

# SPRING 2013



THE  
INDIANA UNIVERSITY  
**CINEMA**

...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

IU parking permit holders can park in any non-24-hour A or C space on weekdays after 5:00 p.m. Anyone may park in any non-24-hour A or C space, any D space, and all campus parking garages on weekends starting Friday at 8:00 p.m.

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

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

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

Accessible parking next to the Neal-Marshall Black Culture Center and in Wells Library lots requires an IU parking permit and a disabled sticker. For additional parking information, please call Parking Operations at (812) 855-9848, or visit [parking.indiana.edu](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 offers a world-class facility and a program that is dedicated to the highest standards of exhibition and to the scholarly study of film in both its traditional and modern forms. We are committed to becoming one of the best in the country! The Cinema reinforces Indiana University's long-standing commitment to excellence in the arts, research, and teaching. It strengthens university and community diversity by providing cinematic glimpses into other cultures in a shared environment. This is your place for film!

## WELCOME FROM THE DIRECTOR

Welcome back to the Indiana University Cinema as we begin our third year of programming. On January 13, we celebrate our second birthday with a screening of *Lawrence of Arabia*, the film that opened the Cinema on the same day in 2011. In some respects, it is hard to believe it has been two years. I think you will enjoy reflecting on these past two years with us, and we've summed up our accomplishments with some numbers on Page 58.

One of our goals upon opening was to provide members of Bloomington's campus and community with some of the best film experiences of their lives, creating lasting memories. We have worked hard to build your trust and have developed relationships with many of you. Thanks for welcoming us into your lives.

Another goal was to develop the Cinema's reputation nationally as a venue and program. I think we are making progress! Countless filmmakers and industry leaders have said their films never sounded or looked better than they did in our venue. Many of those filmmakers have also commented on the depth and breadth of our program. Werner Herzog said, "I am deeply impressed"; Jill Godmilow commented that, "It must be the best in the country"; and Walter Salles said, "The programming rivals those of the best cinemathèques in the world. ... I am very proud to be here." It is thanks to our campus partnerships that our program has developed such diversity and depth.

We continue this season with a wide range of series, explorations of filmmakers' oeuvres, restorations of masterworks, and the best new cinema from around the globe. We have brought back children's programs after a brief hiatus, and again offer many visiting filmmakers and scholars. Beyond what you find in these pages, we continue to add sneak previews, promotional screenings and other special screenings as the opportunities arise. Please continue to check our website for any updates to the program.

Thanks for helping make the past two years nothing short of fantastic. We look forward to seeing you soon!

**Jon Vickers, Director**

## **Lawrence of Arabia** (1962) *Directed by David Lean*

**Sunday - January 13 - 3:00 p.m.**

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

Help the IU Cinema celebrate its Second Anniversary by revisiting the digital restoration of its opening film. In an age of small screens, seeing *Lawrence of Arabia* onscreen with full overture and intermission is a bonafide cinematic adventure. Arguably one of the best films ever made, Lean's epic story depicts the life of T.E. Lawrence, the controversial and romanticized British officer who led an Arab revolt against the Ottoman Empire during the First World War. The Arabian Desert, captured in Super Panavision 70, provides a majestic backdrop for Lawrence's larger-

than-life exploits. The film was nominated for 10 Academy Awards®, winning seven. (2K DCP. 227 min. Rated PG.)

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Screenings are \$3.

# Essential Digital Restorations

## **The Man in the White Suit** (1951)

*Directed by Alexander Mackendrick*

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

Ealing Studios in West London produced some of cinema's best written comedies between 1947 and 1957. *The Man in the White Suit* is no exception, nominated for an Academy Award® for Best Screenplay. Directed by Alexander Mackendrick (*The Sweet Smell of Success*), the story follows a young chemist from Cambridge (Alec Guinness) who works odd jobs to get by. In his free time, he develops his own creation - a fabric that never wears out or gets dirty. Working against trade unions, countless failed experiments, and a wealthy mill owner (whose daughter he falls for), he is determined to succeed. The film is considered a landmark of British Cinema and Rialto Pictures' digital restoration is nothing short of pristine. (2K DCP. 85 min. Not Rated.)



## **An American in Paris** (1951)

*Directed by Vincente Minnelli*

**Saturday - March 2 - 7:00 p.m.**

An American painter, Jerry Mulligan (Gene Kelly), and his two friends struggle to find work in Paris. A wealthy heiress discovers him, but is interested in more than his art. Jerry, in turn, is in love with a French girl (Leslie Caron), whom his pianist friend also has designs on. Dazzling color and brilliant choreography frame a lovely score by George and Ira Gershwin in this highly original musical. The film that swept the Oscars® in 1951 has now been re-released with this digital restoration. (2K DCP. 113 min. Not Rated.)



## **Dial M For Murder - 3D** (1954)

*Directed by Alfred Hitchcock*

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

Wealthy Margot Wendice (Grace Kelly) is suspect of fooling around with a handsome American (Robert Cummings), and her jealous tennis pro husband (Ray Milland) is determined to kill her for this...and her money. However, the carefully scripted murder has some flaws and does not go quite as planned. The screenplay and stage play were written by English playwright Frederick Knott, whose work often focused on women who become victims of sinister plots. Hitchcock was convinced by Warner Bros. to film in 3D, though he refused to add the 3D gimmicks of the time. The film has been scanned and remastered for new 3D digital systems. (2K DCP - 3D. 105 min. Rated PG.)



## Thief of Bagdad (1924)

Directed by Raoul Walsh

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

*The Thief of Bagdad*, adapted from *One Thousand and One Nights*, is one of the most lavish fantasy movies ever made. It tells the story of a thief named Ahmed (Douglas Fairbanks) who falls in love with the daughter of the Caliph of Bagdad and vows to win her heart. William Cameron Menzies's spectacular production design and special effects provide massive Arabian sets, flying carpet rides, magic ropes, a winged steed and fire-breathing dragons. The film is a marvel, even by today's standards. This new DCP restoration features a magnificent score from Carl Davis (*Napoleon*) conducting the Philharmonia Orchestra. (2K DCP. 149 min. Not Rated.)



## Ben Hur (1959) Directed by William Wyler

**Tuesday - March 26 - 7:00 p.m.**

Winner of an unprecedented 11 Academy Awards® in 1959, *Ben Hur* is a landmark in epic filmmaking. The film has undergone a \$1 million restoration – frame by frame using an 8K scan of the original 65mm negative, making it Warner Bros. highest resolution restoration to date. Charlton Heston brings a physical and moral presence to his Oscar® winning role of Prince Judah Ben-Hur. His heroic odyssey includes enslavement by the Romans, vengeance against his tormentors, and fateful encounters with Jesus Christ. The restoration is a 'must' to see on the big screen. (2K DCP. 212 min. Rated PG.)







# LIVING KING'S LEGACY



*This series is part of the 2013 Dr. Martin Luther King, Jr Day Celebration at Indiana University. Sponsors include the Office of the Vice President for Diversity, Equity, and Multicultural Affairs, Black Film Center/Archive, Neal-Marshall Black Culture Center and IU Cinema. Screenings are free, but ticketed.*



**I Am Somebody** (1970) Directed by Madeline Anderson with Lecture by the filmmaker

**Friday - January 18 - 4:00 p.m.**

In 1969, filmmaker Madeline Anderson documented the story of 400 poorly paid black American hospital workers in Charleston, South Carolina who went on strike and demanded a fair wage increase, only to find themselves in a confrontation with the state government and National Guard. Supported by such notable figures as Andrew Young and Coretta Scott King, the women moved forward under the guidance of a New York-based union, and the Southern Christian Leadership Conference. **Madeline Anderson is scheduled to present a lecture after the film.** (16mm. 28 min. Not Rated.)

**Once Upon a Time... When We Were Colored** (1995) Directed by Tim Reid

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

In a tightly connected black community in Mississippi in the 1940s, people live and depend on each other and roots run deep. One American family must come to terms with the risks it is willing to take to fight racism in the segregated South. The film is an adaptation of Clifton L. Taulbert's autobiography in which a young Taulbert recounts his life, beginning with his birth in a cotton field. In the moments before the American civil rights movement, the narrator shares an epic American saga of struggle, strength, and destiny. Special thanks to BET Entertainment. (HD Cam. 115 min. Rated PG.)

**Boycott** (2001) Directed by Clark Johnson

**Saturday - January 19 - 9:30 p.m.**

In 1955, Rosa Parks dared to take an empty seat in the "Whites Only" section on a city bus in Montgomery, AL. Her single act sparked one of the first major battles in the civil rights movement. Naming Dr. King its president, the Montgomery Improvement Association successfully brought the black community together in one of the first major organized, grass-roots battles against segregation and racism in the 1950s. *Boycott* dramatizes the events of the Montgomery bus boycott, weaving vintage newsreel footage with scenes depicting the public and private dramas involved in the protests. Special thanks to HBO Films. (HD Cam. 118 min. Rated PG.)



THE EMPEROR'S NEW CLOTHES

# JAMES ACHESON



*James Acheson has been designing costumes for Hollywood for over thirty years. His talents have earned him three Academy Awards® for costume design, and have linked him to numerous impressive creative projects. IU Cinema presents four films that demonstrate his range as a designer, as we prepare for the much anticipated summer release of Man of Steel. Events are sponsored in part by the IU SAGE Fashion Collection and Fashion Design Program in the College of Arts and Sciences. Special thanks to Lindsay Hamman from the Indianapolis Museum of Art. Screenings are \$3.*

## **The Last Emperor** (1987)

*Directed by Bernardo Bertolucci*

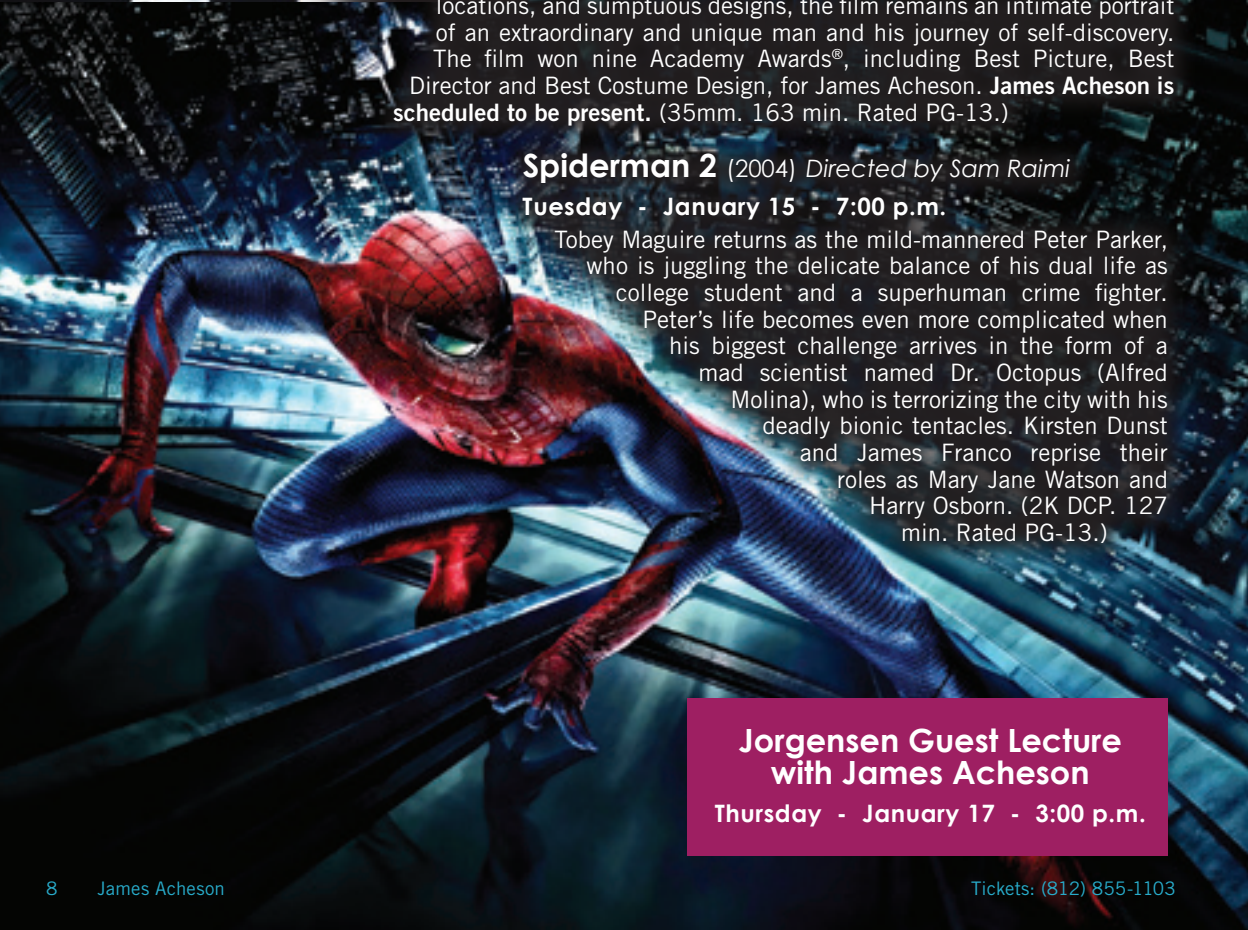
**Thursday - January 17 - 7:00 p.m.**

Peking, 1908: A three-year-old boy is removed from his home and mother and is carried through the night to the Forbidden City in the heart of China. His name is Pu Yi and his abduction will alter China's history forever. Despite its cast of thousands, palatial and exotic locations, and sumptuous designs, the film remains an intimate portrait of an extraordinary and unique man and his journey of self-discovery. The film won nine Academy Awards®, including Best Picture, Best Director and Best Costume Design, for James Acheson. **James Acheson is scheduled to be present.** (35mm. 163 min. Rated PG-13.)

## **Spiderman 2** (2004) *Directed by Sam Raimi*

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

Tobey Maguire returns as the mild-mannered Peter Parker, who is juggling the delicate balance of his dual life as college student and a superhuman crime fighter. Peter's life becomes even more complicated when his biggest challenge arrives in the form of a mad scientist named Dr. Octopus (Alfred Molina), who is terrorizing the city with his deadly bionic tentacles. Kirsten Dunst and James Franco reprise their roles as Mary Jane Watson and Harry Osborn. (2K DCP. 127 min. Rated PG-13.)



**Jorgensen Guest Lecture  
with James Acheson**

**Thursday - January 17 - 3:00 p.m.**



**Time Bandits** (1981) *Directed by Terry Gilliam*

**Friday - January 18 - 6:30 p.m.**

This fantasy starring Sean Connery, John Cleese, Shelly Duvall, and Michael Palin, delivers the style of comedy and adventure that Terry Gilliam perfected in *Monty Python and the Holy Grail*. Kevin is a boy with a vivid imagination. On consecutive evenings he is visited by six dwarfs who enter through his wardrobe. He realizes that his room is a portal, and an adventure begins with his new friends who have stolen a map of the holes in the 'spacetime' fabric. They travel in search of riches and encounter historical figures, unaware that they are being monitored by a sorcerer named Evil, who seeks the map himself. (35mm. 116 min. Rated PG.)

**Brazil** (1985) *Directed by Terry Gilliam*

**Friday - January 18 - 9:30 p.m.**

Terry Gilliam's Orwellian science fiction fantasy stars Jonathan Pryce as Sam Lowry, an accountant of sorts, who is trying to find the woman of his dreams – literally. In this dystopian world, the bureaucratic, totalitarian system is reminiscent of 1984, albeit with a buffoonish, slapstick quality. Sam's life is immediately and tragically changed by a computer's typographical error. Robert De Niro, Michael Palin, Katherine Helmond, Bob Hoskins, and Ian Holm add bizarre and whimsical characters to this brilliant and controversial look at a futuristic society. (35mm. 132 min. Rated R.)





New York City-based independent film production company Killer Films was founded by Christine Vachon and Pam Koffler and has produced bold, controversial and acclaimed features since the early 1990'S. Christine Vachon has become a driving force behind some of the most original filmmakers of these last two decades. The New York Times called her the "godmother to the politically committed film" and Interview Magazine said that she is a true "auteur producer." The series is co-sponsored by the PRIDE Film Festival and Department of Communication and Culture, in memory of Alex Doty. Special thanks to Danielle McClelland of the Buskirk-Chumley Theater. Screenings are \$3.



