a difference, and the drama of those who survived one of the darkest chapters in human history because of what he did. In English, Hebrew, German and Polish languages with English subtitles. (2K DCP. 195 min. Rated R.)



**Downfall** (2004) *Directed by Oliver Hirschbiegel*

**November 18 - Monday - 7:00 p.m.**

Set in Berlin in 1945, Traudl Junge, the final secretary for Adolf Hitler, tells of the Nazi dictator's final days in his bunker at the end of WWII. Bruno Ganz gives a remarkable performance as Hitler in this 'insider's' perspective into the final hours of desperation and madness as the Russian Army surrounds Berlin. Director Oliver Hirschbiegel presents a human character in Hitler, and not a demon, which created controversy around the film. Nominated in 2005 for a Best Foreign Language Film Oscar®, it is in German language with English subtitles. (35mm. 156 min. Rated R.)



**Judgment at Nuremberg** (1961) *Directed by Stanley Kramer*

**December 2 - Monday - 7:00 p.m.**

After the end of World War II, the world gradually became aware of the full extent of the war crimes perpetrated by the Third Reich. In 1948, an American judge presides over the trial of four German jurists accused of "legalizing" Nazi atrocities. As graphic accounts of their actions unfold, mounting political pressure for leniency forces the judge to make the most harrowing and difficult decision of his career. The film was nominated for eleven Academy Awards®, and boasts brilliant performances by a cast that includes Spencer Tracy, Burt Lancaster, Marlene Dietrich, and Judy Garland. (35mm. 186 min. Not Rated.)



# Regeneration in Digital Contexts: Early Black Film

In this full-day conference on November 15, the Black Film Center/Archive convenes an interdisciplinary group of scholars and moving image archivists in the IU Cinema to discuss the new methodologies and questions emerging through recent scholarship in early black film, and to consider how we render a film as an object of study in transformative digital environments. Khalil Gibran Muhammad, director of the Schomburg Center for Research in Black Culture, is scheduled to present the keynote address. Special thanks to the National Endowment for the Humanities' Office of Digital Humanities. Conference details can be found at [www.indiana.edu/~bfca](http://www.indiana.edu/~bfca). In support of the conference, two silent films will be presented with live accompaniment by Philip Carli. Special thanks to Brian Graney. Screenings are free, but ticketed.



**The Flying Ace** (1926) Directed by Richard E. Norman  
**November 15 - Friday - 7:00 p.m.**

In 'Six Smashing Reels of Action,' *The Flying Ace* tells the story of World War I flyer-hero Captain William Stokes who returns home to solve the mystery of a missing paymaster and save the life of the beautiful Ruth Sawtelle. Featuring an all-black cast, *The Flying Ace* is the only full-length film surviving from Richard Norman, a prominent director and distributor of silent race films in the 1920s. The film was restored in 2010 by the Library of Congress from an original nitrate negative donated by the director's son, Captain Richard Norman, Jr. (35mm. 65 min. Not Rated.)

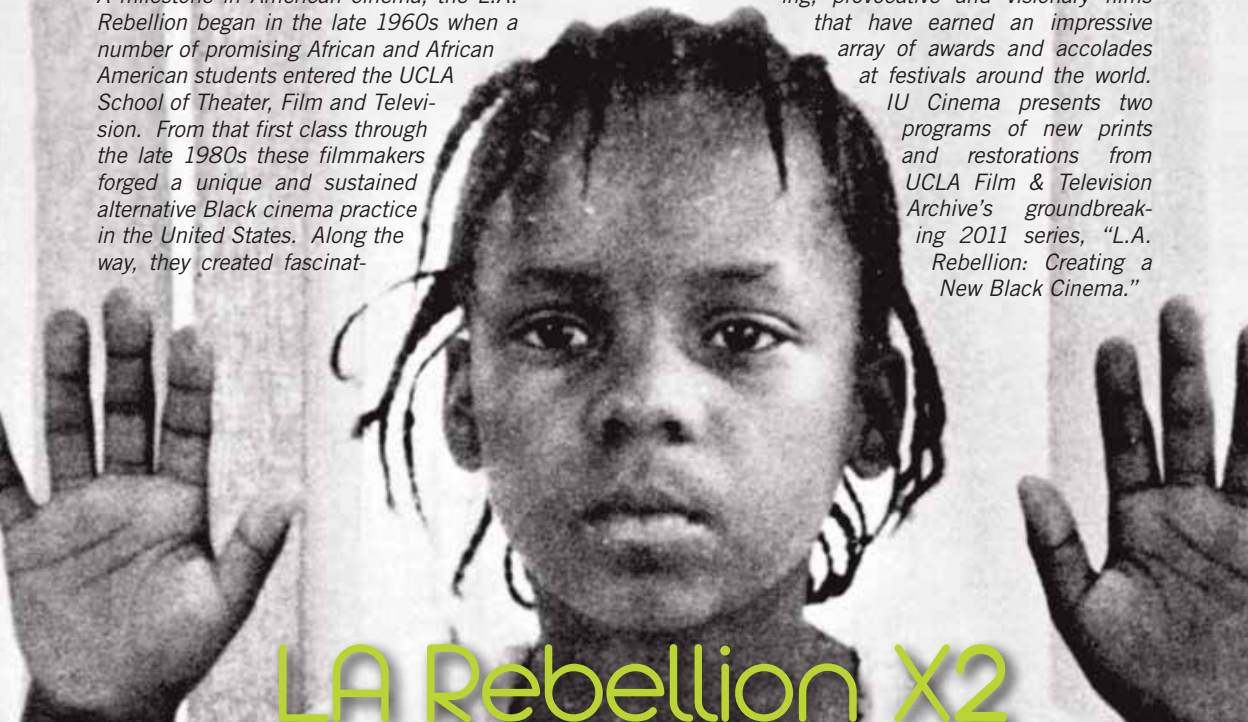
**Within Our Gates** (1919) Directed by Oscar Micheaux  
**November 16 - Saturday - 3:00 p.m.**

Through his young protagonist, Sylvia Landry (Evelyn Preer), Oscar Micheaux critically examines the lines between races, classes, and North and South in his earliest surviving film. The complex and twist-filled narrative follows Sylvia as she crosses between North and South, recovering from a broken engagement by finding new purpose in a rural school for African American children and new love with Dr. Vivian. Long thought lost, a single nitrate print was discovered under its Spanish release title, *La Negra*, at the Filmoteca Española and reconstructed by the Library of Congress. (35mm. 79 min. Not Rated.)



A milestone in American cinema, the *L.A. Rebellion* began in the late 1960s when a number of promising African and African American students entered the UCLA School of Theater, Film and Television. From that first class through the late 1980s these filmmakers forged a unique and sustained alternative Black cinema practice in the United States. Along the way, they created fascinat-

ing, provocative and visionary films that have earned an impressive array of awards and accolades at festivals around the world. IU Cinema presents two programs of new prints and restorations from UCLA Film & Television Archive's groundbreaking 2011 series, "*L.A. Rebellion: Creating a New Black Cinema.*"



## LA Rebellion X2



Presented in association with UCLA Film & Television Archive and supported in part by grants from the Getty Foundation and The Andy Warhol Foundation for the Visual Arts. The series is curated by Allyson Nadia Field, Jan-Christopher Horak, Shannon Kelley, and Jacqueline Stewart. Presented in partnership with the Black Film Center/Archive.

