



# FALL 2014

THE  
INDIANA UNIVERSITY  
CINEMA

...a place for film.

# CINEMA PRICES & PARKING

## PRICES

**Pricing includes the following categories:**

Screenings with Academic Partnerships

**Free, but ticketed**

Select Series and Filmmaker Events

**All tickets are \$3**

International Arthouse Series

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

Jorgensen Guest Filmmaker Lectures

**Not ticketed unless noted**

CINEkids

**Children 12 and younger, free, \$3 all others**

Special Events

**Pricing determined for each event**

## PARKING

With the Wells Library lot closed, please allow yourselves additional time for getting to the screenings. The nearest parking garage, located at Jordan Avenue, is free to all visitors Friday after 6:00 p.m. through Sunday.

Weekdays after 5:00 p.m., the maximum cost to park will be \$7.

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

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

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

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

# TICKET INFORMATION

## TICKET INFORMATION

The IU Cinema has limited capacity with 260 seats. Patrons are encouraged to acquire tickets in advance.

Tickets are required to attend 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 one 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. Patrons with tickets must be in the Cinema at least five minutes before the screening to be guaranteed a seat.

Tickets for IU Cinema free 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 unless otherwise noted. Tickets for National Theatre Live and International Arthouse screenings may go on sale at the beginning of each semester.

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

Indiana University Cinema is located at 1213 E. 7th St., Bloomington, IN 47405. You can contact us at 812-856-2503 or [iucinema@indiana.edu](mailto:iucinema@indiana.edu).

## SUPPORT

Help inspire a new generation of students to discover their own love for the movies by making an investment in the IU Cinema. There are ways to contribute financially at all levels. You can find more information regarding these opportunities at our website: [cinema.indiana.edu](http://cinema.indiana.edu) or by contacting Jon Vickers at 812-855-7632 or [jwvicker@indiana.edu](mailto:jwvicker@indiana.edu). If you are interested in supporting IU Cinema as a volunteer, you can request additional information by contacting Brittany Friesner at [bufriesn@indiana.edu](mailto:bufriesn@indiana.edu).

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# ...a place for film™

THE INDIANA UNIVERSITY CINEMA is a world-class facility and program that is dedicated to the scholarly study and highest standards of exhibition of film in both its traditional and modern forms, advancing the University's long-standing commitment to excellence, research, and public engagement in the arts by providing educational, entertaining, and enriching cinematic experiences. This is your place for film!

## WELCOME FROM THE DIRECTOR

Welcome back to the IU Cinema. We hope that you had a restful summer, because if you love movies, you are going to need stamina to keep up with us this semester! This may be our most accessible program to date, though there is plenty to challenge the most adventurous cinephiles.

But, before we tease you with programs and titles, let's take a moment to reflect. Since opening in 2011, we have presented over 900 film titles, 126 filmmakers, and 72 Jorgensen Lectures. Among these, there have been many world, Midwest, and Indiana premieres, as well as unique programs that have only been experienced here. We are very proud to have had this opportunity with such a loyal audience. Thanks for coming out to support our ambitious program with such enthusiasm!

We are excited to share this fall program with you as we round-out our fourth year. Guest filmmakers include actor George Chakiris; Polish master filmmaker Krzysztof Zanussi; young shining stars of the indie film scene Ti West and Josephine Decker; found-footage director Bill Morrison; actor Kevin Kline, who needs no introduction; documentarians and observers of life itself, Steve James, Gloria Rolando, and Natalia Almada; and many more. As always, we offer heart-felt appreciation to the Ove W Jorgensen Foundation for endowing our filmmaker lecture series and supporting these guest filmmakers.

There is much more to celebrate in the program, including a look back on the year 1984, Martin Scorsese's touring program of Masterpieces of Polish Cinema, midnight movies, more repertory programs than any other IU Cinema season, and the newest titles from around the globe in our International Arthouse Series. As part of the series, IU Cinema will host the 3D Midwest premiere of Jean-Luc Godard's Cannes-winning film *Goodbye to Language*.

If this isn't enough, make sure you notice the presentations of Buster Keaton's *The General* with a newly written orchestral score, which will be screened live with a Jacobs School of Music orchestra.

We hope that you enjoy looking through these pages and find much that you don't want to miss. As I mentioned, 'stamina' is the operative word this fall. We hope to see you often—we will have a comfortable chair waiting! Thanks for being the essential part of the IU Cinema, your place for film.