**Jorgensen  
Guest Lecture  
with  
Christine Vachon**

**Friday  
February 1  
3:00 p.m.**



## **Far From Heaven** (2002)

*Directed by Todd Haynes*

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

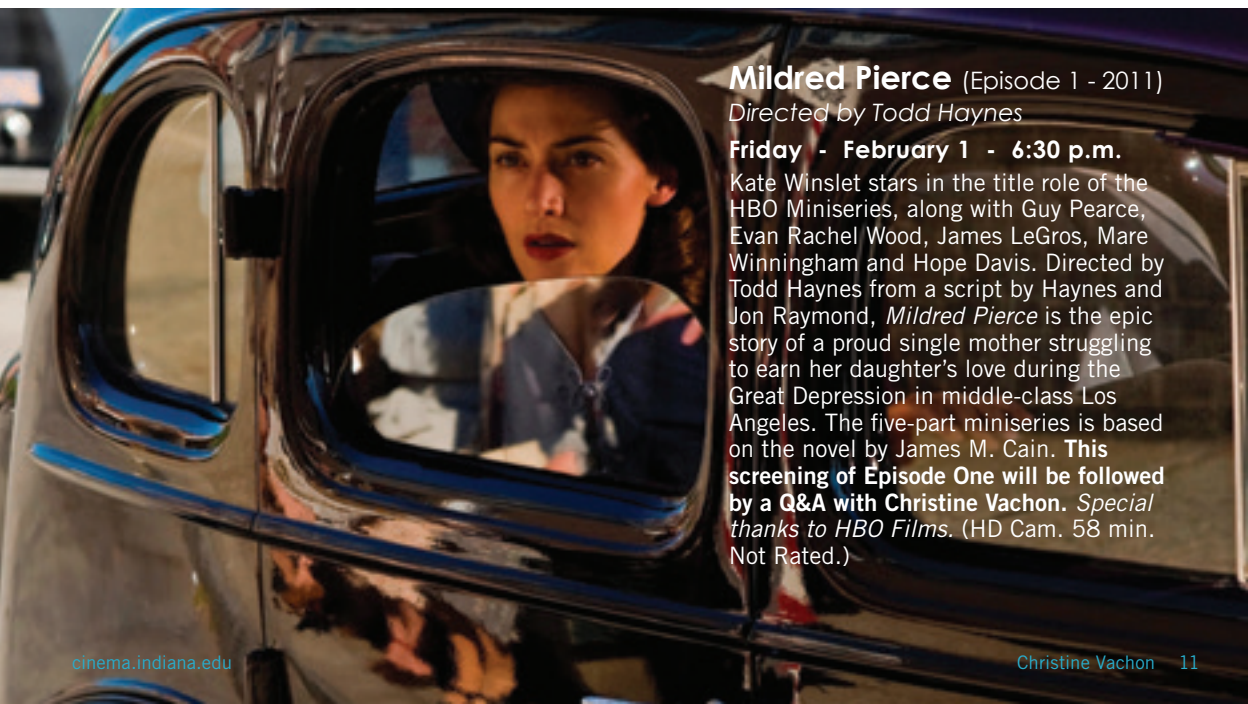
*Far from Heaven* tells the story of a privileged housewife in 1950s America, and is inspired by the great Hollywood dramas of that era. It lovingly depicts the gorgeous and placid surfaces of mid-century suburban family life, even as Haynes' story breaks them open to reveal a repressed world of limitless emotions and life-shattering desires that cross the boundaries of racial and sexual tolerance with tragic results. The film marks the second teaming of actress Julianne Moore with writer/director Todd Haynes and producer Christine Vachon, following their collaboration on the acclaimed 1995 drama *Safe*. (35mm. 107 min. Rated PG-13.)

## **Dragonslayer** (2011)

*Directed by Tristan Patterson*

**Thursday - January 31 - 6:30 p.m.**

*Dragonslayer* is an intimate vérité portrait of the life and times of Josh "Skreech" Sandoval, a 23-year-old skate legend from the stagnant suburbs of Fullerton, California. The film takes the viewer through a golden SoCal haze of lost youth, broken homes and abandoned swimming pools, set to a soundtrack of bands from indie-rock labels Mexican Summer and Kemado Records. This Grand Jury Prize Winner for Best Documentary at SXSW 2011 is the second feature film to be released theatrically by Drag City Records, following Harmony Korine's *Trash Humpers*. (HD Cam. 74 min. Not Rated.)



## **Mildred Pierce** (Episode 1 - 2011)

*Directed by Todd Haynes*

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

Kate Winslet stars in the title role of the HBO Miniseries, along with Guy Pearce, Evan Rachel Wood, James LeGros, Mare Winningham and Hope Davis. Directed by Todd Haynes from a script by Haynes and Jon Raymond, *Mildred Pierce* is the epic story of a proud single mother struggling to earn her daughter's love during the Great Depression in middle-class Los Angeles. The five-part miniseries is based on the novel by James M. Cain. **This screening of Episode One will be followed by a Q&A with Christine Vachon.** *Special thanks to HBO Films.* (HD Cam. 58 min. Not Rated.)



**Kids** (1995) Directed by Larry Clark

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

This urban drama centers on a group of teenagers who hang out on the streets and relentlessly pursue “kicks” during the course of a single day and night. This controversial yet compelling film was scripted by 19-year-old newcomer Harmony Korine, whom director Larry Clark met while photographing youth in New York City’s Washington Square Park. Featuring mostly non-professional actors, this stirring film captures inner city kids’ attitudes about sex, drugs and other harsh realities of life. Amy Taubin of *The Village Voice* called the film “A Masterpiece! The kind of film that pulls the ground out from under you.” (35mm. 91 min. Not Rated.)

**I Shot Andy Warhol** (1996)

Directed by Mary Harron

**Friday - February 1 - 9:30 p.m.**

Based on the true story of a 1960s radical feminist named Valerie Solanas, Mary Harron’s debut feature won a Sundance Film Festival Special Jury Award for lead actress Lili Taylor’s portrayal of her relationship with Andy Warhol. Set in the colorful world of characters and ‘happenings’ surrounding Warhol’s factory, the film presents the ultimately violent relationship between the writer and Warhol, with his non-committal responses to her pleas for sponsorship. Solanas’ obsession with the idea that he could change her life ultimately turned to rage. The ensemble cast of indie favorites includes Lili Taylor, Jared Harris, Stephen Dorff and Martha Plimpton. **Christine Vachon is scheduled to be present.** (35mm. 103 min. Rated R.)



## Shut Up and Play the Hits (2012)

Directed by Will Lovelace & Dylan Southern

**Saturday - February 2 - 9:30 p.m.**

On April 2nd, 2011, LCD SOUNDSYSTEM played its final show at Madison Square Garden. LCD frontman James Murphy had made the conscious decision to disband one of the most celebrated and influential bands of its generation at the peak of its popularity, ensuring that the band would go out on top with the biggest and most ambitious concert of its career. The near four-hour extravaganza did just that, moving the thousands in attendance to tears of joy and grief. (HD Cam. 108 min. Not Rated.)

## I'm Not There (2007)

Directed by Todd Haynes

**Saturday - February 2 - 6:30 p.m.**

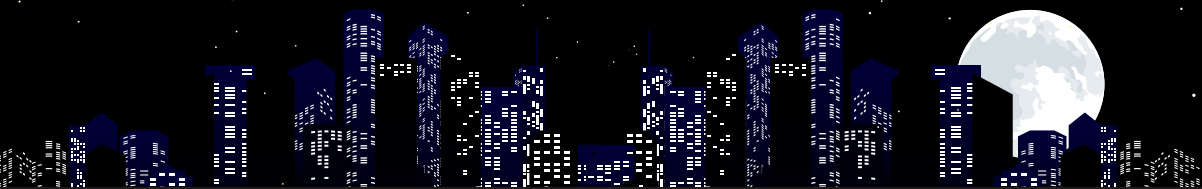
Inspired by the many lives and music of Bob Dylan, *I'm Not There* uses non-traditional narrative techniques, intercutting the storylines of the six different Dylan-inspired characters.

The actors - Christian Bale, Cate Blanchett, Marcus Carl Franklin, Richard Gere, Heath Ledger, and Ben Whishaw - depict different facets of Dylan's life, public persona and creative being. The result is much more than a straight-forward biopic, perhaps more of a "Ballad of a Thin Man". The

film won numerous major festival awards for Todd Haynes and Cate Blanchett's acting, for which she was also nominated for an Academy Award®. **Christine Vachon is scheduled to be present.** (35mm. 135 min. Rated R.)



# CITY LIGHTS FILM SERIES



**Le Million** (1931) *Directed by René Clair*

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

An exuberant journey across Paris, *Le Million* is a musical full of cinematic magic. The film, one of René Clair's first forays into sound technology, mixes joyous songs with madcap comedy and lively choreography. It tells the tale of poor artist Michel Boufflette (René Lefèvre) as he rushes to recover his lost lottery ticket. Along the way, he encounters hilarious characters, elaborate obstacles, and a rival who wants to claim the one million florins. Representing a significant but often overlooked turning point in French film history, *Le Million* is a jewel whose pleasures deserve rediscovery. (16mm. 81 min. Not rated.)

**Out of the Past** (1948) *Directed by Jacques Tourneur*

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

Setting nearly every standard of the film noir genre, Jacques Tourneur's thriller brims with danger and deceit. Robert Mitchum plays Jeff Bailey, a former private eye living a quiet life in a small town. When his past catches up with him, Bailey is pulled back into a world of blackmail, double-crossing and cold-blooded murder ruled by gangster boss Sterling (Kirk Douglas) and his moll Kathie (Jane Greer, in an unforgettable take on the femme fatale). Over six decades later, the plot twists and stark visual style now typical to the genre still keep audiences riveted until the last frame. (16mm. 97 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, Joan Hawkins and Landon Palmer for curating this program. Screenings are free, but ticketed.*



## **The Bad and the Beautiful** (1952) *Directed by Vincente Minnelli*

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

Lana Turner and Kirk Douglas star in Vincente Minnelli's classic take on the movie industry. Shameless producer Jonathan Shields (Douglas) enlists glamorous actress Georgia Lorrison (Turner), ambitious director Fred Amiel (Barry Sullivan) and Pulitzer-winning screenwriter James Lee Bartlow (Dick Powell) to collaborate on a movie. But as they recall their sordid histories with Shields, they each divulge the challenges of achieving success in Hollywood—and their misgivings about working with the town's most successful producer. Unfolding in the three characters' flashbacks, Minnelli's film offers both a warm tribute to and sharp criticism of the nuts and bolts of Hollywood's magic. (35mm. 118 min. Not rated.)

## **High and Low** (1963) *Directed by Akira Kurosawa*

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

When his chauffeur's son is kidnapped, business executive Kingo Gondo (in a commanding performance by Kurosawa favorite Toshirō Mifune) must decide if he will sacrifice his fortune and control of his company to pay the ransom. Transporting Ed McBain's 1950s novel *King's Ransom* to 1960s Japan, Kurosawa makes both Gondo's moral struggle and the sprawling hunt for the kidnapper feel vivid and compellingly unpredictable. Shifting between the worlds of the executive and the criminal, the film reveals the deep divide separating the powerful and peripheral, culminating in an unforgettable final scene where these worlds forcefully collide. (35mm. 143 min. Not rated.)





**The Docks of New York** (1928) Directed by Josef von Sternberg

Live piano accompaniment provided by Philip Carli

**Saturday - March 30 - 3:00 p.m.**

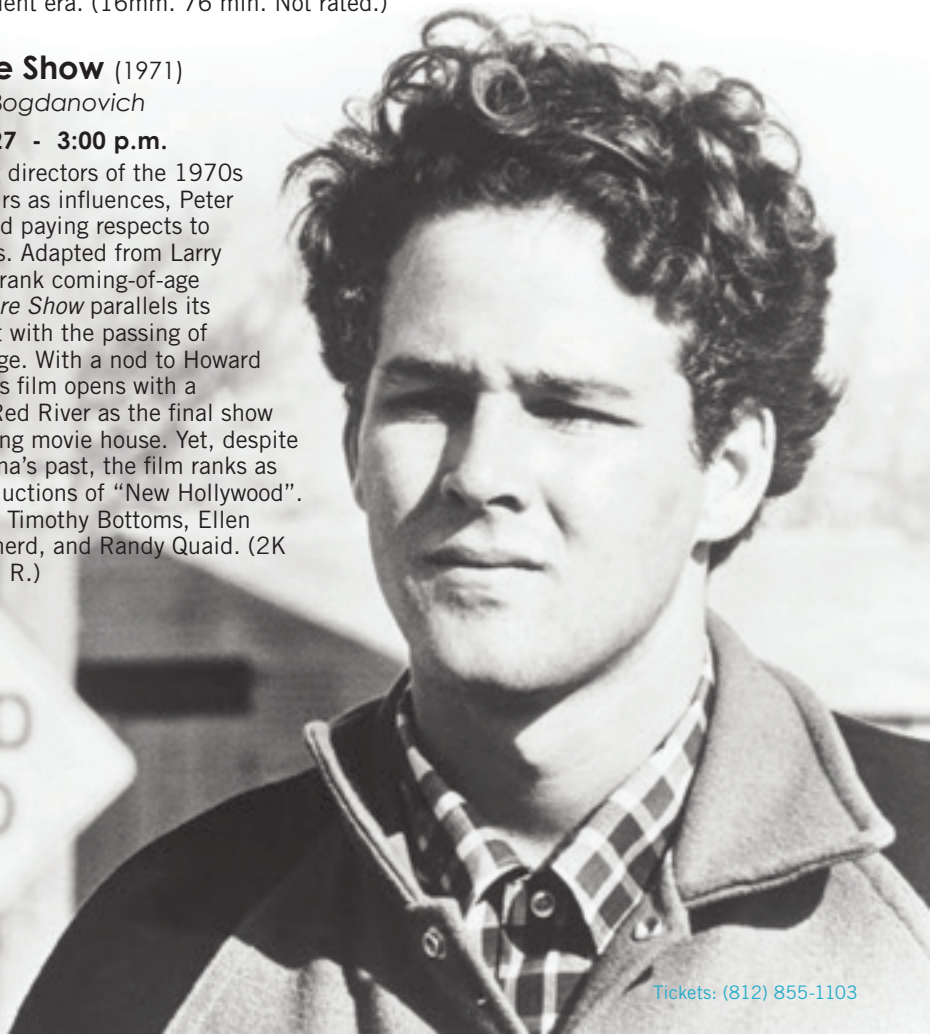
In Josef von Sternberg's dark melodrama, rough-hewn ship stoker Bill Roberts (George Bancroft) falls for tortured dance-hall girl Mae (Betty Compson) after saving her from a suicide attempt. Cinematographer Harold Rosson's (*The Wizard of Oz*) haunting photography creates an expressionistic haze that looms over their love affair, foreshadowing Mae's anguish when she discovers that Bill's promises of marriage and redemption are less than genuine. Shot on location around New York City's waterfront, the beautifully crafted film is oft-considered von Sternberg's masterpiece of the silent era. (16mm. 76 min. Not rated.)

**The Last Picture Show** (1971)

Directed by Peter Bogdanovich

**Saturday - April 27 - 3:00 p.m.**

While other emerging directors of the 1970s cited European auteurs as influences, Peter Bogdanovich preferred paying respects to the American masters. Adapted from Larry McMurtry's sexually frank coming-of-age novel, *The Last Picture Show* parallels its tale of innocence lost with the passing of Hollywood's golden age. With a nod to Howard Hawks, Bogdanovich's film opens with a marquee displaying Red River as the final show of the town's shuttering movie house. Yet, despite its reverence to cinema's past, the film ranks as one of the finest productions of "New Hollywood". Starring Jeff Bridges, Timothy Bottoms, Ellen Burstyn, Cybill Shepherd, and Randy Quaid. (2K DCP. 118 min. Rated R.)



**Latcho Drom** (1993) Directed by Tony Gatlif

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

Beautifully filmed with very little dialogue, *Latcho Drom* (*Safe Journey*) traces the migration of the Roma from India to Egypt, Turkey, Romania, Slovakia, Hungary, France and Spain through the music and dance by leading performers from those regions. The film takes place over one year's time, and focuses on Roma essentials – food, water, musical instruments, song, dance, and the celebration of life. (35mm. 103 min. Not Rated.)