Jan-Christopher Horak (UCLA) and Jacqueline Stewart (University of Chicago) are scheduled to be present.



### **Bless Their Little Hearts** (1984)

Directed by Billy Woodberry

**November 16 - Saturday - 7:00 p.m.**

Billy Woodberry's film chronicles the devastating effects of underemployment on a family in the same Los Angeles community depicted in *Killer of Sheep* (1977), and it pays witness to the ravages of time in the short years since its predecessor. Nate Hardman and Kaycee Moore deliver gut-wrenching performances as the couple whose family is torn apart by events beyond their control. If salvation remains, it's in the sensitive depiction of everyday life, which persists throughout. – Ross Lipman. Preservation funded by the National Film Preservation Foundation and the Packard Humanities Institute. Preserved by UCLA Film & Television Archive's preservation department. Laboratory services by Stanford Theatre Film Laboratory, Audio Mechanics and NT Picture and Sound. (35mm. 84 min. Not Rated.)

### **Your Children Come Back to You** (1979) **A Different Image** (1982)

Directed by Alile Sharon Larkin

**November 17 - Sunday - 3:00 p.m.**

A single mother ekes out a living from welfare check to welfare check, struggling to provide for her daughter. She is faced with the decision to look after her personally or to allow her sister-in-law to provide "more than enough" to go around. Larkin's film masterfully presents a child's perspective on wealth and social inequality. (16mm. 30 min. Not Rated.)

An African American woman living away from her family in Los Angeles yearns to be recognized for more than her physical attributes. In cultivating the friendship of a male office mate, she aspires to a relationship where sex is not a factor, seeking someone who can "see her as she is," rather than see only what he wants to see. – Samuel B. Prime (16mm. 51 min. Not Rated.)







*Hoagy Carmichael's 114th Birthday marks the kick-off of a 5-year celebration of the life, music and films of one of America's greatest songwriters. Films will be preceded by live music and surrounded by other activities in remembrance of the man. The Hoagy Carmichael Landmark Sculpture was dedicated in 2008 in anticipation of the IU Cinema opening. It has been welcoming Cinema patrons since its opening in 2011. The series is endorsed by the Carmichael family and sponsored by the Archives of Traditional Music, IU Foundation, Indiana Memorial Union, UB Films, faculty friends in the Kelley School of Business and IU Cinema.*

# *Celebrating Hoagy Carmichael through films and music*

**Hoagy** (2013) *Directed by Peter Davis*

**November 22 - Friday - 7:00 p.m.**

The 90-minute documentary *Hoagy* is a homage to one of Indiana's most famous sons, Howard Hoagland Carmichael. In a career that began in the 1920's and lasted almost half a century, Hoagy was a household name amongst the ranks of Frank Sinatra, Louis Armstrong, Ella Fitzgerald. While the latter remain in popular memory, Hoagy's name has faded. His songs however – *Stardust*, *Georgia*, *Up a Lazy River*, *Hong Kong Blues* – are still played. Filmmaker Peter Davis and producer Pat Keller began the first biography of Hoagy Carmichael in the late 1990's. The film was not completed due to copyright on music and recorded performances.

This work-in-progress screening may perhaps revive the project and set a course for its completion. **Director Peter Davis and producer Pat Keller are scheduled to be present.** (Digital. 90 min. Not Rated.)





Screenings are free, but ticketed.

## **The Best Years of Our Lives** (1946)

Directed by William Wyler

**November 23 - Saturday - 3:00 p.m.**

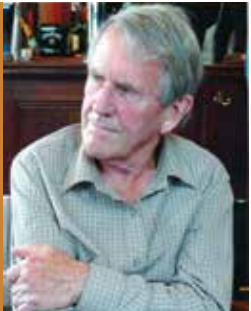
Winner of 7 Academy Awards® including Best Picture, this post-war classic follows three returning WWII veterans as they try to recover their respective lives. Harold Russell, Fredric March and Dana Andrews play the servicemen whose lives will never be the same. Each of the men are from different stations in life, and each are faced with their own forms of reconciliation. From relationships to job expectations, each crisis has roots in their war experiences. The film was a powerful statement in post-war 1946, and remains a relevant document of daily life in 1940's America. (HD presentation. 172 min. Not Rated.)

## **Topper** (1937)

Directed by Norman Z. McLeod

**November 24 - Sunday - 3:00 p.m.**

Produced by Hal Roach for MGM, *Topper*, adapted from a Thorne Smith novel, is the first in a series of elegant comedies that center on a wealthy, fun-loving couple who, through the fate of a car accident, become ghosts. The Kerbys (Constance Bennett and Cary Grant) were stockholders in a bank ran by Cosmo Topper. While they kill time as ghosts in 'limbo' they pledge to liberate the stuffy Topper. Tensions flare when playful Marion Kerby takes too personal of interest in the task. Hoagy Carmichael is conveniently on-hand to introduce the film's signature tune, *Old Man Moon*. 35mm preservation print courtesy of UCLA Film and Television Archive. (35mm. 97 min. Not Rated.)



**Jorgensen  
Guest  
Filmmaker  
Lecture with  
Peter Davis  
November 22  
Friday  
3:00 p.m.**



This series was curated by David Church, Sean Smalley, Joshua Vasquez and Will Scheibel. Each screening will be preceded by a brief introduction. Screenings are \$3.



# MIDNIGHT SERIES MORE HUMAN THAN HUMAN

**Lady Terminator** (1989) Directed by H. Tjut Djalil

**September 13 - Friday - 11:59 p.m.**

With its whacked-out mix of Western shoot-em-up films and Eastern mysticism, *Lady Terminator* stands as one of the enduring gems of the Indonesian film boom of the 1970s and 1980s. An American anthropologist transforms into an unrepentant, leather-clad killing machine after awakening the vengeful spirit of the South Sea Queen. Armed with unlimited ammo, eye lasers, and vagina dentata, Lady T disposes of anything that gets in the way of her prime objective: to kill the great-granddaughter of the man who stole her mojo. (35mm. 82 min. Rated R.)

**The Thing** (1982) Directed by John Carpenter

**October 4 - Friday - 11:59 p.m.**

In a remote Antarctic research station, a group of men come face to face with an alien capable of mimicking any life form it comes into contact with, and soon no one knows who to trust as both creature and man fight to survive. *The Thing* is one of director John Carpenter's most highly regarded films, widely praised as an existential sci-fi masterpiece. Skillful performances, remarkable special effects, and a tense, paranoid atmosphere add up to one of the most stylish and disturbing horror films of the 1980s. (2K DCP. 109 min. Rated R.)



**Zombie** (1979)

Directed by Lucio Fulci

**October 25 - Friday - 11:59 p.m.**

When a woman travels to an uncharted Caribbean island in search of her missing father, she and her friends discover a deranged scientist fighting an outbreak of flesh-eating corpses. Widely regarded as one of the most distinctive and visceral zombie films, *Zombie* is Italian horror maestro Lucio Fulci's most famous contribution to the genre. Featuring undead conquistadors, gratuitous gore, and even an underwater battle between a shark and a zombie, Fulci returned the genre to its roots in voodoo mythology while strongly influencing the current resurrection of zombie culture. (35mm. 91 min. Rated R.)