**Jon Vickers, Director**



# international Arthouse Series



*The International Arthouse Series features new film releases from around the globe—some which have not been released theatrically in the U.S. The 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.\**

## **Closed Curtain (2013)**

*Directed by Jafar Panahi and Kambuzia Partovi*

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

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

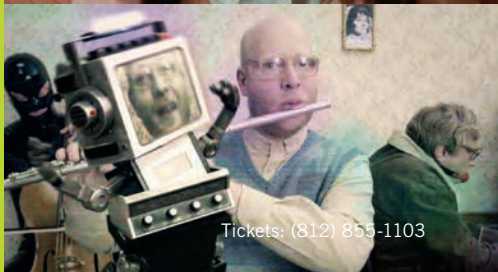
Acclaimed Iranian filmmaker Jafar Panahi bravely defies his 20-year ban on filmmaking yet again and stunningly has created a masterpiece that not only lives up to his earlier, pre-ban work but surpasses it in many ways. In a secluded house by the sea with the curtains shut, a screenwriter hides from the world with only his dog as company. The tranquility is abruptly broken one night by the arrival of a young woman fleeing from the authorities. Refusing to leave, she takes refuge in the house. But come dawn, another unexpected presence will change everything. In Persian language with English subtitles. (2K DCP. 106 min. Not Rated.)

## **2014 Sundance Film Festival Short Film Tour**

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

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

Showcasing a wide variety of story and style, the Sundance Film Festival Short Film Tour is a 94-minute theatrical program of eight short films from the 2014 edition of the January festival, which over the course of its 30-year history has been widely considered the premier showcase for short films and the launch-pad for careers of many now-prominent independent filmmakers. With both fiction and documentary, the diverse 2014 program ranges from beautiful insight and the struggle to understand the meaning of life to a hilarious, all-too familiar government deposition. (2K DCP. 94 min. Not Rated.)



**Obvious Child** (2014) *Directed by Gillian Robespierre*

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

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

**August 29 - Friday - 9:30 p.m.**

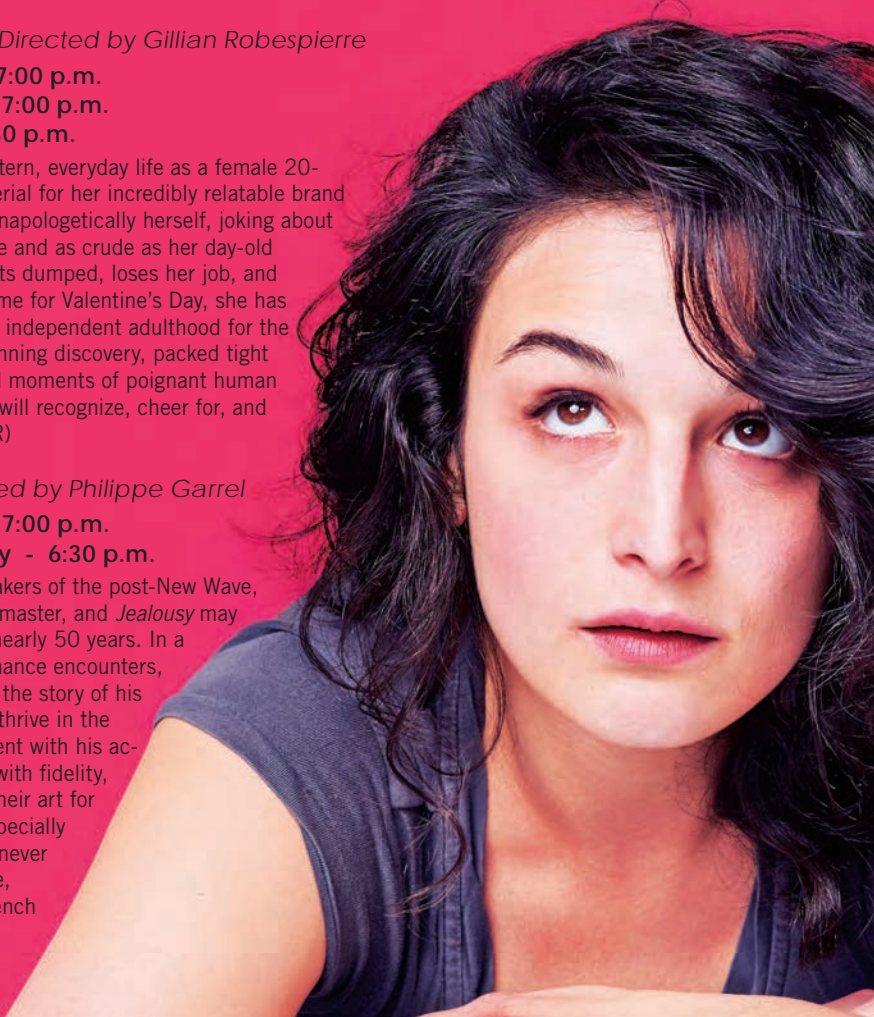
For aspiring comedian Donna Stern, everyday life as a female 20-something provides ample material for her incredibly relatable brand of humor. On stage, Donna is unapologetically herself, joking about topics as intimate as her sex life and as crude as her day-old underwear. But when Donna gets dumped, loses her job, and finds herself pregnant just in time for Valentine's Day, she has to navigate the murky waters of independent adulthood for the first time. *Obvious Child* is a winning discovery, packed tight with raw, energetic comedy and moments of poignant human honesty that female audiences will recognize, cheer for, and love. (2K DCP. 84 min. Rated R)