**Time of the Gypsies** (1988) Directed by Emir Kusturica

**Tuesday - February 26 - 7:00 p.m.**

Winner of the Best Director Award at Cannes, *Time of the Gypsies* tells the story of a young Roma (Gypsy) who has telekinetic powers. He lives in a small village in Yugoslavia with his grandmother, physically handicapped sister, and gambling uncle. His life is turned upside down when a charismatic gangster lures him down a road of petty crime – leaving his family and fiancée for the vices of Milan. Upon his return home, things are far from how he left them. (35mm. 142 min. Rated R.)



# REPRESENTING ROMA



*Roma (Gypsies) are the largest minority in Europe and issues surrounding their place in society are frequently debated. Roma representation in film has taken many forms, from exotic sexuality and magic to the social problems of desperate poverty. This series links to a course on Roma (Gypsy) History and Culture - Representing the Roma through History, Music, and Film – and is sponsored by Central Eurasian Studies, Inner Asian and Uralic National Resource Center, Russian and East European Institute, Program in Western European Studies, Julius Rezler Fund for Hungarian Studies and IU Cinema. Special thanks to Lynn Hooker. Screenings are free, but ticketed.*

**Dallas Pashamende** (2005) Directed by Róbert-Adrian Pejó

**Tuesday - April 2 - 7:00 p.m.**

A young Roma man has escaped his home (a settlement built on a trash heap that is ironically called “Dallas”, after the TV series) to become a school teacher. He returns home to bury his father, and once home, he gets back in touch with his roots and rekindles a relationship with his old girlfriend. He begins to believe that he can improve the lives of the inhabitants, that is, until the violence and desperation of the place cause him to reconsider. (HD Cam. 93 min. Not Rated.)

*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 Mark Benedetti, Laura Ivins-Hulley, Natasha Ritsma, Andy Uhrich, Russell Sheaffer and Joan Hawkins. Screenings are free, but ticketed.*



# UNDERGROUND FILM SERIES

## **50th Anniversary Ann Arbor Film Festival** 16mm Package

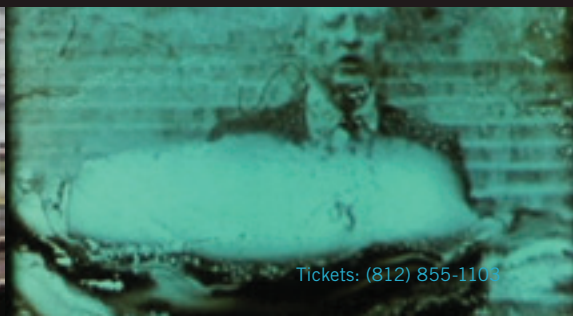
**Friday - January 25 - 6:30 p.m.**

The Ann Arbor Film Festival is America's longest-running festival focused on independent and experimental work, and this vital institution celebrated its 50th anniversary in 2012. The AAFF also pioneered the traveling film festival tour, and this year's 16mm touring package is as strong as ever, featuring work by established filmmakers like Robert Todd, Jodie Mack, and Jennifer Reeves, as well as emerging artists like Fern Silva and Jonathan Schwartz. A wide variety of styles, forms, and techniques are on display here, from found footage to optical printing to hand processing to pinhole cameras. (16mm. 70 min. Not rated.)

## **Free Radicals: A History of Experimental Film** (2012) Directed by Pip Chodorov

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

*Free Radicals: A History of Experimental Film* provides a welcome introduction to experimental cinema. Taking its name from Len Lye's *Free Radicals* (1958), the film includes segments on Hans Richter; Robert Breer, who died last year; Stan Brakhage, eloquent soon before his 2003 death; Jonas Mekas, the artistic director of Anthology Film Archives; and Ken Jacobs, who self-mockingly recalls his youthful ambition to "capsize" America. Austrian filmmaker Peter Kubelka explains the rhythmic precision of his editing, and Stan Vanderbeek's animation shows the avant-garde as technologically ahead of its time. This is an accessible film, full of joie de cinema. (HD Cam. 82 min. Not rated.)





## **Festival of (In) Appropriation** (2012) *Multiple Directors*

**Friday - February 22 - 6:30 p.m.**

Now in its 4th year as a traveling film festival, the *Festival of (In) Appropriation* is a curated collection of found-footage film and video work. This year's festival features 13 works by artists who appropriate existing footage from various sources (including Felix the Cat cartoons, home movies, an educational program designed to teach children their vowels, and a video deconstruction of the North by Northwest cropduster sequence), recontextualizing them in new, and thus "inappropriate," ways using a dazzling array of visual and aural techniques. (2K DCP. 92 min. Not rated.)

## **Portrait of Jason** (1967) *Directed by Shirley Clarke*

**Friday - March 22 - 6:30 p.m.**

Shirley Clarke's fascinating character study of self-proclaimed hustler Jason Holliday, evades easy categorization. On the surface, it is a series of 16mm film reels in which the title character provides a vivid verbal account of his life. It is, however, neither straightforward cinema vérité nor traditional documentary. Instead, it lies between a subtle interview, a brilliant monologue, and record of performance that deals head-on with issues of documentary construction. Recently restored by Milestone Films, *Portrait of Jason* deserves to become a canonical film alongside the work of other luminaries like Andy Warhol and Jonas Mekas. **Dennis Doros of Milestone Films is scheduled to be present.** (HD Cam. 105 min. Not rated.)





## Empty Quarter (2011)

Directed by Alain LeTourneau and Pam Minty

**Friday - March 29 - 6:30 p.m.**

Eschewing traditional forms of documentary cinema, *Empty Quarter* deploys a long-take style reminiscent of the works of James Benning and Sharon Lockhart to depict the politicized landscape of the sparsely populated “empty quarter” of Southeast Oregon. By presenting the audience with images and stories of the industries, laborers, landscapes, and social lives that make up this region, the filmmakers craft a surprisingly accessible and subtly political portrait that calls on audiences to develop their own ideas about the relationships of people to land and of labor to industry.

**Directors Alain LeTourneau and Pam Minty are scheduled to be present.** (16mm. 71 min. Not rated.)

## Los Angeles Plays Itself (2003)

Directed by Thom Andersen

**Friday - April 5 - 6:30 p.m.**

At once epic in scope yet provocative in its critique of cinema, *Los Angeles Plays Itself* explores the world’s most photographed city both as a character within film history and beyond its often limited depiction in the media. Mining fiction films for their “documentary revelations,” Thom Anderson unveils a captivating mosaic of the city using clips from over 200 films, incorporating everything from silent comedies, to classic film noir, African American cinema, gay pornography, and big-budget action movies. Through its affectionate examination of the city’s neighborhoods, architecture, urban folklore, and hidden histories, the film contemplates the politics of representation while simultaneously celebrating the beauty of the cinematic image. (DigiBeta. 169 min. Not rated.)

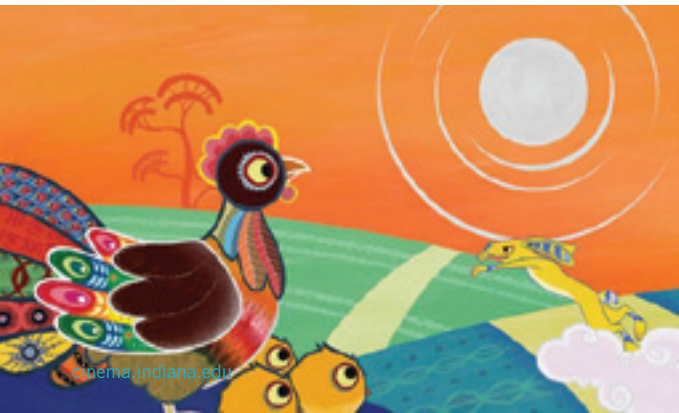


## Jean-Michel Kibushi Shorts Program

*Directed by Jean-Michel Kibushi*

**Friday - April 26 - 6:30 p.m.**

Whether animating the parable of a toad or the history of violence, Congolese animator Jean-Michel Kibushi is interested in the stories people tell one another to keep their culture alive. "From the very beginning," he once said, "I conceived my work as a means to conserve oral storytelling, secular and popular, and (make) it known to the youngsters who frequently are displaced from their own culture." His films critique the exploitation of children, tell the history of violence, and celebrate Congolese parables, with Kibushi drawing from a range of animation techniques to tell his stories. French language with English subtitles. (DigiBeta. 70 min. Not rated.)





# From TOULOUSE-LATREC to PICASSO

Enjoy these two award-winning filmic representations of Europe's most celebrated artists, Picasso and Toulouse-Lautrec. Further enhance your understanding by attending a pre-screening gallery tour at the IU Art Museum. The series is co-sponsored by the IU Art Museum and made possible through the generous support of Marsha Bradford and Harold Dumes. Special thanks to Natasha Ritsma and Nan Brewer. Screenings are free, but ticketed.

## **Mystery of Picasso** (1956)

Directed by Henri-Georges Clouzot

**Sunday - January 20 - 3:00 p.m.**

In 1955, Henri-Georges Clouzot joined forces with his friend Pablo Picasso to make an entirely new kind of art film, a film that could capture the moment and the mystery of creativity. While Picasso, the most influential artist of the twentieth century, is making a painting, Clouzot (*The Wages of Fear* and *Diabolique*) is filming the process. Most of the paintings were subsequently destroyed so that they would only exist on film. The French government has declared the film a national treasure. (35mm. 78 min. Rated PG.) The film will be preceded by the short film *Visit to Picasso* (1949).

## **Moulin Rouge** (1952) Directed by John Huston

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

John Huston's classic fictional film is a vigorous study of the celebrated and innovative artist Henri de Toulouse-Lautrec. With Jose Ferrer as the artist, Huston successfully captures the atmosphere and bohemian life in Montmartre, full of colorful characters as seen through the sad and dejected eyes of Lautrec. The film won the Silver Lion at the 1953 Venice Film Festival. (35mm. 119 min. Not Rated.)

## **Gallery Talk - Focus on Picasso**

**Sunday, January 20, 2:00–2:45 p.m.**

**IU Art Museum**

Presented by Nan Brewer, The Lucienne M. Glaubinger Curator of Works on Paper.

## **Gallery Talk - Focus on Toulouse-Lautrec**

**Sunday, March 24, 2:00–2:45 p.m.**

**IU Art Museum**

Presented by Nan Brewer, The Lucienne M. Glaubinger Curator of Works on Paper.





the uncompromising art of

# crispin hellion glover

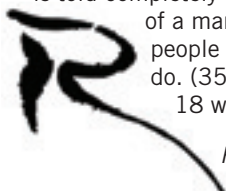


**It is Fine! EVERYTHING IS FINE** (2007) ●

Directed by Crispin Hellion Glover and David Brothers

**Friday - February 15 - 7:00 p.m.**

*It Is Fine! EVERYTHING IS FINE* goes into uncharted cinematic territory with screenwriter Steven C. Stewart starring in this semi-autobiographical, psycho-sexual tale about a man with severe cerebral palsy and a fetish for girls with long hair. Part horror film, part exploitation picture and part documentary of a man who cannot express his sexuality in the way he desires, this fantastical and often humorous tale is told completely from Stewart's point of view – that of a man who has lived for years watching people do things he will never be able to do. (35mm. 74 min. NR - no one under 18 will be admitted.)



Ryder Film Series is the co-sponsor of these events.



**What is it?** (2005) ●

Directed by Crispin Hellion Glover

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

Known for creating many memorable, incredibly quirky characters onscreen as an actor, Glover's directorial debut will not disappoint fans of his offbeat sensibilities and eccentric taste. Featuring a cast largely comprised of actors with Down's syndrome, the film is not about Down's syndrome. Glover describes the film as "the adventures of a young man whose principal interests are snails, salt, a pipe and how to get home while being tormented by a hubristic racist inner psyche." In addition to writing and directing, Glover appears in the roles of "Dueling demi-God Auteur" and "the young man's inner psyche." (35mm. 72 min. NR - no one under 18 will be admitted.)

● *Preceding each film, Crispin Hellion Glover will present his Big Slide Show, a one-hour dramatic narration of eight different profusely illustrated books that he has made over the years. Each evening's slideshow will be different.*

**All tickets for each evening are \$18.**



# international.

## ARTHOUSE SERIES

### **Chasing Ice** (2012)

*Directed by Jeff Orlowski*

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

**Thursday - January 24 - 9:30 p.m.**

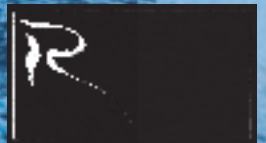
**Friday - January 25 - 9:30 p.m.**

**Saturday - January 26 - 7:00 p.m.**

In the spring of 2005, photographer James Balog headed to the Arctic on assignment for National Geographic: to capture images to document the Earth's changing climate. Even with a scientific upbringing, Balog had been a skeptic about climate change. But that first trip opened his eyes to the biggest story in human history and challenged him to put his career and his very well-being at risk. *Chasing Ice* is the story of one man's mission to change the tide of history by gathering undeniable evidence of our changing planet. Battling untested technology in subzero conditions, he comes face to face with his own mortality. His hauntingly beautiful images compress years into seconds and capture ancient mountains of ice in motion as they disappear. (2K DCP. 80 min. Rated PG-13.)

*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.*



**Tabu** (2012) Directed by Miguel Gomes

**Thursday - January 10 - 7:00 p.m.**

**Friday - January 11 - 7:00 p.m.**

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

**Sunday - January 13 - 7:00 p.m.**

A love story told in two parts, *Tabu* is, quite simply a film unlike anything you've ever seen. Deftly moving between contemporary Portugal, colonial Africa and the landscape of dreams, director Miguel Gomes conjures an enthralling story of obsession, memory and dangerous forbidden romance. In Part One, we follow the seemingly ordinary daily life of a Lisbon woman and her attempts to console a neighbor whose health is failing. When visited by the love of her life from the past, the film's second chapter begins, 50 years prior at an African farm in the foothills of Mount Tabu. Where as Part One portrays a society wallowing in nostalgia, Part Two propels a dramatic shift in tone and emotional power, delivering everything the characters dream of and live for. Portuguese language with English subtitles. (2K DCP. 118 min. Not Rated.)



**Barbara** (2012) Directed by Christian Petzold

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

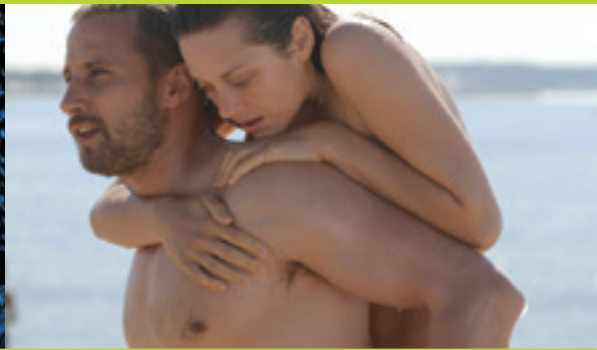
**Friday - February 8 - 9:30 p.m.**

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

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

Set in 1980 East Germany, *Barbara* is a story of self-sacrifice, freedom and quiet heroism at a time and place when such values are at a premium. Barbara Wolff is a talented young doctor who has applied for an exit visa from the GDR. As punishment, she has been transferred from her prestigious post in Berlin to a small pediatric hospital in the country. Though she is constantly aware of the shadowy presence of Stasi officers, she continues to plan dangerous assignments with her lover, with whom she plans to escape to Poland. Barbara is also a healer who truly cares for the patients at her new post. Personal ethics are called into question as her situation evolves. German language with English subtitles. (2K DCP. 105 min. Rated PG-13.)





## **Tales of the Night - 3D** (2012)

*Directed by Michel Ocelot*

**Saturday - February 9 - 3:00 p.m.** ●

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

*Tales of the Night* weaves together six exotic fables that unfold in unique locales - Tibet, medieval Europe, an Aztec kingdom, the African plains, and even the Land of the Dead. Michel Ocelot (*Azur & Asmar*) blends history with fairytale as viewers are whisked off to enchanted lands full of dragons, werewolves, captive princesses, sorcerers, and enormous talking bees - and each fable ends with its own ironic twist. The film uses silhouetted characters set against exquisitely detailed backgrounds bursting with color. French language with English subtitles. (2K DCP - 3D. 84 min. Ages 6 & up.) ● Children 12 and under free, \$3 for all others.