**The Devil in Miss Jones** (1973) *Directed by Gerard Damiano*

**November 8 - Friday - 11:59 p.m.**

Justine Jones (Georgina Spelvin) is a lonely spinster who commits suicide—but as a reward for her otherwise virtuous life, she makes a satanic pact to re-live her life “filled, engulfed, consumed by lust.” One of the key films of the 1970s “porno chic” craze, Gerard Damiano’s *Devil in Miss Jones* is far more serious, technically polished, and critically acclaimed than his previous film, *Deep Throat* (1972). Favorably compared to Jean-Paul Sartre’s *No Exit*, it became a mainstream crossover hit and remains considered a classic of hardcore adult cinema. No one under 18 years of age will be admitted. (35mm. 67 min. Rated X.)

**Possession** (1981) *Directed by Andrzej Żuławski*

**November 22 - Friday - 11:59 p.m.**

Andrzej Żuławski’s art-horror masterpiece *Possession* is many things: a nightmarish, deeply personal portrait of a disintegrating marriage. A bizarre blend of histrionic drama, otherworldly mystery, and the horrors of both body and mind. A claustrophobic political allegory for Europe’s Cold War divisions. And a platform for Isabelle Adjani’s blistering performance (which won Best Actress at Cannes) as a woman whose secret lovers include a tentacled creature that spawns humanoid doppelgängers. It is, above all, an utterly unique cinematic experience that will creep far under your skin and remain there. (35mm. 123 min. Rated R.)

**Twin Peaks: Fire Walk with Me** (1992) *Directed by David Lynch*

**December 6 - Friday - 11:59 p.m.**

David Lynch’s prequel (and conclusion) to the cult television series *Twin Peaks* (1990-1991), which he co-created with fellow executive producer Mark Frost, was booed at its Cannes Film Festival premiere and panned by reviewers. It has since been reclaimed by a generation of fans and critical admirers. Part neo-noir, part family melodrama, part surreal horror movie, the film returns to sleepy Twin Peaks, Washington to recount the last week in the life of homecoming queen Laura Palmer — the structuring absence of the series — before she was murdered. (35mm. 135 min. Rated R.)





## LOOKING FOR MEXICO:

# Visual Culture of the 1930's

These events are sponsored by the Departments of Communication & Culture, History, Spanish and Portuguese, Center for Latin American and Caribbean Studies, Film and Media Studies, Horizons of Knowledge and IU Cinema. Special thanks to Professor Josh Malitsky. 35mm prints provided courtesy of La Filmoteca de la UNAM.

**Jorgensen Guest Lecture with John Mraz**

October 29 - Tuesday - 3:00 p.m.

**Jorgensen Guest Lecture with Masha Salazkina**

October 30 - Wednesday - 2:00 p.m.

**¡Vámonos con Pancho Villa!** (1936) Directed by Fernando de Fuentes  
October 29 - Tuesday - 7:00 p.m.

*¡Vámonos* (Let's go with) *Pancho Villa!* follows the fates of six campesinos who join up with the forces of the revolutionary general Pancho Villa after they are threatened by the Huertistas who occupy their pueblo. They encounter Villa distributing corn from a train, and he accepts them in his army. After seeing both the heroic and accidental deaths of his friends, the last of the campesinos becomes disenchanted with Villa and walks away from the Revolution into the dark. In the process, *Vámonos* "demythifies" one of the great legends of the revolutionary struggle. In Spanish language with English subtitles. (35mm. 92 min. Not Rated.) **Professor John Mraz is scheduled to introduce.**





Screenings are free, but ticketed.

## **Que viva Mexico!** (1932/1979)

*Directed by Sergei Eisenstein and Grigori Aleksandrov*

**October 30 - Wednesday - 7:00 p.m.**

*Que viva Mexico!* is the result of a film project Sergei Eisenstein undertook in Mexico from 1930-1932, with the financial backing of Upton and Mary Sinclair, to make a history of the country. Eisenstein shot approximately 200,000 feet of footage but never saw it processed or edited the film to completion. The version screened tonight was edited in 1979 by Eisenstein's friend and collaborator, Grigory Aleksandrov, who worked from Eisenstein's notes and letters. The film is structured episodically, "a chain of novellas held together by a set of linking ideas"—most prominently life, death, and rebirth. In Spanish language with English subtitles. (16mm. 90 min. Not Rated.)



## **El compadre Mendoza** (1933)

*Directed by Fernando de Fuentes*

**October 28 - Monday - 7:00 p.m.**

*El compadre* (Godfather) *Mendoza* narrates the travails of Rosalío Mendoza, an estate owner caught between warring forces during the Mexican Revolution around 1915. His survival depends on feigning allegiance to whichever force appears on his doorstep. Caught between Zapatistas and Carrancistas, each of which provides necessary support, Mendoza is left with impossible choices. The film's bitter finale can be seen as both a commentary on the opportunism of the New Order inaugurated by Carranza and de Fuentes's interest in finding a Mexican aesthetic to replace the customary Hollywood ending. In Spanish language with English subtitles. (35mm. 85 min. Not Rated.) **Professor John Mraz is scheduled to introduce.**





## Sandra Gibson, Luis Recoder and Olivia Block

have been collaborating as expanded cinema artists since 2007. In 2008, their limited edition DVD *Untitled* was released on the independent SoS Editions label. In 2009, Sundance Film Festival featured the World Premiere of *Untitled* as a work for high-definition digital projection. Live 16mm projector performances of *Untitled* in 2009-2010 include the TATE Modern in London, Redcat in Los Angeles, Ballroom Marfa in Texas, and Morra Foundation in Naples.



Their second collaborative work, *Aberration of Light: Dark Chamber Disclosure*, takes advantage of the expanded cinema potential inherent in the 35mm changeover system of standard theatrical projection. Live 35mm projector performances of *Aberration of Light* in 2011-2012 include Toronto International Film Festival, Conversations at the Edge in Chicago, Serralves Foundation in Porto, and Courtisane Festival in Ghent.

### Aberration of Light: Dark Chamber Disclosure (2011)

Projector Performance by Sandra Gibson, Luis Recoder & Olivia Block

August 30 - Friday - 6:30 p.m.

See page 24 for details.

### Jorgensen Lecture with Sandra Gibson, Luis Recoder & Olivia Block

August 30 - Friday - 3:00 p.m.



## Other Films with Guests

Screenings free, but ticketed, unless noted.\*

**Vadim Yusupovich Abdrashitov** is a Soviet and Russian film director who has been awarded Russia's highest artistic honor – the title of People's Artist. He has made more than a dozen films and is the recipient of numerous awards which include the USSR State Prize, the Nika Award and honors from the Berlin and Venice Film Festivals. Abdrashitov's films feature an edgy internal cinematic language and shed light on poignant moral issues. The director is a member of the Russian Academy of Film, the Film Director's Guild of Russia, and is the president of the Studio Ark-Film. Abdrashitov is also a professor at the Russian State Film Institute.