**Jealousy** (2014) *Directed by Philippe Garrel*

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

**September 11 - Thursday - 6:30 p.m.**

One of the major French filmmakers of the post-New Wave, Philippe Garrel is considered a master, and *Jealousy* may be his most accessible film in nearly 50 years. In a series of brief conversations, chance encounters, and impulsive acts, a man tells the story of his relationships that flounder and thrive in the wake of moving into an apartment with his actress girlfriend, their struggles with fidelity, and the temptation to give up their art for an easier life. *Jealousy* is an especially intimate, deeply poignant, and never less than enthralling tale of love, temptation, and betrayal. In French language with English subtitles. (2K DCP. 77 min. Not Rated.)





BLOOMINGTON  
**PRIDE**  
SUMMERFEST



**To Be Takei** (2014) *Directed by Jennifer M. Kroot*

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

Actor George Takei might be best known to many as Hikaru Sulu of the USS Enterprise from the *Star Trek* television and film franchise. But a new generation of fans knows him primarily from his popular, prolific, and hilarious Facebook feed—with more than 7 million followers. Takei spent his formative years in Japanese-American internment camps and, early in his career, was relegated to stereotypical Asian roles in film and television. In 2005, he chose to publicly “come out of the closet” and continue his lifelong stand against all forms of prejudice. This film is presented in partnership with the Bloomington PRIDE Summerfest and The Back Door. (2K DCP. 93 min. Not Rated.) This screening is free, but ticketed.

**God Help the Girl** (2014)

*Directed by Stuart Murdoch*

**September 11 - Thursday - 9:30 p.m.**

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

*God Help the Girl* is a musical written and directed by Stuart Murdoch, lead singer of the group Belle and Sebastian. Eve is a troubled young girl who has a talent for singing and songwriting, which in the darkest of times, becomes her way forward. Music leads her to Glasgow where she meets James and Cassie, two kindred spirits who are each at crossroads of their own. Together they dive into the city's music scene as their lives and lyrics intertwine. What follows is an uplifting story of renaissance, friendship, and romance over a long, dream-like summer. (2K DCP. 111 min. Not Rated.)

**My Old Lady** (2014)

*Directed by Israel Horovitz*

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

See page 15 for details.

**The Sacrament** (2014)

*Directed by Ti West*

**September 19 - Friday - 6:30 p.m.**

See page 18 for details.

**Ti West is scheduled to be present.**

**Ida** (2014) *Directed by Pawel Pawlikowski*

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

See page 36 for details.

This screening is free, but ticketed.

**Thou Wast Mild and Lovely** (2014)

*Directed by Josephine Decker*

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

See page 20 for details.

**Josephine Decker is scheduled to be present.**



**Stray Dogs** (2014)

*Directed by Tsai Ming Liang*

**October 3 - Friday - 6:30 p.m.**

**October 12 - Sunday - 6:30 p.m.**

A father and his two children wander the margins of modern day Taipei, from the woods and rivers of the outskirts to the rain streaked streets of the city. By day the father scrapes out a meager income as a human billboard while his young children roam the supermarkets surviving off free food samples. Each night the family takes shelter in an abandoned building. The father is strangely affected by a hypnotic mural on the wall of this makeshift home. On the day of the father's birthday the family is joined by a woman—might she be the key to unlocking the buried emotions that linger from the past? In Mandarin language with English subtitles. (2K DCP. 138 min. Not Rated.)