## **Rust and Bone** (2012)

*Directed by Jacques Audiard*

**Thursday - February 21 - 7:00 p.m.**

**Saturday - February 23 - 3:00 & 7:00 p.m.**

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

Ali finds himself with a five-year-old son he hardly knows on his hands. Homeless, penniless and friendless, Ali takes refuge with his sister in the south of France. A man of formidable size and strength, he gets a job as a bouncer in a nightclub. He aids Stephanie (Marion Cotillard) in a brawl at the club. When tragedy befalls Stephanie, Ali's direct, unpythying physicality becomes her lifeline; he too is transformed by her tough resilience. As their stories intersect and diverge, they navigate a world where strength, beauty, youth and blood are commodities-but where trust, truth, loyalty and love cannot be bought and sold, and courage comes in many forms. In French and English languages with English subtitles. (2K DCP. 120 min. Rated R.)



## **Amour** (2012) *Directed by Michael Haneke*

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

**Friday - March 8 - 7:00 p.m.**

**Saturday - March 9 - 7:00 p.m.**

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

Georges and Anne are in their eighties. They are cultivated, retired music teachers. Their daughter, who is also a musician, lives abroad with her family. One day, Anne has an attack and the couple's bond of love is severely tested. This much anticipated film from Michael Haneke, acclaimed director of *Cache* and *The White Ribbon*, won the Palme d'Or at the Cannes Film Festival, as well as Best Foreign Language Film from the New York Critics Circle and National Board of Review. In French language with English subtitles. (2K DCP. 127 min. Rated PG-13.)



## Like Someone in Love (2013)

Directed by Abbas Kiarostami

**Thursday - April 4 - 7:00 p.m.**

**Friday - April 5 - 9:30 p.m.**

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

**Monday - April 8 - 7:00 p.m.**

Master filmmaker Abbas Kiarostami travels far from his native Iran for this mysteriously beautiful romantic drama filmed entirely in Japan. *Like Someone in Love* revolves around the brief encounter between an elderly professor, and a student who moonlights as a high-end escort. Dispatched to the old man by her boss—one of the professor's former students—the young woman finds her client less interested in sex than in cooking her soup, talking, and playing Ella Fitzgerald records. Eventually, night gives way to day and a tense standoff with the student's insanely jealous boyfriend; but as usual in Kiarostami, nothing is quite as it appears. (2K DCP. 109 min. Not Rated.)

Sponsored in part by The Kinsey Institute.



## Reality (2013)

Directed by Matteo Garrone

**Tuesday - April 23 - 7:00 p.m.**

**Thursday - April 25 - 9:30 p.m.**

**Friday - April 26 - 9:30 p.m.**

**Saturday - April 27 - 7:00 p.m.**

From acclaimed director Matteo Garrone, *Reality* is a darkly comic look at Luciano, a charming and affable fishmonger whose unexpected and sudden obsession with being a contestant on the reality show "Big Brother" leads him down a rabbit hole of skewed perceptions and paranoia. So overcome by his dream of being on reality TV, Luciano's own reality spins out of control, making for one of the most compelling tragicomic character studies since Scorsese's *The King of Comedy*.

(2K DCP. 115 min. Rated R.)





## **Iraq in Fragments** (2006) Directed by James Longley

**Monday - April 1 - 7:00 p.m.**

An opus in three parts, this Academy Award® nominated film offers a series of intimate portraits: A fatherless 11-year-old is apprenticed to the domineering owner of a Baghdad garage; Sadr followers in two Shiite cities rally for regional elections while enforcing Islamic law at the point of a gun; a family of Kurdish farmers welcomes the US presence, which has allowed them a measure of freedom previously denied. Director James Longley spent more than two years in Iraq to create this stunningly photographed, poetically rendered look at a war-torn country through the eyes of Sunnis, Shiites and Kurds. (35mm. 94 min. Not Rated.)



# **Photojournalists at WAR**

## **War Photographer** (2001)

*Directed by Christian Frei*

**Monday - March 25 - 7:00 p.m.**

In 20 years, war photographer James Nachtwey hadn't missed a single war, and he has probably seen more suffering and dying than anyone else alive. For this Academy Award® nominated documentary, Christian Frei followed Nachtwey for two years into the wars in Indonesia, Kosovo, and Palestine, as well as to other troubled areas around the world. Many view him as the bravest and best war photographer ever. Nachtwey appears as a committed, thoughtful, photojournalist, but also a rather shy person. "Every minute I was there, I wanted to flee. I did not want to see this. Would I cut and run, or would I deal with the responsibility of being there with a camera?" - James Nachtwey. (HD Cam. 96 min. Not Rated.)



*Although at war since October 2001, few Americans have seen our wars first hand. Citizens depend on journalists for information about the battles and those who fight them. This series examines three American photojournalists who have used small digital video cameras to provide a more intimate perspective of war than earlier film cameras could. It is sponsored by the School of Journalism and IU Cinema. Special thanks to James Kelly and Dennis Elliott. Screenings are free, but ticketed.*

## **Hell and Back Again** (2011)

*Directed by Danfung Dennis*

**Tuesday - April 9 - 7:00 p.m.**

From within the US Marines Echo Company in Afghanistan, photojournalist and filmmaker Danfung Dennis reveals the devastating impact a Taliban machine-gun bullet has on the life of 25-year-old Sergeant Nathan Harris. The film seamlessly transitions from stunning war reportage to an intimate, visceral portrait of one man's personal struggle at home in North Carolina, where Harris confronts the physical and emotional difficulties of readjusting to civilian life with the love and support of his wife Ashley. Masterfully contrasting the intensity of the frontline with the unsettling normalcy of home, this Academy Award® nominated film lays bare the true cost of war. **Director Danfung Dennis is scheduled to be present.** (35mm. 88 min. Not Rated.)



# Nicholas RAY

## ACCIDENTS OF IMAGINATION

*Perhaps no other Hollywood director represents the concept of the auteur better than Nicholas Ray, who worked within classical studio and genre systems, and fought with producers and executives, to articulate a personal vision and signature style. Although French cinephiles writing for Cahiers du Cinéma in the 1950s celebrated his career, he never enjoyed mainstream critical or commercial success while making movies in the U.S. This series provides an opportunity to revisit a group of Ray's films in the wake of his 2011 centenary and his auteurist legacy. Special thanks to Will Scheibel. Screenings are free, but ticketed.*





## **They Live by Night** (1948) *Directed by Nicholas Ray*

**Sunday - January 27 - 3:00 p.m.**

Dreamlike, haunting, and deliriously stylish, Ray's debut feature stars Farley Granger and Cathy O'Donnell as a young outlaw couple on the road, desperately attempting to flee from the police and from their own criminal pasts. The film introduced the type of existential anti-heroes that would preoccupy Ray throughout his career, rebel characters on the fringes of society and social norms set adrift from a permanent home. Later Hollywood crime films would replicate the amour fou scenario, but the visual poetry of this film remains completely unique to Ray. (16mm. 95 min. Not Rated.)

## **In a Lonely Place** (1950) *Directed by Nicholas Ray*

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

A semi-autobiographical critique of Hollywood itself, filtered through the cynical lens of film noir, this brooding Humphrey Bogart vehicle explores one of the most important themes in Ray's work: the redemptive potential of romantic love caught in tension with the personally destructive nature of masculine violence, neurotic obsession, and self-expression. The film is a study in the paranoia and alienation endemic to the modernity of postwar America, with Bogart as a burned-out screenwriter under investigation for murder and Gloria Grahame as the woman he loves who begins to question his innocence. (35mm. 94 min. Not Rated.)

## **A Rebel Without a Cause**

(1955) *Directed by Nicholas Ray*

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

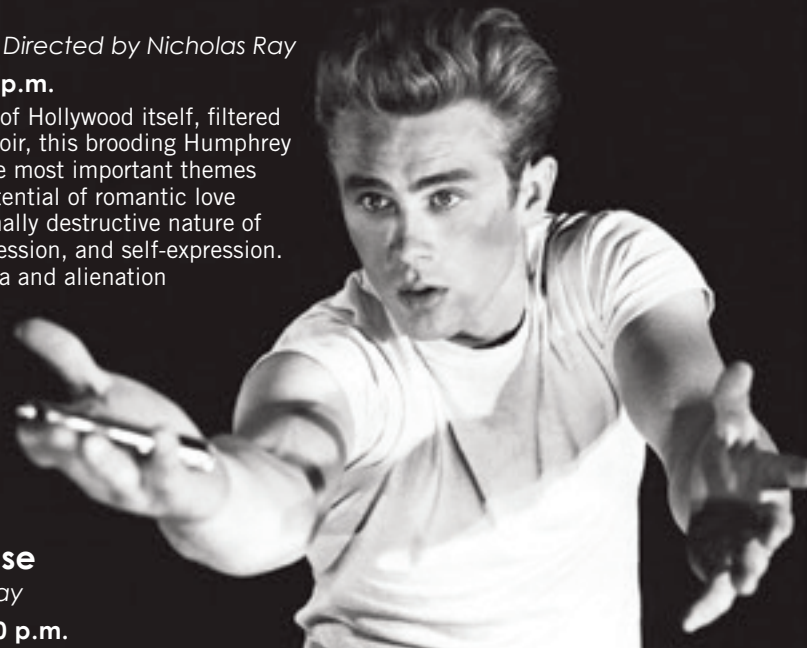
Critics often cite this domestic melodrama as one of Ray's greatest achievements, and it stands as his most popular and well-known film to date. Famous in large part for James Dean's iconic starring role, it demonstrates Ray's masterful techniques with his actors (and his investment in "The Method"), as well as his almost hallucinatory use of color and CinemaScope. Dean plays Jim Stark, a suburban teenage delinquent searching to find his place within his family at home and among his troubled peers in high school. (35mm. 111 min. Rated PG-13.)

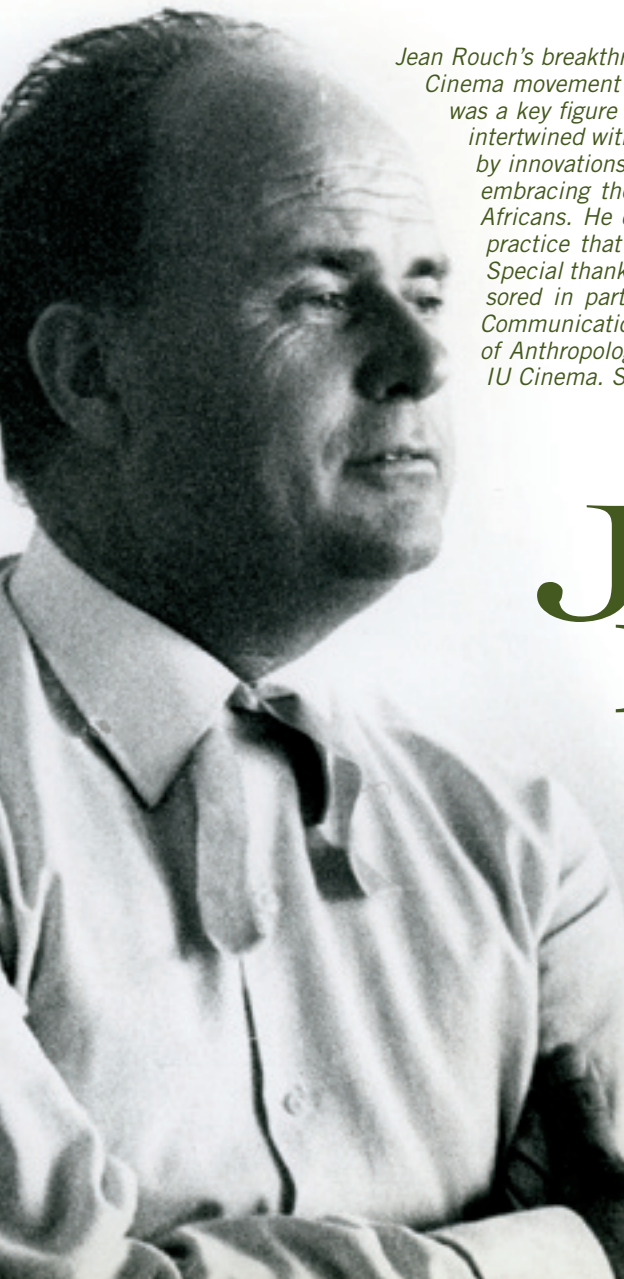
## **We Can't Go Home Again** (2011)

*Directed by Nicholas Ray*

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

Ray's final film was an experimental, pseudo-documentary collaboration with his students at SUNY – Binghamton in the 1970s. While it premiered at the Cannes Film Festival in 1973, he continued editing the film until his death in 1979. Seeking a new language of cinema, he projected multiple Super 8, 16 millimeter, and video images on a pro-filmic screen and then re-filmed them with a 35 millimeter camera. This new version is the most complete cut of the film, digitally restored under the supervision of Ray's widow Susan to commemorate his centenary. 35mm print courtesy of the Academy Film Archive. Restoration produced by The Nicholas Ray Foundation with EYE Film Institute Netherlands and The Academy Film Archive, with additional support from RAI, Gucci, The Film Foundation, The Gulbenkian Foundation, La Cinematheque Francaise, and Museo Internazionale del Cinema. Picture restored by Cineric, Inc.; Sound by Audio Mechanics. (35mm. 90 min. Not Rated.)





Jean Rouch's breakthrough work in *cinéma vérité* helped inspire the *Direct Cinema* movement in the U.S. and the *New Wave* in France, where he was a key figure in the *Cinémathèque Française*. His long career was intertwined with the transforming world of West Africa, characterized by innovations such as "shared anthropology" and "ethno-fiction," embracing the daily life and imagination of a new generation of Africans. He developed an entirely new kind of documentary film practice that blurred the boundaries between fiction and reality. Special thanks to Livia Bloom and Icarus Films. The series is sponsored in part by IU's Black Film Center/Archive, Department of Communication and Culture, Film and Media Studies, Departments of Anthropology, History, African Studies, French and Italian, and IU Cinema. Screenings are free, but ticketed.

THE SHARED  
ETHNOGRAPHY OF  
**JEAN ROUCH**



**Jaguar** (1967) Directed by Jean Rouch

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

One of Jean Rouch's classic ethnofictions, *Jaguar* follows three young Songhay men from Niger, and the legendary performer Damouré Zika on a journey to the Gold Coast. Drawing from his own fieldwork on intra-African migration, Rouch collaborated with his three subjects on an improvisational narrative. The four filmed the trip in mid-1950s, and reunited a few years later to record the sound, the participants remembering dialogue and making up commentary as they went. The result is a playful film that finds three African men performing an ethnography of their own culture. (DigiBeta. 89 min. Not Rated.)





**Les Maîtres Fous  
(The Mad Masters) (1955)**

*Directed by Jean Rouch*

**Moi, Un Noir (1958)**

*Directed by Jean Rouch*

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

In the most controversial film by Jean Rouch, the bustling city of Accra sets the stage for a collision between traditional and modern. From Accra, we travel to a ceremony where music swells as participants are possessed - sleepwalking, speaking in tongues, and eventually collapsing to the ground. Using a hand-held camera and quick cuts, Rouch creates an effect he later called "ciné-trance". After the ceremony, it's back to daily life in Accra as laborers, low-ranking soldiers, or pickpockets. Rouch suggests that the ritual serves as a psychological release from the dehumanizing powers of colonization. (DigiBeta. 28 min. Not Rated.)



*Moi, Un Noir* marked Jean Rouch's break with traditional ethnography, and his embrace of the collaborative and improvisatory strategies he called "shared ethnography". The film depicts an ordinary week in the lives of men and women from Niger who have migrated to Abidjan, Cote D'Ivoire for work. Narration is provided by one of its subjects, whose freewheeling commentary describes the bitter reality of life there, while leaving room for his richly detailed inner life. The film's stylistic innovations had a profound influence on the French New Wave, and Jean-Luc Godard commented that it "...is, in effect, the most daring of films and the humblest." (DigiBeta. 72 min. Not Rated.)