**Magnetic Storms** (2003) Directed by Vadim Abdrashitov  
September 10 - Tuesday - 7:00 p.m.

Plagued by involvement in a love triangle as well as labor strikes in the local factory, Valery is surrounded by misery which leads to a separation from his wife. Pleas of family and friends do not stop Valery from meddling in the strike. After the chaos at the factory finally subsides, Valery is left with only a shell of his former life. With a woman who saved him from death at his side, he attempts to conquer his pain and put the pieces of his life back together. In Russian language with English subtitles. (35mm. 93 min. Not Rated.) **Director Vadim Abdrashitov is scheduled to introduce.**

### Jorgensen Lecture with Vadim Abdrashitov

September 12 - Thursday  
3:00 p.m.

**Time of the Dancer** (1998) Directed by Vadim Abdrashitov  
September 12 - Thursday - 7:00 p.m.

A civil war has just ended and the heroes attempt to return to a peaceful way of life. Nonetheless, the war's presence remains a part of their lives. Too many lives have been torn apart in the turmoil; both the victorious and the defeated have suffered alike. The story chronicles the lives and interaction of those who have been irreversibly scarred by war. In Russian language with English subtitles. (35mm. 158 min. Not Rated.) **Director Vadim Abdrashitov is scheduled to introduce.**



**Robert K. Elder** is the editor-in-chief for Chicago Sun-Times Media Local, an author and founder of Odd Hours Media, which specializes in crowdsourcing, social media and TV production. Pulitzer-winner Studs Terkel calls Elder “a journalist in the noblest tradition” in his introduction to Elder’s book, *Last Words of the Executed*. Elder’s latest book, *The Best Film You’ve Never Seen*, was praised by film critic Roger Ebert, who wrote: “How necessary this book is! And how well-judged and written!”

Elder’s work has appeared in The New York Times, MS-NBC.com, The Los Angeles Times, The Boston Globe, Salon.com, The Oregonian and many other publications. For more than a decade, he served as a staff writer at the Chicago Tribune and he worked as a regional editor for the AOL Huffington Post Media Group’s hyper-local news initiative. Along with being author, editor and contributor to numerous other books and publications, he is a former member of the Chicago Film Critics Association, has taught film classes at Facets Film School, and teaches journalism at Northwestern University’s Medill School and Columbia College.

**F for Fake** (1973) Directed by Orson Welles

**September 7 - Saturday - 3:00 p.m.**

In *F for Fake*, Orson Welles portrays himself as a magician who can’t be trusted. It’s been called a pseudo-documentary, which is not entirely fair or accurate. Instead, it’s best described as a cinematic sleight of hand, a documentary that becomes something else entirely. Henry Jaglom, Welles’s friend and sometime collaborator, calls it “the most autobiographical of his films” A masterpiece is a masterpiece, he argues, and the movie does not need him to champion it. “Ultimately, it is about the creative act and the confession that all creative acts are fraudulent,” – taken from *The Best Films You’ve Never Seen*, by Robert K. Elder.

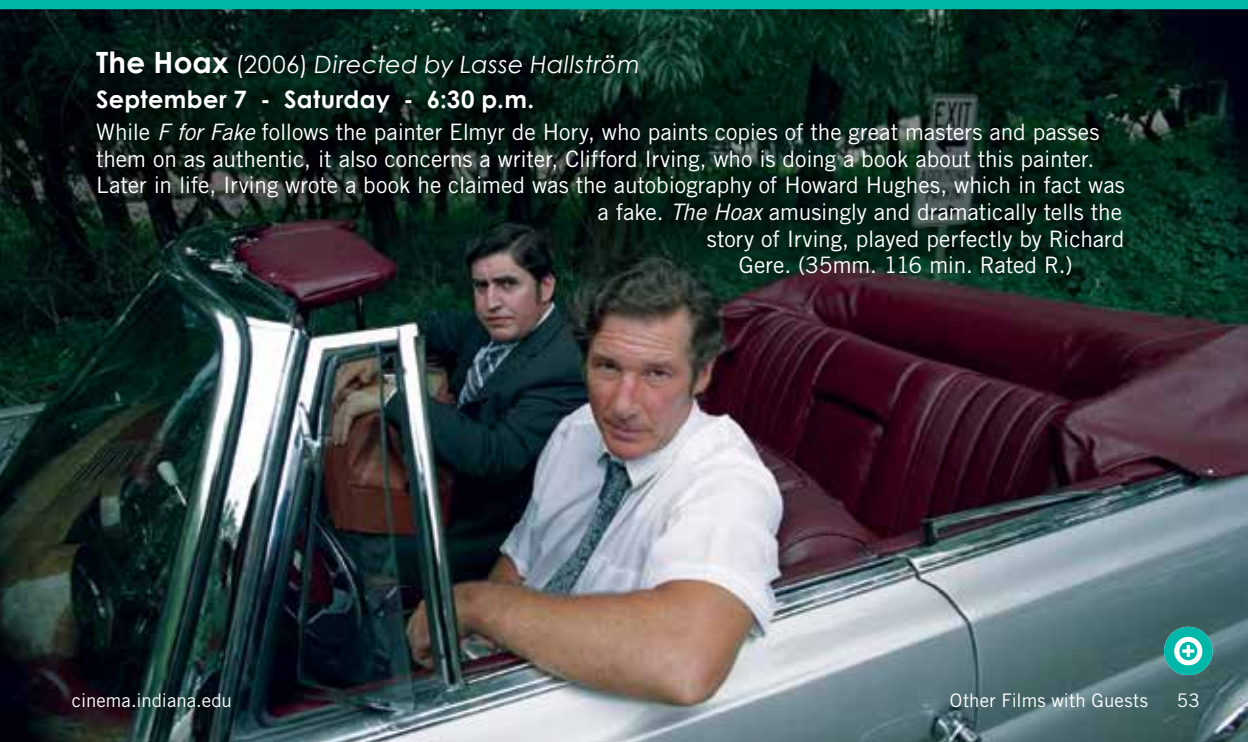
**The screening and visit is cosponsored by the Lilly Library.** (35mm. 89 min. Rated PG.) **Author Robert K. Elder is scheduled to introduce and sign copies of his latest book.**



**The Hoax** (2006) Directed by Lasse Hallström

**September 7 - Saturday - 6:30 p.m.**

While *F for Fake* follows the painter Elmyr de Hory, who paints copies of the great masters and passes them on as authentic, it also concerns a writer, Clifford Irving, who is doing a book about this painter. Later in life, Irving wrote a book he claimed was the autobiography of Howard Hughes, which in fact was a fake. *The Hoax* amusingly and dramatically tells the story of Irving, played perfectly by Richard Gere. (35mm. 116 min. Rated R.)







## Two by Stephen King

In anticipation of the October 10 IU Auditorium touring premiere of *Ghost Brothers of Darkland County*, the brilliant collaboration between John Mellencamp, Stephen King, and T-Bone Burnett, IU Cinema presents two films based on King's work. A prolific novelist and master of suspense, dozens of King's novels have been adapted to films. *Ghost Brothers* offers his debut as a playwright and he delivers everything one could ask for. See [www.IUauditorium.com](http://www.IUauditorium.com) for more details.