## **Mammy Water** (1956)

*Directed by Jean Rouch*

## **The Lion Hunters** (1965)

*Directed by Jean Rouch*

**Sunday - February 17 - 6:30 p.m.**

On the coast of Ghana, in the shadows of the Portuguese slave forts, lies the Gulf of Guinea. This sea is home to the “surf boys”, teams of expert fisherman who paddle into the ocean in large canoes, sometimes staying at sea for one or even two nights. Their success is governed by water spirits (‘Mammy Water’). Villagers must honor the spirits with a ceremony if they wish to ensure their fortunes. More strictly observational than most of Rouch’s films, it takes an intimate look at the spiritual traditions and the wider life of a West African fishing village. (DigiBeta. 18 min. Not Rated.)

Shot on the border between Niger and Mali over a period of seven years, *The Lion Hunters* is Jean Rouch’s documentation of the lion hunt performed by the bow hunters of the Songhay people. Rouch said that he made the film “to try to give the audience a feeling of what I myself felt as I was learning the way of the lion hunt”. The film portrays the immediacy of the hunt, but it also explores the complex social organization that underlies it, and the difficult questions entailed by its representation. (DigiBeta. 77 min. Not Rated.)



## Just Do It: A Tale of Modern-Day Outlaws (2011) Directed by Emily James

Sunday - March 17 - 6:30 p.m.

For one year, director Emily James embedded herself in UK activist groups such as Climate Camp and Plane Stupid in order to document their clandestine actions. Her work introduces a powerful cast of mischievous and moving characters who put their bodies in the way; they super-glue themselves to bank trading floors, blockade factories, and attack coal power stations en-masse. With unprecedented access, James' documentary gives audiences a rare look behind the scenes of a radical community of people who refuse to sit back and allow Capitalism to destroy our planet. (Digital presentation. 90 min. Not rated.)



*From the historic Labor, Anti-War and Civil Rights Movements to the contemporary mass-resistance against austerity, globalization and climate change, both activists and academic historians have long understood the utility of direct action in times of struggle. This series aims to open more channels of examination, discussion, and critique of direct action within a university setting. The series is co-sponsored by IU's International Studies Program, Departments of Criminal Justice and Labor Studies, and IU Cinema. Special thanks to Bradley Stroot. Screenings are free, but ticketed.*



# DIRECT ACTION

## Pickaxe: The Cascadia Free State Story (1999)

Directed by Tim Lewis and Tim Ream

Sunday - March 24 - 6:30 p.m.

*Pickaxe* documents the struggle to halt logging at Warner Creek, a federally protected forest in Oregon. Following a suspicious fire in 1991 that cleared the land, Congress suspended environmental regulations to allow logging in the area. Since arson was determined to be the cause of the fire, however, activists argued that logging at Warner Creek was illegal and should be resisted with radical direct action. What followed was an 11-month battle complete with a 79-day hunger strike and a remarkable blockade of a remote logging road. (Digital presentation. 93 min. Not rated.)

## The Chicago Conspiracy (2011)

Directed by Subversive Action Films

Sunday - April 7 - 6:30 p.m.

This documentary addresses the legacy of US-sponsored neoliberalism in Chile by sharing the story of combatant youth who were killed by the Pinochet regime and the past and present social conflict that arose from the repressive government. The larger story weaves together three shorter pieces which explore the militant student movement, the history of neighborhoods that became centers of armed resistance against the dictatorship, and the indigenous Mapuche resistance. The filmmakers, radical film collective Subversive Action Films, question their place as documentarians of the conflict. (Digital presentation. 94 min. Not rated.)



# PRESIDENT'S CHOICE



## **Woodstock** (1970)

*Directed by Michael Wadleigh*

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

There has not since been a single concert that has made such an impact on history as when 500,000 people came together in upstate New York in the name of peace, love and music, creating a defining moment of the 1960s. This Academy Award® winning documentary captures the scope and influence of this gathering, with performances by The Who, Crosby, Stills & Nash, Jimi Hendrix, Janis Joplin, Jefferson Airplane, Arlo Guthrie, Joan Baez, and many more. Roger Ebert stated that "Few documentaries have captured a time and place more completely, poignantly, and for that matter, entertainingly than Michael Wadleigh's *Woodstock*." (35mm. 184 min. Rated R.)

Screenings are \$3.



## **Pink Floyd: Live At Pompeii** (1972) *Directed by Adrian Maben*

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

Unlike other concert films of the time, the progressive rock group Pink Floyd chose to do something completely different. *Pink Floyd: Live at Pompeii* is a filmed performance in the oldest standing Roman amphitheater, in Pompeii, Italy – without an audience. Songs include Echoes, A Saucerful of Secrets, and One of These Days. The majority of the footage was shot over four days in 1971, with additional footage shot in a Paris television studio. The film has since inspired many other bands to create their own videos without an audience. (Digital. 92 min. Rated G.)



## Led Zeppelin: Celebration Day

(2012) Directed by Dick Carruthers

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

On December 10, 2007, Led Zeppelin took the stage at London's O2 Arena to headline a tribute concert for dear friend and Atlantic Records founder Ahmet Ertegun. What followed was a two-hour-plus tour de force of the band's signature blues-infused rock 'n' roll that instantly became part of the legend of Led Zeppelin. Founding members John Paul Jones, Jimmy Page and Robert Plant were joined by Jason Bonham, the son of their late drummer John Bonham, to perform 16 songs from their celebrated catalog. (HD Cam. 124 min. Not Rated.)

## Don't Look Back (1967)

Directed by D.A. Pennebaker

**Monday - April 29 - 7:00 p.m.**

When acclaimed documentary filmmaker D.A. Pennebaker filmed Bob Dylan during a three-week concert tour of England in the Spring of 1965, he had no idea he was about to create one of the most intimate glimpses of the rock legend ever put on film. Wanting to make more than just a concert film, Pennebaker sought both the public and private Bob Dylan. With unobtrusive equipment and rare access to the elusive performer, he achieved a fly-on-the-wall glimpse of one of the most influential musicians of all time and redefined filmmaking along the way. The film is a window into the spirit of the 1960's. (HD Cam. 96 min. Not Rated.)





# OTHER FILMS

**Playtime** (1967) *Directed by Jacques Tati*  
**Monday - February 25 - 7:00 p.m.**

Jacques Tati's gloriously choreographed; nearly wordless comedies about confusion in the age of technology reached their creative apex with *Playtime*. For this monumental achievement, a nearly three-year-long, bank-breaking production, Tati again thrust the endearingly clumsy, resolutely old-fashioned Monsieur Hulot, along with a host of other lost souls, into a bafflingly modernist Paris. With every inch of its super-wide frame crammed with hilarity and inventiveness, *Playtime* is a lasting testament to a modern age tiptoeing on the edge of oblivion. Special thanks to Janus Films. (35mm. 155 min. Not Rated.)

**Student Film Programs** (2013)

*Directed by Student Filmmakers*

**Tuesday - April 30 - 6:30 p.m.**

**Wednesday - May 1 - 6:30 p.m.**

**Thursday - May 2 - 6:30 p.m.**

The IU Cinema hosts six programs of student films curated by faculty from Indiana University's Departments of Communication and Culture, Telecommunications, School of Fine Arts and School of Journalism.

**Made in Bloomington** (2013)

*Directed by Local Filmmakers*

**Tuesday - April 30 - 9:30 p.m.**

The IU Cinema and Indiana Filmmaker Network host this program of short films curated and produced by local filmmakers. Program details will be found online closer to the event.

**Iris Film Festival** (2013)

*Directed by Various Filmmakers*

**Saturday - January 19 - 7:00 p.m.**

The Indiana University Department of Communication and Culture's Iris Film Festival showcases innovative, inspired, and engaging films and videos in the short format, many that are created by members of the Bloomington and Indiana University communities. The festival provides a venue for showcasing student talent, as well as celebrating the great film and video work created by independent filmmakers in the Bloomington community. (Digital. 95 min. Not Rated.)







# DOUBLE EXPOSURE DOUBLE EXPOSURE



Double Exposure is an experimental program between composition students from the Jacobs School of Music and film students from IU. The Indiana University Student Composers Association, Jacobs School of Music, Department of Communication and Culture, and IU Cinema present a program of original student work. These collaborative projects – films & music – will be presented with a live ensemble. Each film with its score will be receiving a Premiere presentation. Special thanks to Susanne Schwibs, John Gibson, Nicholas Cline, Dean Gwyn Richards, Konrad Strauss, IU Recording Arts Program, Manny Knowles, and Jim Krause. (HD Cam & 16mm. 70 min. Not Rated.)

**Sunday - March 3 - 6:30 p.m.**  
Screening is free, but ticketed.

## Collaborative projects include:

**Cyrus** - Director Mark Totte, Composer Jun Yi Chow

**Grief Stricken** - Director Russell McGee, Composer Ryan Chase

**Overture** - Director Javier Ramirez, Composer Nick Cline

**An Hour in a Minute** - Directors Sarah Rish & Adam Fisher, Composer Chris Poovey

**Picnic in Black Meadow** - Director Sahar Pastel-Daneshgar, Composer Ezra Donner

**Trip to the Park** - Director Nick Gall, Composer Ian Clarke

**Monstrum** - Director Eric East, Composer Michael Kim-Sheng

**Wreaths of Violet** - Director Austin Criner, Composer Louis Goldford

**Red Balloon** - Directors Ole Brereton, Caz Tanner, Trevor Charles, Composer Alex Blank

**Escape From Death** - Director Mitchell Parks, Composer Naewon Kim



# 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 is 'testing the water' to see if there is an interest in these encore broadcasts here in Bloomington. IU Cinema is now only the second venue in Indiana presenting these programs. Tickets are \$12 for IUB students and \$15 for all others.

## **The Magistrate** (2013) Directed by Timothy Sheader

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

Fourteen-year old Cis needs to curb his developed taste for smoking, gambling, wine and women, as his mother just married Posket, the police magistrate. A night of high-spirited carousing leads to a police raid and a series of outrageous mishap as the trapped guests make desperate attempts to conceal themselves from the law and from each other. John Lithgow takes the title role in this fast, furious, brilliantly plotted farce set in Victorian London; he is joined by Nancy Carroll, returning to the National Theatre following her Olivier award-winning performance in *After the Dance*. (2K DCP. 155 min. Not Rated.)

## **People** (2013) Directed by Nicholas Hytner

**Sunday - April 28 - 6:30 p.m.**


People spoil things; there are so many of them and the last thing one wants is them traipsing through one's house. But with the park a jungle and a bath on the billiard table, what is one to do? Dorothy wonders if an attic sale could be a solution. Frances de la Tour takes the part of Dorothy in her third new play by Alan Bennett at the National following *The History Boys* and *The Habit of Art*. She is joined by Selina Cadell and Linda Bassett. (2K DCP. 140 min. Not Rated.)

# EAST ASIAN FILM SERIES

## GENDER AND SEXUALITY ACROSS GENERATIONS



*This series is sponsored by the East Asian Studies Center, Department of Communication and Culture, TECO, the Taipei Economic and Cultural Office in Chicago, and IU Cinema. Special thanks to Professor Stephanie DeBoer. Screenings are free, but ticketed.*



**Jorgensen Lecture  
with Shu-Yi Lin - Scholar**  
Thursday - March 7 - 3:00 p.m.

**Girlfriend Boyfriend** (2012)  
Directed by Ya-che Yang  
Thursday - March 7 - 6:30 p.m.  
See page 53 for full description.

**A Piece of Our Life** (2009)  
Directed by Momoko Andō  
Saturday - March 23 - 7:00 p.m.  
This adaptation of the popular manga comic *Love Vibes*, is the story of a college student named Haru who is stuck in an unfulfilling relationship with a boyfriend who's not right for her. One day, Rico, a "medical artist" who makes prosthetic body parts, strikes up a conversation with her. Rico believes that gender has nothing to do with love and the two quickly become intimately involved. Japanese language with English subtitles. Sponsored in part by The Kinsey Institute. (2K DCP. 107 min. Not Rated.)

**Poetry** (2010)  
Directed by Chang-dong Lee  
Saturday - April 6 - 6:30 p.m.  
Winner of the Best Screenplay Award at the Cannes Film Festival, *Poetry* is an exquisite portrait of a woman's brave fight against Alzheimer's and against her guilt over a relative's brutal crime. Mija, an aging maid and guardian of her grandson, is concerned by her frequent forgetfulness and takes a poetry class to sharpen her mind. She begins to appreciate the wonders of the natural world, but a schoolgirl's suicide initiates a chain of tragic events that will change her life forever. Korean language with English subtitles. (35mm. 139 min. Not Rated.)



"Over fifty years have passed since Nelson Pereira dos Santos made his first film, yet he continues to work with youthful enthusiasm on new projects," wrote Darlene Sadlier in her book on Pereira dos Santos for the Contemporary Film Directors series published by University of Illinois Press. "His career is long and diverse" and "his various projects are unified by a leftist political point of view and a desire to make his audience think as well as feel."

This series is sponsored by the Department of Spanish and Portuguese, Brazilian Consulate in Chicago, Office of the Vice President of International Affairs, College of Arts and Humanities Institute, Film and Media Studies, Department of Communication and Culture, African Studies, Black Film Center/Archive, Center for Latin American and Caribbean Studies, American Studies, Latino Studies, Department of African American and African Diaspora Studies, Brazilian Association at Indiana University and IU Cinema. Special thanks to the Academia Brasileira de Letras and Darlene Sadlier. This visit is also in partnership with UCLA, Wexner Center for the Arts and City College, New York. All films are in Portuguese language with English subtitles, unless noted and screenings are free, but ticketed.

## Fifty Years of Brazilian Cinema

# Nelson Pereira dos Santos



### Rio, 100 Degrees F. (Rio, 40 Graus) (1956)

Directed by Nelson Pereira dos Santos

**Sunday - April 14 - 3:00 p.m.**

Inspired by Italian neorealism and a desire to forge a 'cinema of the people', Nelson Pereira dos Santos independently produced his story set in a favela of Rio de Janeiro, close to the fashionable tourist sites in and around Copacabana. The camera follows five peanut vendors from a hillside shanty town into tourist areas that include Sugar Loaf Mountain and the famous Maracanã soccer stadium. This film was one of the first in Brazil to address issues of race and social class, and is considered as important to Brazilian cinema as Godard's *Breathless* is to French Cinema. The themes explored in this film would be examined throughout Pereira dos Santos' career. **Nelson Pereira dos Santos is scheduled to be present.** (35mm. 100 min. Not Rated.)

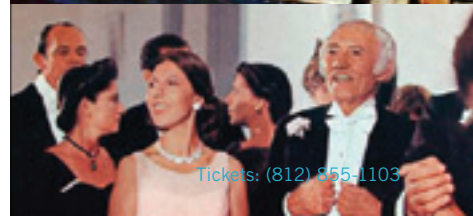


### Tent of Miracles (Tenda dos Milagres) (1977)

Directed by Nelson Pereira dos Santos

**Sunday - April 14 - 6:30 p.m.**

In a loose adaptation of Jorge Amado's best-selling novel of the same name, Pereira dos Santos provides a stunning critique of racism in Brazilian society. When a prominent U.S. Nobel Laureate arrives in Salvador, Bahia, the city with the largest black population in Brazil, he stirs emotions by championing a long-forgotten local writer named Pedro Archanjo, who believed that humanity would be improved only through miscegenation. Like the novel, the film exposes the racial hypocrisy of the Salvador elite, but is a more self-reflexive work that is especially sensitive in its representations of the African religion known as candomblé. **Nelson Pereira dos Santos is scheduled to be present.** (35mm. 132 min. Not Rated.)





## **Barren Lives (Vidas Secas)** (1963)

*Directed by Nelson Pereira dos Santos*

**Monday - April 15 - 7:00 p.m.**

*Barren Lives* is considered a founding film of the Cinema Novo movement. Derived from Graciliano Ramos' novel, the film is set in the early 1940s, and describes a year in the life of a poor, uprooted cowhand and his family in the drought-ridden sertão of the Brazilian Northeast. The film is stark in its imagery, powerful in its documentation of the retirante (uprooted), who is dependent on a feudal landowning system. A realistic depiction of the wretched of the earth, *Barren Lives* is still relevant today; it reads as a white-hot, almost mystically intense pilgrim's progress through a purgatory that seemingly has no end. **Nelson Pereira dos Santos is scheduled to be present.** (35mm. 103 min. Not Rated.)