## Ghost Brothers of Darkland County

**October 10 - Thursday - 8:00 p.m.**

**October 23 - Wednesday - 8:00 p.m.**

IU Auditorium

## The Shawshank Redemption

(1994) Directed by Frank Darabont

**October 6 - Sunday - 3:00 p.m.**

Academy Award®-winner Tim Robbins stars as a prominent banker unjustly convicted of murder who spends many years in the Shawshank prison. He is befriended by a lifelong convict (Morgan Freeman) who knows the ropes and helps him to cope with the frightening realities of prison life. The film is based upon a Stephen King short story titled *Rita Hayworth and Shawshank Redemption*, and was nominated for 7 Academy Awards®, including Best Adapted Screenplay, for Frank Darabont. (HD Presentation. 142 min. Rated R.)

## Misery (1990) Directed by Rob Reiner

**October 6 - Sunday - 6:30 p.m.**

Novelist Paul Sheldon (James Caan) crashes his car on a snowy New England road. He wakes up with massive injuries to his legs in the home of Annie Wilkes (Kathy Bates). Luckily, Annie is a registered nurse and has managed to splint his mangled legs and has enough medical supplies to ease his pain until the weather clears. Annie is delighted to learn that Paul is the novelist responsible for a series of romantic novels, and Annie's adoration soon shows itself to be real obsession. The film is based upon Stephen King's novel of the same name, for which he helped adapt for the screen. (HD Presentation. 107 min. Rated R.)





**Hoyt Yeatman** has over 25 years of experience in creating visual technology and producing stunning digital effects. Having worked on hundreds of feature films for Hollywood's most prestigious studios and high profile producers, Yeatman's visual genius has been used to create blockbusters such as *Crimson Tide*, *The Rock*, *Armageddon* and *The Abyss*, which he won an Oscar® for Best Achievement in Visual Effects.

Yeatman developed the live action/animation hybrid feature *G-Force*, which he went on to direct for Jerry Bruckheimer and The Walt Disney Company. The film debuted number one at the box office its opening weekend.

As a businessman, Yeatman co-founded Dream Quest Images, a prominent visual effects company. Dream Quest's groundbreaking visual effects work was included in *The Abyss* and *Total Recall*, both of which earned the Company Academy Awards. Yeatman and team grew Dream Quest Images to over 300 employees and sold to the Walt Disney Company in 1996.

Yeatman last worked as the senior visual effects supervisor on the Bryan Singer film, *Jack the Giant Killer* where he utilized the most advanced technology in digital and stereo 3D effects, much of which was used for the first time on the production.

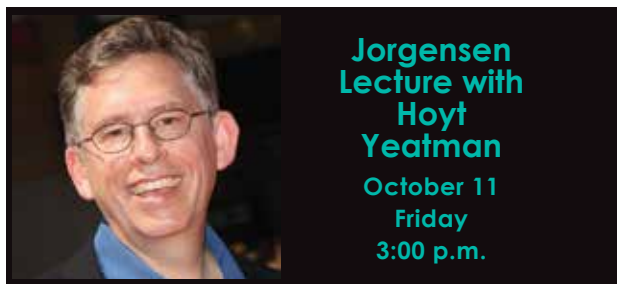
### **Jack the Giant Slayer** (2013)

*Directed by Bryan Singer*

**October 12 - Saturday - 7:00 p.m.**

An ancient war is reignited when a young farmhand unwittingly opens a gateway between his world and a fearsome race of giants. Unleashed on the earth for the first time in centuries, the giants strive to reclaim the land they once lost, forcing the young man, Jack, into the battle of his life to stop them. Fighting for a kingdom, its people, and the love of a brave princess, he comes face-to-face with the unstoppable warriors he thought only existed in legend—and gets the chance to become a legend himself. (2K DCP. 114 min. Rated PG-13.) **Special Effects**

**Supervisor Hoyt Yeatman is scheduled to introduce.**



**Jorgensen  
Lecture with  
Hoyt  
Yeatman**

**October 11  
Friday  
3:00 p.m.**




### **E.T. the Extra-Terrestrial** (1982)

*Directed by Steven Spielberg*

**October 12 - Saturday - 3:00 p.m.**

A being from outer space is accidentally stranded on Earth. In his search for refuge, E.T. wanders into a backyard where he is discovered by ten-year-old Elliott. Elliott assumes responsibility for E.T.'s safety while searching, in a race against time, for a way to reunite E.T. with his own kind. This heartwarming story of friendship and discovery won 3 Academy Awards® and is often listed as one of the best family films of all time. (2K DCP. 115 min. Rated PG.) **Special Effects Supervisor Hoyt Yeatman is scheduled to introduce.**



**Joe Swanberg** may be considered the most prolific independent filmmaker working today. He has directed many acclaimed feature films and web shows, including *Hannah Takes the Stairs*, *Alexander the Last*, *Uncle Kent*, the IFC.com series *Young American Bodies* and his newest film *Drinking Buddies*. He makes timely and relevant films about people his age and their perception of the world.



### **Drinking Buddies** (2013)

*Directed by Joe Swanberg*

**October 24 - 26, Thurs. - Sat.**

See page 7 for details. **Director Joe Swanberg** is scheduled to be present.

### **You're Next** (2013)

*Directed by Adam Wingard*

**October 24 - Thurs. - 9:30 p.m.**

**October 26 - Sat. - 9:30 p.m.**

See page 7 for details. **Actor Joe Swanberg** is scheduled to be present.

**Hannah Fidell** is a director/writer/producer based in Brooklyn, NY. Recently named to Filmmaker Magazine's annual '25 new faces of independent film' list, Hannah had two short films, *The Gathering Squall* and *Man & Gun* played at SXSW in 2012. In May, Hannah attended the Champs-Elysees Film Festival where *A Teacher* was awarded the U.S. In-Progress Grand Prize. Hannah is also an alumna of Indiana University.

### **Jorgensen Lecture with Hannah Fidell and Eliza Hittman**

**December 6**

**Friday**

**3:00 p.m.**



**Eliza Hittman** is an award-winning filmmaker, born and based in New York City. She received an MFA from California Institute of the Arts, School of Film / Video (2010). Her short films have screened at the Sundance Film Festival, Oberhausen Kurzfilmtage, the British Film Institute, BAMcinemaFEST, and the Guggenheim (Bilbao). Her short film *Forever's Gonna Start Tonight* was listed on Indiewire Magazine's list of "the Best of the Best" at Sundance in 2011. Her debut feature film *It Felt Like Love* was voted one of the Top Ten films at Sundance by Film Comment by Laura Kern. She is one of Filmmaker Magazine's 25 New Faces of Indie Film of 2013 and is also an alumna of Indiana University.

### **It Felt Like Love** (2013)

*Directed by Eliza Hittman*

**Dec. 3 - Tues. - 7:00 p.m.**

**Dec. 5 - Thurs. - 9:30 p.m.**

See page 9 for details. **Director Eliza Hittman** is scheduled to be present.