**Jorgensen  
Guest Lecture  
with Nelson Pereira  
dos Santos and  
Darlene Sadlier**

**Monday  
April 15  
3:00 p.m.**

## **Music According to Tom Jobim (A Música Segundo Tom Jobim)** (2011)

*Directed by Nelson Pereira dos Santos*

**Tuesday - April 16 - 7:00 p.m.**

The extraordinary musical universe of Antônio Carlos (Tom) Jobim can be presented without dialog or narration. It was with this in mind that Nelson Pereira dos Santos accepted the challenge of committing the musical trajectory of the great Brazilian composer to film. In 1985, Pereira dos Santos produced a four-hour documentary about Jobim for Brazilian television. Based on that experience, he knew the power of Jobim on screen, and that the images of his performances required no words. It's all there - the power, beauty and poetry of his bossa nova music, the phases of the artist's career, and the importance of his work to other artists. No need of further explanation, just the pleasure of hearing Tom Jobim! **Nelson Pereira dos Santos is scheduled to be present.** (HD Cam. 84 min. Not Rated.)



## How Tasty Was My Little Frenchman (Como Era Gostoso O Meu Francês) (1971)

Directed by Nelson Pereira dos Santos

**Sunday - April 21 - 3:00 p.m.**

This delicious black comedy, set in colonial Paraty outside Rio de Janeiro, tells the story of a French adventurer who is captured by members of the Tupinambá tribe and readied for the community's ritual consumption. The tribe treats their prisoner better than you might think. They give him food and a wife, who happily teaches him the ways of the community. As he plays with his new mate, he considers how to avoid his prescribed fate as the main course of the ceremonial tribal dinner. Originally banned in Brazil due to excessive nudity, the film remains a slyly entertaining masterwork of Brazilian Cinema Novo. (35mm. 84 min. Not Rated.)

## Memoirs of Prison (Memórias do Cárcere) (1984)

Directed by Nelson Pereira dos Santos

**Sunday - April 21 - 6:30 p.m.**

In this adaptation of his posthumous memoir, leftist intellectual Graciliano Ramos recounts his imprisonment in the 1930s by the right-wing regime of Getúlio Vargas. The film is the second adaptation by Pereira dos Santos of a work by Ramos, who also wrote *Vidas Secas*. Ramos' portrayal of his imprisonment is minimalist and subdued, as he transforms from ideological theorist (and suspected Communist) to documentarian of his fellow prisoners. The prisoners serve as a metaphor for Brazilian society, and though they do not know what he is writing in the prison, they want to be in his book. Pereira dos Santos uses a straightforward realism to give the film, like the writing of Ramos, the power to document history. (35mm. 185min. Not Rated.)



## Audre Lorde: The Berlin Years

1984-1992 (2012)

Directed by Dagmar Schultz

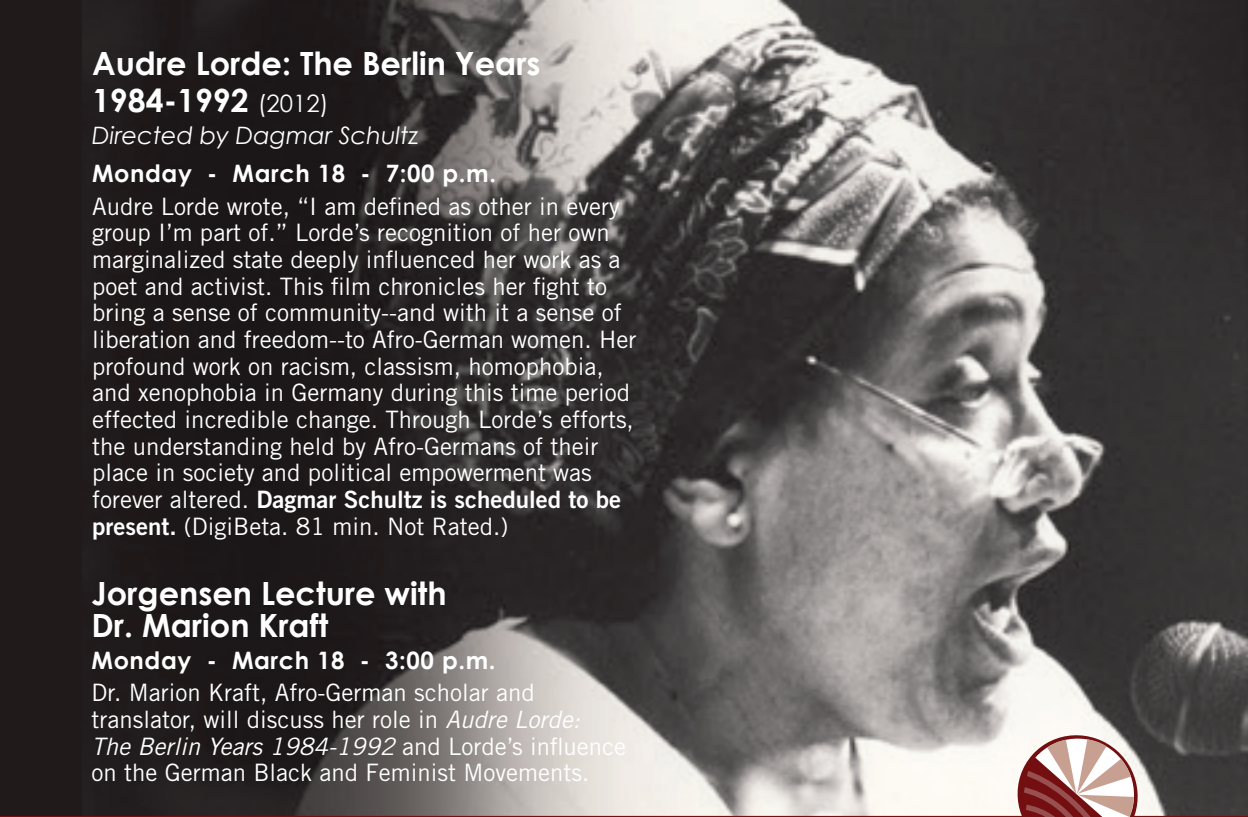
**Monday - March 18 - 7:00 p.m.**

Audre Lorde wrote, "I am defined as other in every group I'm part of." Lorde's recognition of her own marginalized state deeply influenced her work as a poet and activist. This film chronicles her fight to bring a sense of community--and with it a sense of liberation and freedom--to Afro-German women. Her profound work on racism, classism, homophobia, and xenophobia in Germany during this time period effected incredible change. Through Lorde's efforts, the understanding held by Afro-Germans of their place in society and political empowerment was forever altered. **Dagmar Schultz is scheduled to be present.** (DigiBeta. 81 min. Not Rated.)

## Jorgensen Lecture with Dr. Marion Kraft

**Monday - March 18 - 3:00 p.m.**

Dr. Marion Kraft, Afro-German scholar and translator, will discuss her role in *Audre Lorde: The Berlin Years 1984-1992* and Lorde's influence on the German Black and Feminist Movements.



# A CHANGE IS GONNA COME: BLACK REVOLUTIONARY POETS

*This series is sponsored by the Black Film Center/Archive, Film and Media Studies, American Studies, Creative Writing Program, Department of Gender Studies, African American & African Diaspora Studies, The Kinsey Institute, Germanic Studies Department, and IU Cinema. Special thanks to the National Film Preservation Foundation. Screenings are free, but ticketed.*

## **Rainbow Black: Poet Sarah W. Fabio** (1976)

Directed by Cheryl Fabio

## **In Motion: Amiri Baraka** (1983)

Directed by St. Clair Bourne

**Monday - April 22 - 7:00 p.m.**

Sarah Fabio, Mother of Black Studies, and Amiri Baraka, the most widely published Black writer of his time, have rightfully established themselves as pinnacles of the Black Arts Movement. Unique in their approaches, the documentaries *Rainbow Black: Poet Sarah W. Fabio* and *In Motion: Amiri Baraka* take intimate looks at the daily struggles and revelations of these two iconic Black poets working toward "artistic beauty and social justice" in an era of social upheaval. **Cheryl Fabio is scheduled to be present.** (16mm and DigiBeta. 90 min. total. Not Rated.)



# Italian Film Festival and Conference



## ROBERTA TORRE the films of

*The Fourth Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema with Filmmaker Roberta Torre is presented by Indiana University's Department of French and Italian. Support comes from the College of Arts and Sciences, Department of French & Italian, Mary-Margaret Barr Koon Fund, Olga Ragusa Fund for the Study of Modern Italian Literature & Culture, College Arts & Humanities Institute, Provost Lauren Robel, J.D., and Indiana University Cinema. All films are Italian language with English subtitles.*

### **Angela** (2002) Directed by Roberta Torre **Wednesday - April 17 - 7:00 p.m.**

Angela is a beautiful, young Sicilian woman married to a drug and jewel dealing mobster. Unlike most mob-wives, she participates in her husband's business. Angela's husband assigns one of the 'gang' to be her escort, which leads to a mutual attraction. She loves her husband but his position forces him to constantly deny his own true feelings – pushing Angela into a passionate and tormented affair. She eventually sacrifices everything for love...and is punished for it. *Angela* is the story of a woman and her life in the solitude of a world made of laws written by men. (35mm. 95 min. Not Rated.)

### **To Die for Tano (Tano da Morire)** (1997) Directed by Roberta Torre

**Thursday - April 18 - 7:00 p.m.**

A groundbreaking movie musical about the Sicilian Mafia, *To Die For Tano* tells the true story of Tano Guarrasi, a Mafia man of honor who was gunned down in his butcher shop during the bloody 1988 Mafia war. During his life, his terrible jealousy doomed his 4 sisters to spinsterhood. After his death, Tano's sisters were liberated to pursue their dreams but his spirit continued to haunt them. Tano's story is told by his various friends and family through song, dance and recollections. The soundtrack is by famed Neapolitan composer Nino D'Angelo. (35mm. 75 min. Not Rated.)







*Roberta Torre was born in Milan. After studying philosophy, she attended the Milan Film School and the Paolo Grassi Dramatic Arts Academy. In 1991 she began to make short films that were often awarded at Italian and international festivals. Though inspired by a form close to documentary and anthropological research, Torre's directing is often stylistically close to that of stage direction, one that combines a bent for the portrait with a special sensitivity to the musical element in film. Lost Kisses is her fifth feature film.*

## **The Dark Sea (Mare Nero)** (2006) Directed by Roberta Torre

**Friday - April 19 - 7:00 p.m.**

The day he was helping his girlfriend Veronica move in with him, Inspector Luca received a call that would alter their lives. Their love was fresh and honest and Veronica welcomed a serious relationship with Luca. The investigation was of the murder of a female university student. Uncovering details of the life of this seemingly innocent victim ignites in Luca fear, erotic desire, and obsessive attraction. He slowly begins to lose all sense of reality, even suspecting Veronica of being capable of leading a sordid double life. He becomes possessed by his own relentless nightmares and fantasies of sexual punishment and pleasure. Perhaps it is only a dream, from which one cannot wake up. Or perhaps not... (35mm. 95 min. Not Rated.)

## **Lost Kisses (I Baci Mai Dati)** (2010) Directed by Roberta Torre

**Saturday - April 20 - 7:00 p.m.**

*I Baci Mai Dati (Lost Kisses)* tells the comedic story of Manuela, a bored thirteen-year-old girl from a suburb of Sicily, who claims she can perform miracles. Everyone believes her, and from that moment on, masses of starving and needy people come pouring into her life. They plead for her to solve their problems - everything from a lost job, to victory in the next football championship. Manuela's mother soon realizes the business potential in giving the needy a little hope in their lives. Before long, everyone finds themselves in a bit too deep. That is, until what seemed to be just an extraordinary and inexplicable event, actually does happen... a miracle? (35mm. 80 min. Not Rated.)





# CINEkids

## INTERNATIONAL CHILDREN'S FILM SERIES

### **Tales of the Night - 3D** (2012)

*Directed by Michel Ocelot*

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

**Tuesday - February 12 - 7:00 p.m. ●**

*Tales of the Night* weaves together six exotic fables that unfold in unique locales - Tibet, medieval Europe, an Aztec kingdom, the African plains, and even the Land of the Dead. Michel Ocelot (*Azur & Asmar*) blends history with fairytale as viewers are whisked off to enchanted lands full of dragons, werewolves, captive princesses, sorcerers, and enormous talking bees - and each fable ends with its own ironic twist. The film uses silhouetted characters set against exquisitely detailed backgrounds bursting with color. French language with English subtitles. (2K DCP - 3D. 84 min. Ages 6 & up.) ● This screening is \$3 for IU Bloomington students and \$6 for all other patrons.

### **Ponyo** (2009) *Directed by Hayao Miyazaki*

**Saturday - April 6 - 3:00 p.m.**

Perfect for audiences of all ages, *Ponyo* centers on the friendship between five-year-old Sosuke and a magical goldfish named Ponyo, the young daughter of a sorcerer father and a sea-goddess mother. After a chance encounter, Ponyo yearns to become a human so she can be with Sosuke. As to be expected with Miyazaki, the film is awash in pure unbridled imagination and visual wonder — but it is the tender love, humor, and devotion exhibited by Ponyo and Sosuke that form the emotional heart of the film. (35mm. 101 min. Not rated.)



### **Thief of Bagdad** (1924)

*Directed by Raoul Walsh*

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

*Thief of Bagdad*, adapted from *One Thousand and One Nights*, is one of the most lavish fantasy movies ever made. It tells the story of a thief named Ahmed (Douglas Fairbanks) who falls in love with the daughter of the Caliph of Bagdad and vows to win her heart. William Cameron Menzies's spectacular production design and special effects give provide massive Arabian sets, flying carpet rides, magic ropes, a winged steed and fire-breathing dragons. The film is a marvel, even by today's standards. This new DCP restoration features a magnificent score from Carl Davis (*Napoleon*) conducting the Philharmonia Orchestra. (2K DCP. 149 min. Ages 6 & up.)



*Screenings are free for children 12 and under, \$3 for all others, unless noted.*

This series is sponsored by First Nations Educational and Cultural Center, American Indian Student Association at Indiana University, Indiana University Student Association, Native American Graduate Students' Association, Office of Multicultural Initiatives, Native American Community Center of Bloomington, Black Film Center/Archive, and IU Cinema. Special thanks to Terri Miles Schuld. Screenings are free, but ticketed.



# NATIVE FILM SERIES



**Real Injun** (2009) Directed by Neil Diamond, Catherine Bainbridge, and Jeremiah Hayes

**Sunday - April 7 - 3:00 p.m.**

Hollywood has made over 4000 films about Native people; over 100 years of movies defining how Indians are seen by the world. *Reel Injun* takes an entertaining and insightful look at the Hollywood Indian, exploring the portrayal of North American Natives through the history of cinema. Cree filmmaker Neil Diamond looks at how the myth of "the Injun" has influenced the world's understanding – and misunderstanding – of Natives. With candid interviews with filmmakers and clips from hundreds of films, it traces the evolution of cinema's depiction of Native people from the silent film era to today. (HD Cam. 85 min. Not rated.)

**The Daughter of Dawn** (1920) Directed by Norbert A. Myles

**Saturday - April 13 - 3:00 p.m.**

*The Daughter of Dawn* is a 1920 silent film shot in the Wichita Mountains of Southwest Oklahoma. The story, played by an all-Indian cast of 300 Kiowas and Comanches, includes a four-way love story, buffalo hunts, a battle scene, dances, deceit, hand-to-hand combat, love scenes, and a happy ending. The lead actor is White Parker, the son of the great Comanche leader Quanah Parker. Special thanks to the Oklahoma Historical Society. (Digital screening of the work-in-progress restoration. 80 min. Not rated.) **A representative from the Oklahoma Historical Society is scheduled to be present to discuss the restoration of this historically important film.**

**More Than Frybread** (2011) Directed by Travis Holt Hamilton

**Sunday - April 28 - 3:00 p.m.**

It is the clash of the 21st Century, as frybread makers compete for the first annual, state of Arizona Frybread Championship! 22 Native American frybread makers, representing all 22 tribes in Arizona, convene under one roof to see who is the state's best frybread maker. The film takes a larger than life turn in the final round as the four finalists battle for pride, prize money and a trip to the National World Wide Frybread Association Championship in New York City. This is the hottest contest on earth, leaving audiences laughing out loud and hungry for some fantastic frybread! (HD Cam. 93 min. Rated PG.)