### **A Teacher** (2013)

*Directed by Hannah Fidell*

**Dec. 5 - Thurs. - 6:30 p.m.**

**Dec. 8 - Sun. - 6:30 p.m.**

See page 8 for details. **Director Hannah Fidell** is scheduled to be present.





**Black Gold** (2006) *Directed by Nick and Marc Francis*

**September 8 - Sunday - 6:30 p.m.**

As westerners revel in designer lattes and cappuccinos, impoverished Ethiopian coffee growers suffer the bitter taste of injustice. In this eye-opening expose of the multi-billion dollar industry, *Black Gold* traces one man's fight for a fair price. The screening is free, but ticketed, and sponsored by Enactus, Fair Trade Bloomington, Themester, Department of Anthropology, Department of Labor Studies, IU Office of Sustainability, Bloomingfoods and IU Cinema. (Digital. 78 min. Not Rated.)

**Cuba, an African Odyssey** (2007)

*Directed by Jihan El-Tahri*

**November 10 - Sunday - 3:00 p.m.**

(Digital. 118 min. Not Rated.)

Visit [cinema.indiana.edu](http://cinema.indiana.edu) for details.

**Student Film Programs** (2013)

**December 16 - Monday - 6:30 p.m.**

**December 17 - Tuesday - 6:30 p.m.**

**December 18 - Wednesday - 6:30 p.m.**

Visit [cinema.indiana.edu](http://cinema.indiana.edu) for details.

**Faust** (2012)

*Directed by Alexander Sokurov*

**December 10 - Tuesday - 7:00 p.m.**

**December 12 - Thursday - 7:00 p.m.**

Alexander Sokurov's *Faust* conjures up a unique and phantasmagoric vision of the Faustian legend. Faust is a man in search of the ideals of the Enlightenment but he becomes obsessed with the lovely Magarethe and sells his soul to the Devil, also known as the Moneylender, so that he may possess her. Comic, cosmic, painterly and stunningly beautiful scenes abound as the Devil takes Faust on a strange, unforgettable journey that ends in Hell itself. In German with English subtitles. (2K DCP. 140 min. Not Rated.)



## A Place for Film The IU Cinema Podcast

Welcome to ...a place for film, the IU Cinema Podcast. Join Andy, Jason, Sarah and guests as they talk movies, and happenings at the IU Cinema. Between full shows and special interviews with filmmakers and industry leaders, they are celebrating their 200th recording this year. Congratulations guys! You can follow them on Twitter @iucinemapodcast or find them online at <http://www.wfiu.org/arts/movies>.

Indiana public media  







## 2011-2013 JORGENSEN GUEST FILMMAKER LECTURES

Guests have included James Acheson, Barry Allen, Rick Alverson, Kenneth Anger, David Anspaugh, Anthony Arnone, Angus Aynsley, Jacob Bender, Prashant Bhargava, Peter Bogdanovich, Irene Taylor Brodsky, Charles Burnett, Philip Carli, Pedro Costa, Donald Crafton, David Darg, Claire Denis, Danfung Dennis, Joseph Dorman, Dennis Doros, Mike and Chris Farah, Ari Folman, Lucian Georgescu, Jill Godmilow, Bette Gordon, Werner Herzog, Kataoka Ichiro, Dennis James, Alison Klayman, Alain LeTourneau, William Lustig, Terence Marsh, Albert Maysles, Pam Minty, Bryn Mooser, Stanley Nelson, Ron Osgood, Richard Pena, Angelo Pizzo, Walter Salles, Nelson Pereira Dos Santos, John Sayles, Christel Schmidt, Paul Schrader, Jonathan Sehring, Amy Seimetz, Parvez Sharma, Todd Solondz, Whit Stillman, Monika Treut, Joe Swanberg, Michael Uslan, Christine Vachon, Chuck Workman, and A.B. Yehoshua.

Thanks, as always to the Ove W Jorgensen Foundation, and Jane and Jay Jorgensen. In addition to these guests, there have been many other filmmakers that have presented their work in the IU Cinema outside of the Jorgensen Guest Filmmaker Lecture Series.



# JORGENSEN GUEST FILMMAKER LECTURE SERIES

*This lecture series is made possible through the generous support of the Ove W Jorgensen Foundation.*

*Lectures are held in the IU Cinema. No tickets are necessary; however, seating is limited.*



## **Sandra Gibson, Luis Recoder and Olivia Block**

*Filmmakers*

**August 30 - Friday - 3:00 p.m.**

## **Vadim Abdrashitov**

*Director*

**September 12 - Thursday - 3:00 p.m.**

## **Nicolas Winding Refn**

*Director*

**September 13 - Friday - 3:00 p.m.**

## **Ava DuVernay**

*Director*

**September 20 - Friday - 3:00 p.m.**

## **Mireia Sallares with Jill Godmilow**

*Director*

**October 10 - Thursday - 3:00 p.m.**

## **Hoyt Yeatman**

*Visual Effects Supervisor*

**October 11 - Friday - 3:00 p.m.**

## **Kevin Willmott**

*Director*

**October 15 - Tuesday - 3:00 p.m.**

## **TBA**

*Director*

**October 25 - Friday - 3:00 p.m.**

## **John Mraz**

*Scholar*

**October 29 - Tuesday - 3:00 p.m.**

## **Masha Salazkina**

*Scholar*

**October 30 - Wednesday - 2:00 p.m.\*\***

## **Bobcat Goldthwait**

*Director, Actor*

**November 1 - Friday - 3:00 p.m.**

## **Richard Brody**

*Critic*

**November 8 - Friday - 3:00 p.m.**

## **Peter Davis**

*Director*

**November 22 - Friday - 3:00 p.m.**

## **Eliza Hittman and Hannah Fidell**

*Directors*

**December 6 - Friday - 3:00 p.m.**
































# FALL 2013 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


-  International Arthouse Series (Pgs 4-9)
-  Nicolas Winding Refn (Pgs 10-11)
-  Ava DuVernay (Pgs 12-14)
-  Soccer on Screen (Pg 15)
-  Orphans Midwest (Pgs 16-18)
-  CINEkids (Pg 19)
-  City Lights Film Series (Pgs 20-22)
-  Art and a Movie (Pg 23)
-  Underground Film Series (Pgs 24-26)
-  Mireia Sallarés (Pg 27)
-  Themester (Pgs 28-30)
-  East Asian Film Series (Pg 31)
-  Glenn Close (Pg 32)
-  National Theatre Live (Pg 33)
-  October Nights (Pgs 34-35)
-  Kevin Willmott (Pg 36)
-  Bobcat Goldthwait (Pg 37)
-  Brody Presents Godard (Pgs 38-40)
-  South Africa: Apartheid and After (Pg 41)
-  President's Choice (Pgs 42-43)
-  Early Black Film (Pg 44)
-  L.A. Rebellion (Pg 45)
-  Celebrating Hoagy Carmichael (Pgs 46-47)
-  Midnight Series (Pgs 48-49)
-  Looking for Mexico (Pgs 50-51)
-  Other Films with Guests (Pgs 52-56)
-  Other Films (Pg 57)
-  IU Cinema Podcast (Pg 57)
-  Jorgensen Guest Filmmaker Lecture Series (Pgs 58-59)

## AUGUST


### 15 THURSDAY

-  7:00 p.m.  
Hannah Arendt Pg 4


### 16 FRIDAY

-  7:00 p.m.  
Hannah Arendt Pg 4


### 17 SATURDAY

-  7:00 p.m.  
Hannah Arendt Pg 4

### 22 THURSDAY


-  7:00 p.m.  
I'm So Excited Pg 5

### 23 FRIDAY


-  7:00 p.m.  
I'm So Excited Pg 5

### 24 SATURDAY


-  3:00 p.m.  
Little Fugitive Pg 19

-  7:00 p.m.  
I'm So Excited Pg 5

### 25 SUNDAY

-  3:00 p.m.  
I'm So Excited Pg 5


### 26 MONDAY

-  7:00 p.m.  
Triumph of the Will  
Pg 42


### 27 TUESDAY


-  7:00 p.m.  
Prince Avalanche Pg 5

### 29 THURSDAY

-  7:00 p.m.  
Prince Avalanche Pg 5

### 30 FRIDAY

- 3:00 p.m.
-  Sandra Gibson, Luis  
Recoder, and Olivia  
Block Pg 52


- 6:30 p.m.
-  Aberration of Light  
Pg 24



# AUGUST / SEPTEMBER / OCTOBER


## 31 SATURDAY

 3:00 p.m.  
King Kong Pg 20

 7:00 p.m.  
Prince Avalanche Pg 5


## SEPTEMBER

### 1 SUNDAY


 3:00 p.m.  
Prince Avalanche Pg 5

 6:30 p.m.  
Macbeth Pg 33


### 3 TUESDAY


 7:00 p.m.  
The Miracle of Bern  
Pg 15

### 5 THURSDAY

 7:00 p.m.  
Ain't Them Bodies  
Saints Pg 5


### 6 FRIDAY


 6:30 p.m.  
NFB Shorts Program  
Pg 24

 9:30 p.m.  
Ain't Them Bodies  
Saints Pg 5


### 7 SATURDAY

 3:00 p.m.  
F for Fake Pg 53

 6:30 p.m.  
The Hoax Pg 53


 9:30 p.m.  
Ain't Them Bodies  
Saints Pg 5

### 8 SUNDAY

 3:00 p.m.  
Ain't Them Bodies  
Saints Pg 5

 6:30 p.m.  
Black Gold Pg 57


## 9 MONDAY


 7:00 p.m.  
The Social Network  
Pg 28

## 10 TUESDAY


 7:00 p.m.  
Magnetic Storms Pg 52



## 12 THURSDAY

 3:00 p.m.  
Vadim Abdrashitov  
Pg 52

 7:00 p.m.  
Time of the Dancer  
Pg 52

## 13 FRIDAY

 3:00 p.m.  
Nicolas Winding Refn  
Pg 10



  6:30 p.m.  
Only God Forgives  
Pg 10

 9:30 p.m.  
Bronson Pg 10

 11:59 p.m.  
Lady Terminator Pg 48

## 14 SATURDAY


 3:00 p.m.  
Drive Pg 11

  6:30 p.m.  
Only God Forgives  
Pg 10


 9:30 p.m.  
Valhalla Rising Pg 11

## 15 SUNDAY


 3:00 p.m.  
Better Mus Come Pg 12

 6:30 p.m.  
This is the Life Pg 13


## 16 MONDAY

 7:00 p.m.  
And the Band Played  
On Pg 28

## 17 TUESDAY


 7:00 p.m.  
Viola Pg 6


## 19 THURSDAY

 7:00 p.m.  
Venus Vs. Pg 13


## 20 FRIDAY

 3:00 p.m.  
Ava DuVernay Pg 13

 6:30 p.m.  
Middle of Nowhere  
Pg 14


 9:30 p.m.  
I Will Follow Pg 14


## 21 SATURDAY

 3:00 p.m.  
The Hustler Pg 20

 7:00 p.m.  
Viola Pg 6

## 22 SUNDAY


 3:00 p.m.  
Diego Rivera Pg 23

 6:30 p.m.  
Viola Pg 6

## 23 MONDAY


 7:00 p.m.  
Stalingrad Pg 42

## 26 THURSDAY


 8:30 p.m.  
Films for Cello Pg 17

## 27 FRIDAY


 8:30 p.m.  
Portmanteau Pg 18

 11:59 p.m.  
The Orgy at Lil's Place  
Pg 18

## 28 SATURDAY


 8:30 p.m.  
Evening of Music and  
Orphan Films Pg 18

## 30 MONDAY


 7:00 p.m.  
The Hunt Pg 28

## OCTOBER

### 1 TUESDAY

 7:00 p.m.  
Odayaka Pg 31


### 2 WEDNESDAY


 7:00 p.m.  
Peeping Tom Pg 34

### 3 THURSDAY

7:00 p.m.  
TBA

### 4 FRIDAY

 6:30 p.m.  
The Telephone Book  
Pg 25

 11:59 p.m.  
The Thing Pg 48


### 5 SATURDAY

 3:00 p.m.  
Safety Last Pg 21

 6:30 p.m.  
Manhattan Shorts Pg 6


9:30 p.m.  
TBA

### 6 SUNDAY


 3:00 p.m.  
The Shawshank  
Redemption Pg 54

 6:30 p.m.  
Misery Pg 54

### 7 MONDAY

 7:00 p.m.  
Margin Call Pg 29

### 8 TUESDAY


 7:00 p.m.  
Garpastum Pg 15


OCTOBER continued ►

# OCTOBER / NOVEMBER


## 10 THURSDAY


 3:00 p.m.  
Miriea Sallarés Pg 27

 6:30 p.m.  
Las Muertes Chiquitas  
Part One Pg 27


 9:30 p.m.  
Las Muertes Chiquitas  
Part Two Pg 27

## 11 FRIDAY

 3:00 p.m.  
Hoyt Yeatman Pg 55


 6:30 p.m.  
Exploding Lineage  
Pg 25


## 12 SATURDAY

 3:00 pm  
E.T. The Extra-  
Terrestrial Pg 55


 7:00 pm  
Jack the Giant Slayer  
Pg 55

## 13 SUNDAY


 3:00 p.m.  
Las Muertes Chiquitas  
Part One Pg 27

 6:30 pm  
Las Muertes Chiquitas  
Part Two Pg 27


## 14 MONDAY

 7:00 p.m.  
CSA Confederate States  
of America Pg 36


 3:00 p.m.  
Kevin Wilmott Pg 36

 7:00 p.m.  
Destination: Planet  
Negro Pg 36


## 16 WEDNESDAY

 7:00 p.m.  
The Mask of Satan  
Pg 34


## 17 THURSDAY


 9:30 p.m.  
Harry Dean Stanton  
Pg 7

## 18 FRIDAY

 7:00 p.m.  
Harry Dean Stanton  
Pg 7

## 19 SATURDAY


 3:00 p.m.  
Ray Harryhausen Shorts  
Pg 25

 7:00 p.m.  
Harry Dean Stanton  
Pg 7


## 21 MONDAY

 7:00 p.m.  
Schlinder's List Pg 43


## 22 TUESDAY


 7:00 p.m.  
Cry, the Beloved  
Country Pg 41

## 23 WEDNESDAY


 7:00 p.m.  
Suspiria Pg 34


## 24 THURSDAY


 6:30 p.m.  
Drinking Buddies Pg 7


 9:30 p.m.  
You're Next Pg 7

## 25 FRIDAY


 3:00 p.m.  
TBA


 6:30 p.m.  
West Coast  
Underground Pg 26


 9:30 p.m.  
Drinking Buddies Pg 7

 11:59 p.m.  
Zombie Pg 48