## A Jihad For Love (2007)

Directed by Parvez Sharma

**Thursday - January 24 - 6:30 p.m.**

Fourteen centuries after the revelation of the holy Qur'an to the Prophet Muhammad, Islam today is the world's second largest and fastest growing religion. Muslim gay filmmaker Parvez Sharma travels the many worlds of this dynamic faith, discovering the stories of its most unlikely storytellers: lesbian and gay Muslims. *A Jihad for Love* looks beyond a war-torn present to reclaim the Islamic concept of a greater Jihad, whose true meaning is akin to 'strive in the path of God' - allowing its subjects to move beyond the narrow concept of Jihad as holy war. **Director Parvez Sharma is scheduled to be present.** (HD Cam. 81 min. Not Rated.)

Parvez Sharma is a Muslim gay filmmaker born and raised in India. He has degrees in English Literature, Mass Communication, Broadcast Journalism, and Film and Video Production. He has worked as a broadcast journalist for Asia's premier news network and a print journalist for several prominent Indian newspapers. As an activist, he was instrumental in setting up the first organized LGBT effort in West Bengal and speaks internationally on issues crucial to LGBT communities in a Muslim context.

*Events are sponsored by the Islamic Studies Program, Madhusudan and Kiran C. Dhar India Studies Program, Gay, Lesbian, Bisexual, Transgender Student Support Services (GLBTSSS), The Kinsey Institute, and IU Cinema. Special thanks to Wafa Amayreh.*



**Jorgensen Lecture  
with Parvez Sharma**  
**Thursday - January 24**  
**3:00 p.m.**

## ⊕ Other Films with Guests

Screenings free, but ticketed, unless noted.\*

### The Believers (2012)

Directed by Monica Long Ross and Clayton Brown


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

The strange story of "cold fusion" begins in 1989 when two respected scientists ruin their careers by announcing they can solve all the world's energy problems using batteries and seawater; "Cold Fusion" is born. Twenty some years later a band of scientists, a radio personality and a high school student are confident that cold fusion will save the world. They are *The Believers*. **Directors Monica Long Ross & Clayton Brown are scheduled to be present.** (HD Cam. 80 min. Not Rated.)

Clayton Brown is a musician and filmmaker whose films have been screened across the U.S. His film, *Galileo's Grave* won the IFP/Chicago Production Fund grant. Born in Kansas City, Missouri, he received an MFA in film from Northwestern University, where he now teaches film production. Monica Long Ross's short films have been screened internationally and her published theatrical plays have been produced around the U.S. She received an MFA in film from Northwestern University. Along with her work with 137 Films, she teaches at Columbia College, Chicago and is an associate director of The Arizona Women's Theatre Company.



*There will be academic events on January 28 in support of the film screening. Visit the IU Cinema website for further details. Events are sponsored by the Office of the Vice Provost for Faculty Affairs and IU Cinema. Special thanks to Tom Gieryn.*



Lucian Georgescu, PhD is a Romanian director, screenwriter, film critic, professor, and novelist. Dr. Georgescu is Senior Lecturer in Screenwriting at the Romanian Theatre and Film University in Bucharest. As a filmmaker and critic, he has been active in the celebrated Romanian New Wave cinema movement, which has earned accolades around the world. His research is focused on the road movie genre in its American and European iterations, and Dr. Georgescu is the author of a book on director Jim Jarmusch.

## The Phantom Father (2011)

Directed by Lucian Georgescu

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

An American professor embarks on an adventurous and amusing journey through Bucovina to find Sami the projectionist, the only person alive who can tell him anything about his Romanian Jewish descent. His symbolic journey is filled with danger, the unknown and the surreal, but finally rewarded with a double love; one romantic in nature, and the other for old cinema. **Director Lucian Georgescu is scheduled to be present.** (HD Cam. 95 min. Not Rated.)

*These events are sponsored by the Russian and East European Institute, Robert A. and Sandra S. Borns Jewish Studies Program, Romanian Studies Organization, Global Village, Foster International Living and Learning Center and IU Cinema. Special thanks to Padraic Kenney.*



## Baseball in the Time of Cholera (2011)

Directed by Bryn Mooser & David Darg

## Sun City Picture House (2010)

Directed by David Darg

**Thursday - February 28 - 7:00 p.m.**

*Baseball in the Time of Cholera* is the story of a young Haitian boy who plays on Haiti's first little league baseball team and the Haitian Lawyer seeking justice against the United Nations. As a Cholera epidemic rages in Haiti, the UN denies that it is responsible for introducing the disease despite glaring evidence. As the epidemic spreads, the two stories intersect in the struggle for survival and justice.

*Sun City Picture House* is the story of Raphael Louigene, a young Haitian man who loves movies. Raphael works at a children's hospital in Port Au Prince and every Thursday he helps bury the dead with a Catholic Priest named Father Rick Frechette. Despite their situation, the two have a hope and vision for Haiti's future. Raphael recruits his two aid-worker friends, Bryn and David, to help him achieve his dream of building the first movie theater since the devastating earthquake of 2010. **Directors Bryn Mooser and David Darg are scheduled to be present.** (HD Cam. 70 min. Not Rated.)



**Jorgensen Lecture with  
Bryn Mooser & David Darg**  
Friday - March 1 - 3:00 p.m.

## Special Presentation

Bryn Mooser, David Darg & Guest

**Friday - March 1 - 7:00 p.m.**

Details are to be announced. This screening will be introduced by our guests, followed by a Q & A session. Additional guests may be in attendance. **Directors Bryn Mooser and David Darg are scheduled to be present.**

David Darg and Bryn Mooser founded RYOT.ORG to give a voice to the voiceless. Through news and creative media, RYOT highlights the most impacting humanitarian projects in the world. Every story posted is accompanied by an action box, which links directly to a leading organization that is making a positive impact on the issue. For their humanitarian work, Bryn and David were named among the AMERICANS OF THE YEAR for 2012 by Esquire Magazine. Pictured below with their producer, Olivia Wilde.



David grew up in the Middle East and England. After receiving his degree in Philosophy from Oxford University, he moved to Africa to work on relief projects. David spent 10 years as a first responder and frontline contributor for Reuters, the BBC and CNN, covering some of the world's largest natural disasters and wars, and 5 years as director of international disaster relief for Operation Blessing International. In that time David has worked in 30 different countries from Sudan to China and is currently based in Haiti. David surfs, plays music, takes photos and makes films.

Bryn is the Country Director for Artists for Peace and Justice (APJ) and lives and works in Haiti. He helped open APJ's secondary school in Port au Prince, the only free secondary school serving the slums. He speaks two African languages, Creole and parts of many more. Bryn is a musician, filmmaker and writer; he grew up in Los Angeles, New York City, Maine and Zimbabwe.

## Only God Could Hear Me (2011)

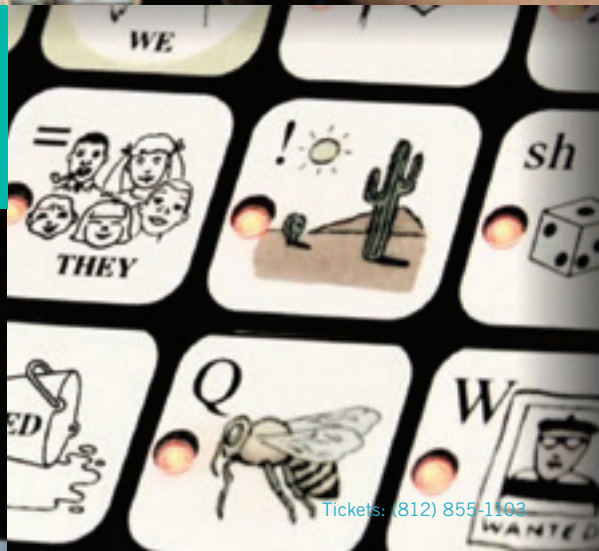
Directed by Colin Sander

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

Starring and narrated by Chris Klein and Jennifer Lowe, *Only God Could Hear Me* offers a portrait of the lives and souls of 'non-speakers' looking beyond how they communicate and into why they are driven to do so. The film follows several Advanced Audio Coding (AAC) device users as they navigate the daily challenges of their disabilities. **Chris Klein from the film is scheduled to be present.** (Digital. 68 min. Not Rated.)



*The event is being sponsored by Department of Special Education, Augmentative-Alternative Communication, Disability Services for Students, Prentke Romich Company, Semantic Compaction Systems, SHOUT, Indiana Institute on Disability and IU Cinema.*



## Girlfriend Boyfriend (2012)

Directed by Ya-che Yang

Thursday - March 7 - 6:30 p.m.

When three students leave their hometown to pursue their dreams in the big city, their relationships starts to face the pressures of real life, while the Taiwanese sociopolitical reformation movement unfolds in the background. As the three share love, friendship and sex, the film reminds us of the complexities of modern relationships. Mandarin language with English subtitles.

**Scholar Shu-Yi Lin is scheduled to be present.** (2K DCP. 106 min. Not Rated.)

Shu-Yi Lin researches in the Film Studies Department at King's College in London. Her research interests include Queer Kinship in Film, Chinese-language Women's Cinema, Feminist Theory, Marxism and Visual Culture Theories. Before King's College, she was the festival director and programmer for the Taiwan Women Make Waves Film Festival.

*These events are sponsored by the East Asian Studies Center, Department of Communication and Culture, TECO, the Taipei Economic and Cultural Office in Chicago, and IU Cinema. Special thanks to Professor Stephanie DeBoer.*



## Jorgensen Lecture with Shu-Yi Lin

Thursday  
March 7  
3:00 p.m.

## Branigin Lecture with A. B. Yehoshua

Tuesday  
March 19  
3:00 p.m.

A.B. Yehoshua is professor at Haifa University and one of Israel's premiere literary figures. He is the author of ten novels, numerous short stories, essays, and plays and has won several prestigious awards, among them the National Jewish Book Award for Fiction, the Israel Prize, and the Los Angeles Times Book Prize for Fiction. His visit is co-sponsored by Robert A. and Sandra S. Borns Jewish Studies Program, Center for the Study of the Middle East, and IU Cinema.



## The Human Resources Manager (2010) Directed by A.B. Yehoshua

Tuesday - March 19 - 7:00 p.m.

The Human Resources Manager of Jerusalem's largest bakery is in trouble. He is separated from his wife, distanced from his daughter, and stuck in a job he hates. When one of his employees, a foreign worker, is killed in a suicide bombing, the bakery is accused of indifference, and the HR Manager is sent to the victim's hometown in Romania to make amends. Far from home, on a mission to honor a woman he didn't even know but has somehow grown to admire, the HR Manager fights to regain his company's reputation - and possibly his own humanity. **Writer A. B. Yehoshua is scheduled to be present.** (35mm. 103 min. Not Rated.)

## The Lost Films of Kathleen Collins

- Theatrical Premieres -

**Thursday - March 21 - 7:00 p.m.**

At the time of her death in 1988, Kathleen Collins was just 46 years old, but already an internationally renowned playwright, a beloved professor and a successful independent filmmaker. After nearly 30 years of being out of circulation, Milestone Films has digitally restored her two films from original camera negatives to look and sound as fresh, bracing and complex as they did when they were made. **The Cruz Brothers and Miss Malloy** (1980) is a short story of three Puerto Rican brothers scraping by while contending with the ghost of their dead father. **Losing Ground** (1982), one of the very first fictional features by an African-American woman filmmaker, is the story of a black philosophy professor whose artist husband rents a summer country house to celebrate a museum sale. Their idyll summer challenges their relationship as they struggle to find ecstatic experience, both intellectually and emotionally. **Dennis Doros is scheduled to be present.** (HD Cam. 140 min. Not Rated.)



## Portrait of Jason (2013)

Directed by Shirley Clarke

**Friday - March 22 - 6:30 p.m.**

See page 19 for full description.

## Jorgensen Lecture with Dennis Doros

Milestone Film & Video Co-founder

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

Dennis Doros will deliver his lecture titled *Where's Shirley: The Restoration of Portrait of Jason*, which he presented earlier in the year at the Berlin International Film Festival.

## Empty Quarter (2012)

Directed by Alain LeTourneau & Pam Minty

**Friday - March 29 - 6:30 p.m.**

See page 20 for full description. **Directors Alain LeTourneau & Pam Minty are scheduled to be present.**

40 Frames is dedicated to preserving the art of 16mm filmmaking and exhibition. Co-founded by Alain LeTourneau and Pam Minty, 40 Frames advocates for the continued use of 16mm and super16 for production, and the preservation and exhibition of 16mm prints. Starting in 2000, 40 Frames began coordinating and hosting public screenings of 16mm films at organizations and venues in Portland, Oregon. In 2009, they transitioned from series programming of 16mm to focus on the web resource 16mm Directory, on-going film conservation work acquiring and maintaining a collection of 16mm prints, and offering a menu of technical services aimed at supporting media artists and organizations.

## Jorgensen Lecture with Alain LeTourneau & Pam Minty

**Friday - March 29 - 3:00 p.m.**





## **Sparrows** (1926) Directed by William Beaudine

**Thursday - March 28 - 7:00 p.m.**

Mary Pickford's penultimate silent film is a Dickensian tale of orphans living on a baby farm run by an evil caretaker. The movie boasts highly stylized sets, including an ominous-looking swamp, and atmospheric cinematography that illustrates the growing influence of German expressionist cinema on American filmmakers in the 1920s. One of the actress's darker-themed pictures is considered by many to be her best, including her business partner and onscreen rival Charlie Chaplin. The feature is preceded by the *Sparrows* trailer and outtakes. (35mm. 88 min. Not Rated) 35mm restoration by the Library of Congress. Live piano accompaniment provided by Philip Carli.

**Jorgensen  
Lecture  
with  
Christel  
Schmidt**  
**Thursday  
March 28  
3:00 p.m.**



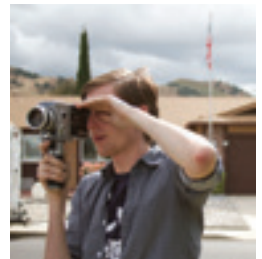
Christel Schmidt, editor of *Mary Pickford: Queen of the Movies* (co-published by the Library of Congress and the University Press of Kentucky) will present the program and sign copies of her book.



## **Masculinity/Femininity** (2012) Directed by Russell Sheaffer

**Saturday - March 30 - 7:00 p.m.**

*Masculinity/Femininity* is an experimental film based project that aims to question normative notions of gender and features original material from over twenty groundbreaking artists and scholars. Shot primarily on Super 8mm film, the project asks its participants to “perform” (in any way they like) a piece that deals with the issues at the heart of normativity and gender construction. Each performance is profoundly different, but together the project acts as a document of gender deconstruction and exploration. This is a feedback screening of the current work-in-progress cut of the film. **Director Russell Sheaffer is scheduled to be present.** (HD Cam. 88 min. Not rated.) This screening is sponsored in part by The Kinsey Institute.



Russell Sheaffer is an experimental film and documentary maker currently working on his Ph.D. at Indiana University. Recently, a film he co-wrote and co-directed with James Franco, *Masculinity & Me*, was an official selection of the 2011 Torino LGBT Film Festival and was featured in Franco's solo exhibition, “The Dangerous Book For Boys” (where the NY Times deemed the piece “the best by far”). His films have screened at venues such as the MoMA, Queer Lisboa, the University of Wisconsin at Madison, and Anthology Film Archives.

## **Patang** (2011) Directed by Prashant Bhargava

**Thursday - April 25 - 6:30 p.m.**

In the old city of Ahmedabad, amid India's largest kite festival, a family duels, spins and soars like the countless kites in the skies above. When a Delhi businessman returns to his childhood home in Ahmedabad for the kite festival, an entire family has to confront its own fractured past and fragile dreams. With naturalistic performances, bold, lyrical editing and vibrant cinematography, *Patang* delights the senses and nourishes the spirit. "Evokes the old and new India side by side as well as I've seen done." – Roger Ebert. **Director Prashant Bhargava is scheduled to be present.** (2K DCP, 95 min. Not Rated.)

*The screening and visit is sponsored by The Madhusudan and Kiran C. Dhar India Studies Program. Special thanks to Michael Dodson.*



Seven years in the making, *Patang* is Prashant Bhargava's first feature film. His short film *Sangam* premiered at the Sundance Film Festival, garnering several awards and distinctions. The film was distributed by Film Movement and MUBI and broadcast on Arte/ZDF, The Sundance Channel and PBS. Prashant started out in the arts as a graffiti artist in his hometown of Chicago. He went on to study computer science at Cornell University and theatrical directing at The Actors Studio MFA program. For the past fifteen years, he has directed and designed commercials, music videos, title sequences and promos. Prashant's next film is entitled the *Highlands*.