## 26 SATURDAY

 3:00 p.m.  
What Ever Happened to  
Baby Jane Pg 21


 6:30 p.m.  
Drinking Buddies Pg 7

 9:30 p.m.  
You're Next Pg 7


## 27 SUNDAY


 6:30 p.m.  
Nosferatu Pg 35

## 28 MONDAY

 7:00 p.m.  
El compadre Mendoza  
Pg 51


## 29 TUESDAY

 3:00 p.m.  
John Mraz Pg 50


 7:00 p.m.  
Vamonos con Pancho  
Via Pg 50

## 30 WEDNESDAY

 2:00 p.m.  
Masha Salazkina Pg 50

 7:00 p.m.  
Que viva Mexico Pg 51


## 31 THURSDAY


 6:30 p.m.  
God Bless America  
Pg 37

 9:30 p.m.  
Willow Creek Pg 37


## NOVEMBER


### 1 FRIDAY

 3:00 p.m.  
Bobcat Goldthwait  
Pg 37

 6:30 p.m.  
Histoire(s) du Cinema  
Pg 38


## 2 SATURDAY

 3:00 p.m.  
Dangerous Liaisons  
Pg 32

 7:00 p.m.  
Come Back, Africa  
Pg 41

## 3 SUNDAY

 3:00 p.m.  
Goya in Bordeaux Pg 23

 6:30 p.m.  
Albert Nobbs Pg 32


## 4 MONDAY

 7:00 p.m.  
The Big Chill Pg 29

## 5 TUESDAY

 7:00 p.m.  
Beautiful 2012 Pg 31

## 7 THURSDAY


 6:30 p.m.  
Masculine Feminine  
Pg 38


 9:30 p.m.  
La Chinoise Pg 38

## 8 FRIDAY


 3:00 p.m.  
Richard Brody Pg 39


 6:30 p.m.  
For Ever Mozart Pg 39

 9:30 p.m.  
In Praise of Love Pg 39

 11:59 p.m.  
The Devil in Miss Jones  
Pg 49

## 9 SATURDAY

 3:00 p.m.  
The Taking of Pelham  
One, Two, Three Pg 22

 6:30 p.m.  
King Lear Pg 39

# NOVEMBER / DECEMBER

## 9 SATURDAY CONT.

9:30 p.m.  
Hail Mary Pg 40

## 10 SUNDAY

3:00 p.m.  
Cuba, An African  
Odyssey Pg 57

6:30 p.m.  
Searching for Sugar  
Man Pg 41

## 11 MONDAY

7:00 p.m.  
King Lear Pg 30

## 12 TUESDAY

7:00 p.m.  
Offside Pg 15

## 14 THURSDAY

7:00 p.m.  
Vivre sa vie Pg 40

## 15 FRIDAY

7:00 p.m.  
The Flying Ace Pg 44

## 16 SATURDAY

3:00 p.m.  
Within Our Gates Pg 44

7:00 p.m.  
Bless Their Little Hearts  
Pg 45

## 17 SUNDAY

3:00 p.m.  
Your Children Come  
Back to You Pg 45

6:30 p.m.  
Pierrot le Fou Pg 40

## 18 MONDAY

7:00 p.m.  
Downfall Pg 43

## 19 TUESDAY

7:00 p.m.  
Hello Goodbye Pg 31

## 21 THURSDAY

7:00 p.m.  
Medora Pg 8

## 22 FRIDAY

3:00 p.m.  
Peter Davis Pg 47

7:00 p.m.  
Hoagy Pg 46

11:59 p.m.  
Possession Pg 49

## 23 SATURDAY

3:00 p.m.  
The Best Years of Our  
Lives Pg 47

6:30 p.m.  
Medora Pg 8

9:30 p.m.  
Medora Pg 8

## 24 SUNDAY

3:00 p.m.  
Topper Pg 47

6:30 p.m.  
Medora Pg 8

## DECEMBER

## 2 MONDAY

7:00 p.m.  
Judgement at  
Nuremberg Pg 43

## 3 TUESDAY

7:00 p.m.  
It Felt Like Love Pg 9

## 5 THURSDAY

6:30 p.m.  
A Teacher Pg 8

9:30 p.m.  
It Felt Like Love Pg 9

## 6 FRIDAY

3:00 p.m.  
Hannah Fidell and Eliza  
Hittman Pg 56

## 6 FRIDAY CONT.

6:30 p.m.  
Two Films Su Friedrich  
Pg 26

9:30 p.m.  
A Touch of Sin Pg 9

11:59 p.m.  
Twin Peaks Pg 49

## 7 SATURDAY

3:00 p.m.  
Meet Me in St. Louis  
Pg 22

7:00 p.m.  
A Touch of Sin Pg 9

## 8 SUNDAY

3:00 p.m.  
A Touch of Sin Pg 9

6:30 p.m.  
A Teacher Pg 8

## 9 MONDAY

7:00 p.m.  
Catfish Pg 30

## 10 TUESDAY

7:00 p.m.  
Faust Pg 57

## 12 THURSDAY

7:00 p.m.  
Faust Pg 57

## 13 FRIDAY

7:00 p.m.  
Blue is the Warmest  
Color Pg 9

## 14 SATURDAY

3:00 p.m.  
Stop Motion Animation  
Pg 19

7:00 p.m.  
Blue is the Warmest  
Color Pg 9

## 15 SUNDAY

3:00 p.m.  
Blue is the Warmest  
Color Pg 9

## 15 SUNDAY CONT.

6:30 p.m.  
Othello Pg 33

## 16 MONDAY

6:30 p.m.  
Student Shorts Program  
Pg 57

## 17 TUESDAY

6:30 p.m.  
Student Shorts Program  
Pg 57

## 18 WEDNESDAY

6:30 p.m.  
Student Shorts Program  
Pg 57

## 19 THURSDAY

7:00 p.m.  
Wadjda Pg 9

## 20 FRIDAY

7:00 p.m.  
Wadjda Pg 9



# Thank You!

Our achievements to date are a culmination of many people's contributions of time, financial gifts, hard work and intellectual and creative thought. Along with support from many individuals, the commitment to the arts (including IU Cinema) by Indiana University's administration and faculty is unparalleled.

Everyone involved seems to share a common vision, which is to establish on IU's Bloomington Campus ... a place for film. Together, we are building a place and program like no other. In addition to the hundreds of people that have volunteered their time and energy, we have the following financial contributors to thank.

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## Tributes and Memorials

In memory of  
Alex Doty  
In memory of  
Skip Hawkins  
In memory of  
Peter Kuchera  
In honor of  
Jane Jorgensen

## In-Kind Contributions Valued Over \$10,000

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Peter Lopilato  
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## SUPPORT

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