### **Jorgensen Lecture with Prashant Bhargava**

**Thursday  
April 25  
3:00 p.m.**



## **Hell and Back Again** (2011) Directed by Danfung Dennis

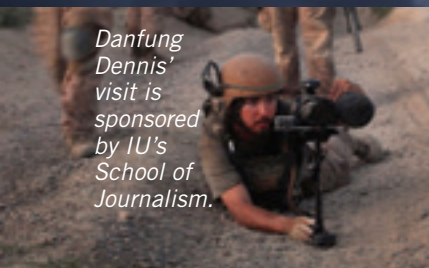
**Tuesday - April 9 - 7:00 p.m.**

See page 29 for full description.

**Director Danfung Dennis is scheduled to be present.**

Since 2006, Danfung Dennis has covered the wars in Iraq and Afghanistan. His photographs have been published in Newsweek, TIME, The New York Times, The Washington Post, The Guardian, Rolling Stone, Mother Jones, and The Wall Street Journal. The immersive nature of his video footage on PBS's Frontline prompted attention from the White House. In 2010, he won the Bayeux-Calvados Award for War Correspondents and was named one of the 25 New Faces of Independent Film by Filmmaker Magazine.

*Danfung  
Dennis'  
visit is  
sponsored  
by IU's  
School of  
Journalism.*



### **Jorgensen Lecture with Danfung Dennis**

**Tuesday  
April 9  
3:00 p.m.**

# 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.*



## **James Acheson**

*Costume Designer*

**Thursday, January 17, 2013**

3:00 p.m.

## **Parvez Sharma**

*Director*

**Thursday, January 24, 2013**

3:00 p.m.

## **Christine Vachon**

*Producer*

**Friday, February 1, 2013**

3:00 p.m.

## **Lucian Georgescu**

*Director*

**Tuesday, February 19, 2013**

3:00 p.m.

## **Bryn Mooser & David Darg**

*Directors*

**Friday, March 1, 2013**

3:00 p.m.

## **A.B. Yehoshua**

*Writer*

**Tuesday, March 19, 2013**

3:00 p.m.

## **Dennis Doros**

*Archivist/Distributor*

**Friday, March 22, 2013**

3:00 p.m.

## **Christel Schmidt**

*Writer*

**Thursday, March 28, 2013**

3:00 p.m.

## **Alain LeTourneau & Pam Minty**

*Directors*

**Friday, March 29, 2013**

3:00 p.m.

## **Danfung Dennis**

*Director*

**Tuesday, April 9, 2013**

3:00 p.m.

## **Nelson Pereira Dos Santos**

*Director*

**Monday, April 15, 2013**

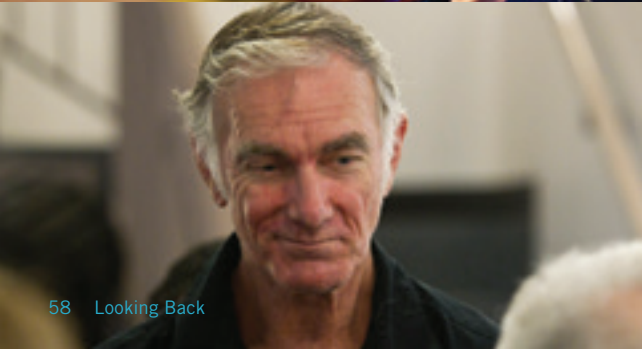
3:00 p.m.

## **Prashant Bhargava**

*Director*

**Thursday, April 25, 2013**

3:00 p.m.



As we begin our third year of programs, we enjoy looking back on the first two years.

- TWO-YEAR CUMULATIVE NUMBERS -

450  
INDIVIDUAL FILM TITLES

OVER  
90000  
ADMISSIONS

350  
FREE SCREENINGS OR EVENTS

OVER  
250  
PARTNERED SCREENINGS

3 SILENT FILM  
PROJECTS WITH  
PREMIERE  
ORCHESTRAL SCORES

NEARLY  
70 UNIQUE  
CAMPUS  
PARTNERS

DOZENS  
OF SCREENINGS FROM ARCHIVAL 35MM PRINTS

42 JORGENSEN  
GUEST  
FILMMAKER  
LECTURES

## 2011 & 2012 Jorgensen Guest Filmmaker Lectures

Barry Allen, Rick Alverson,  
Kenneth Anger,  
David Anspaugh,  
Anthony Arnone,  
Angus Aynsley,  
Jacob Bender,  
Peter Bogdanovich,  
Irene Taylor Brodsky,  
Charles Burnett,  
Philip Carli, Pedro Costa,  
Donald Crafton,  
Claire Denis,  
Joseph Dorman,  
Mike and Chris Farah,  
Ari Folman, Jill Godmilow,  
Bette Gordon,  
Werner Herzog,  
Kataoka Ichireo,  
Dennis James,  
Alison Klayman,  
William Lustig,  
Terence Marsh,  
Albert Maysles,  
Stanley Nelson,  
Ron Osgood, Richard Pena,  
Angelo Pizzo, Walter Salles,  
John Sayles,  
Jonathan Sehring,  
Amy Seimetz,  
Paul Schrader,  
Todd Solondz,  
Whit Stillman, Monika Treut,  
Joe Swanberg,  
Michael Uslan and  
Chuck Workman.

*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.*





























# SPRING 2013 CALENDAR of FILMS

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


[cinema.indiana.edu](http://cinema.indiana.edu)

## ICON KEY


-  Essential Digital Restorations (Pages 4-6)
-  Living King's Legacy (Page 7)
-  James Acheson: The Emperor's New Clothes (Pages 8-9)
-  Christine Vachon: Shooting to Kill (Pages 10-13)
-  City Lights Film Series (Pages 14-16)
-  Representing Roma (Page 17)
-  Underground Film Series (Page 18-21)
-  From Toulouse-Latrec to Picasso (Page 22)
-  The Uncompromising Art of Crispin Hellion Glover (Page 23)
-  International Arthouse Series (Pages 24-28)
-  Photo Journalists at War (Page 29)
-  Nicholas Ray: Accidents of Imagination (Pages 30-31)
-  The Shared Ethnography of Jean Rouch (Pages 32-34)
-  Direct Action (Page 35)
-  President's Choice (Pages 36-37)
-  Other Films (Page 38)
-  Double Exposure (Page 39)
-  National Theatre Live (Page 40)
-  East Asian Film Series (Page 41)
-  Nelson Pereira dos Santos (Pages 42-44)
-  A Change is Gonna Come (Page 45)
-  Italian Film Conference (Pages 46-47)
-  CINEkids (Page 48)
-  Native Film Series (Page 49)
-  Other Films with Guests (Pages 50-56)
-  Jorgensen Guest Filmmaker Lecture Series (Page 57)

## JANUARY

### 10 THURSDAY

-  7:00 p.m.  
Tabu


### 11 FRIDAY

-  7:00 p.m.  
Tabu

### 12 SATURDAY


-  7:00 p.m.  
Tabu

### 13 SUNDAY

-  3:00 p.m.  
Lawrence of Arabia

-  7:00 p.m.  
Tabu


### 14 MONDAY


-  7:00 p.m.  
Lawrence of Arabia

### 15 TUESDAY

-  7:00 p.m.  
Spiderman 2


### 17 THURSDAY


-  3:00 p.m.  
James Acheson

-  7:00 p.m.  
The Last Emperor


### 18 FRIDAY

-  4:00  
I Am Somebody

-  6:30 pm  
Time Bandits

-  9:30 p.m.  
Brazil

### 19 SATURDAY


-  3:00 p.m.  
Once Upon a Time...  
When We Were Colored

-  7:00 p.m.  
Iris Film Festival


-  9:30 p.m.  
Boycott

# JANUARY / FEBRUARY


## 20 SUNDAY


 3:00 p.m.  
Mystery of Picasso


## 22 TUESDAY

 7:00 p.m.  
Chasing Ice


## 24 THURSDAY


 3:00 p.m.  
Parvez Sharma

 6:30 p.m.  
A Jihad for Love

 9:30 p.m.  
Chasing Ice


## 25 FRIDAY

 6:30 p.m.  
Ann Arbor  
Film Festival


 9:30 p.m.  
Chasing Ice


## 26 SATURDAY

 3:00 p.m.  
Le Million


 7:00 p.m.  
Chasing Ice

## 27 SUNDAY

 3:00 p.m.  
They Live By Night

 6:30 p.m.  
Far From Heaven

## 28 MONDAY

 7:00 p.m.  
The Believers

## 31 THURSDAY


 6:30 p.m.  
Dragonslayer

 9:30 p.m.  
Kids

## FEBRUARY


### 1 FRIDAY


 3:00 p.m.  
Christine Vachon


 6:30 p.m.  
Mildred Pierce

 9:30  
I Shot Andy Warhol


### 2 SATURDAY

 3:00 p.m.  
Out of the Past

 6:30 p.m.  
I'm Not There


 9:30 p.m.  
Shut Up and Play the Hits

### 3 SUNDAY


 3:00 p.m.  
In a Lonely Place

 6:30 p.m.  
Latcho Drom

### 4 MONDAY


 7:00 p.m.  
Woodstock

### 7 THURSDAY

 6:30 p.m.  
The Mad Masters &  
Moi, Un Noir


 9:30 p.m.  
Barbara


### 8 FRIDAY

 6:30 p.m.  
Free Radicals

 9:30 p.m.  
Barbara

### 9 SATURDAY

 3:00 p.m.  
Tales of the Night

 6:30 p.m.  
Jaguar


 9:30 p.m.  
Barbara

### 10 SUNDAY



 3:00 p.m.  
Rebel Without a Cause

 6:30 p.m.  
Barbara


### 11 MONDAY

 7:00 p.m.  
Pink Floyd: Live at Pompeii

### 12 TUESDAY

  7:00 p.m.  
Tales of the Night


### 14 THURSDAY

 7:00 p.m.  
Man in the White Suit

### 15 FRIDAY


 7:00 p.m.  
Everything is Fine

### 16 SATURDAY


 7:00 p.m.  
What is it?

### 17 SUNDAY


 3:00 p.m.  
We Can't Go Home Again

 6:30 p.m.  
Mammy Water &  
The Lion Hunters

### 18 MONDAY


 7:00 p.m.  
Celebration Day

### 19 TUESDAY


 3:00 p.m.  
Lucian Georgescu

 7:00 p.m.  
The Phantom Father

### 21 THURSDAY

 7:00 p.m.  
Rust and Bone


### 22 FRIDAY


 6:30 p.m.  
Festival of (In)Appropriation

FEBRUARY continued ►


# FEBRUARY / MARCH / APRIL


## 23 SATURDAY

 3:00 p.m.  
Rust and Bone

 7:00 p.m.  
Rust and Bone

## 24 SUNDAY


 3:00 p.m.  
Rust and Bone

 6:30 pm  
NTL - The Magistrate


## 25 MONDAY

 7:00 p.m.  
Playtime

## 26 TUESDAY

 7:00 p.m.  
Time of the Gypsies

## 28 THURSDAY

 7:00 p.m.  
Baseball in the Time  
of Cholera


## MARCH

### 1 FRIDAY

 3:00 p.m.  
Bryn Mosser & David Darg


 7:00 p.m.  
Special Presentation

### 2 SATURDAY

 3:00 p.m.  
The Bad and the Beautiful

 7:00 p.m.  
An American in Paris

### 3 SUNDAY

 6:30 p.m.  
Double Exposure


### 4 MONDAY

 7:00 p.m.  
Only God Could Hear Me


### 5 TUESDAY

 7:00 pm  
Dial M for Murder


## 7 THURSDAY

 3:00 p.m.  
Shu-Yi Lin



  6:30 pm  
Girlfriend Boyfriend


 9:30 p.m.  
Amour

## 8 FRIDAY


 7:00 p.m.  
Amour


## 9 SATURDAY

  3:00 p.m.  
Thief of Bagdad


 7:00 p.m.  
Amour

## 17 SUNDAY

 3:00 p.m.  
Amour


 6:30 p.m.  
Just Do It


## 18 MONDAY

 3:00 p.m.  
Dr. Marion Kraft

 7:00 p.m.  
Audre Lorde: The Berlin Years

## 19 TUESDAY

 3:00 p.m.  
A.B. Yehoshua



 7:00 p.m.  
The Human Resources  
Manager

## 21 THURSDAY


 7:00 p.m.  
Lost Films of Kathleen Collins


## 22 FRIDAY

 3:00 p.m.  
Dennis Doros

  6:30 p.m.  
Portrait of Jason

## 23 SATURDAY

 3:00 p.m.  
High and Low

 7:00 p.m.  
A Piece of Our Life

## 24 SUNDAY

 3:00 p.m.  
Moulin Rouge

 6:30 p.m.  
Pickaxe: A Free State Story

## 25 MONDAY


 7:00 p.m.  
War Photographer

## 26 TUESDAY

 7:00 p.m.  
Ben Hur



## 28 THURSDAY

 3:00 p.m.  
Christel Schmidt

 7:00 p.m.  
Sparrows


## 29 FRIDAY

 3:00 p.m.  
Pam Minty & Alain  
LeTourneau

  6:30 p.m.  
Empty Quarter


## 30 SATURDAY

 3:00 p.m.  
The Docks of New York


 7:00 p.m.  
Masculinity/Femininity

## APRIL

### 1 MONDAY

 7:00 p.m.  
Iraq in Fragments

### 2 TUESDAY

 7:00 p.m.  
Dallas Pashamende




# APRIL / MAY

## 4 THURSDAY

 7:00 p.m.  
Like Someone in Love


## 5 FRIDAY

 6:30 p.m.  
Los Angeles Plays Itself

 9:30 p.m.  
Like Someone in Love

## 6 SATURDAY

 3:00 p.m.  
Ponyo

 6:30 p.m.  
Poetry

 9:30 p.m.  
Like Someone in Love

## 7 SUNDAY


 3:00 p.m.  
Reel Injun


 6:30 p.m.  
The Chicago Conspiracy

## 8 MONDAY

 7:00 p.m.  
Like Someone in Love

## 9 TUESDAY

 3:00 p.m.  
Danfung Dennis

 7:00 p.m.  
Hell and Back Again


## 11 THURSDAY

TBA


## 12 FRIDAY


TBA

## 13 SATURDAY

 3:00 p.m.  
The Daughter of Dawn


## 14 SUNDAY

 3:00 p.m.  
Rio, 100 Degrees F.


 6:30 p.m.  
Tent of Miracles

## 15 MONDAY

 3:00 p.m.  
Nelson Pereira dos Santos

 7:00 p.m.  
Barren Lives


## 16 TUESDAY

 7:00 p.m.  
Music According to Tom Jobin


## 17 WEDNESDAY

 7:00 p.m.  
Angela


## 18 THURSDAY

 7:00 p.m.  
To Die for Tano


## 19 FRIDAY

 7:00 p.m.  
The Dark Sea

## 20 SATURDAY

 7:00 p.m.  
Lost Kisses

## 21 SUNDAY


 3:00 p.m.  
How Tasty Was My Little Frenchman

 6:30 p.m.  
Memoirs of Prison


## 22 MONDAY

 7:00 p.m.  
Rainbow Black & In Motion

## 23 TUESDAY

 7:00 p.m.  
Reality

## 25 THURSDAY

 3:00 p.m.  
Prashant Bhargava

 6:30 p.m.  
Patang

 9:30 p.m.  
Reality

## 26 FRIDAY

 6:30 p.m.  
Jean-Michel Kibushi Shorts


 9:30 p.m.  
Reality

## 27 SATURDAY

 3:00 p.m.  
The Last Picture Show


 7:00 p.m.  
Reality

## 28 SUNDAY


 3:00 p.m.  
More Than Frybread

 6:30 p.m.  
NTL - People

## 29 MONDAY

 7:00 p.m.  
Don't Look Back

## 30 TUESDAY

 6:30 p.m.  
Student Film Program

 9:30 p.m.  
Made in Bloomington

## MAY

## 1 WEDNESDAY

 6:30 p.m.  
Student Film Program

## 2 THURSDAY

 6:30 p.m.  
Student Film Program

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

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# ACKNOWLEDGMENTS

## CONTRIBUTORS TO THE PROGRAM

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