### **Bluebird** (2013)

*Directed by Lance Edmonds*

**October 3 - Friday - 9:30 p.m.**

**October 4 - Saturday - 9:30 p.m.**

*Bluebird* explores the interconnectedness of a small town in the northern reaches of Maine. When Lesley, the local school bus driver, becomes distracted during her end-of-day inspection, she fails to notice something in the back of the bus. What happens next shatters the tranquility of her small logging town, proving that even the slightest actions have enormous consequences. The film won the Grand Jury prize at this year's Indy Film Fest. (2K DCP. 91 min. Not Rated.)

### **The Missing Picture** (2013)

*Directed by Rithy Panh*

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

See page 52 for details.

### **Life Itself** (2014) *Directed by Steve James*

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

**October 24 - Friday - 6:30 p.m.**

See page 22 for details. All tickets are \$3.

### **The Strange Color of your Body's Tears** (2014) *Directed by Hélène Cattet and Bruno Forzani*

**October 31 - Friday - 11:59 p.m.**

**November 1 - Saturday - 9:30 p.m.**

See page 43 for details. All tickets are \$3.

### **A Hard Day's Night** (1964)

*Directed by Richard Lester*

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

**November 14 - Friday - 9:30 p.m.**

See page 61 for details. All tickets are \$3.



### **20,000 Days on Earth** (2014) *Directed by Iain Forsyth and Jane Pollard*

**October 17 - Friday - 9:30 p.m.**

**October 18 - Saturday - 7:00 p.m.**

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

Drama and reality combine in a fictitious 24 hours in the life of musician and international cultural icon Nick Cave. With startlingly frank insights and an intimate portrayal of the artistic process, the film examines what makes us who we are and celebrates the transformative power of the creative spirit. *Variety Magazine* calls it "Simply astounding, razor sharp, and dynamic," and Andrew O'Hehir of *Salon* said the film is "an unclassifiable and frequently spectacular documentary." (2K DCP. 97 min. Not Rated.)





## Goodbye to Language - 3D (2014)

*Directed by Jean-Luc Godard*

**November 14 - Friday - 6:30 p.m.**

**November 20 - Thursday - 7:00 p.m.**

**November 21 - Friday - 9:30 p.m.**

Jean-Luc Godard's foray into the world of 3D won him the Grand Jury prize at this year's Cannes Film Festival. The idea is simple: A married woman and a single man meet. They love, they argue, fists fly. A dog strays between town and country. The seasons pass. The man and woman meet again. The dog finds itself between them. The former husband shatters everything. This ends in barking and a baby's cries. From the human race we pass to metaphor. The film is pure Godard! In French Language with English subtitles. (2K DCP-3D. 70 min. Not Rated) **Midwest 3D Premiere!**

## The Overnighters (2014)

*Directed by Jesse Moss*

**December 4 - Thursday - 9:30 p.m.**

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

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

**December 7 - Sunday - 6:30 p.m.**

In the midst of a struggling U.S. economy, the oil business in a small North Dakota town is booming. Thousands of desperate people flock there in search of work. Pastor Jay Reinke is under fire from his community for allowing these "overnighters" to stay for a night, a week or sometimes longer in his church. When the town learns that he is housing men with criminal records, controversy peaks and nothing can stop things from spiraling out of control. Winner of the Special Jury Award at this year's Sundance Film Festival. (2K DCP. 90 min. Not Rated.)

## When Evening Falls on Bucharest or Metabolism (2014)

*Directed by Corneliu Porumboiu*

**December 4 - Thursday - 6:30 p.m.**

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

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

In this deliciously witty, dazzling tale of love and filmmaking from the director of *Police, Adjective*, and *12:08 East of Bucharest*, a film director is faced with trying to convince his leading actress to perform a scene in the nude. She finds the scene to be gratuitous and needs the director to justify the change in script. What complicates matters is the sexual relationship between director and actress. The film is a 'meta' look into filmmaking and a delight for the savvy cinephile. In Romanian language with English subtitles. (2K DCP. 89 min. Not Rated.)

**TBA**

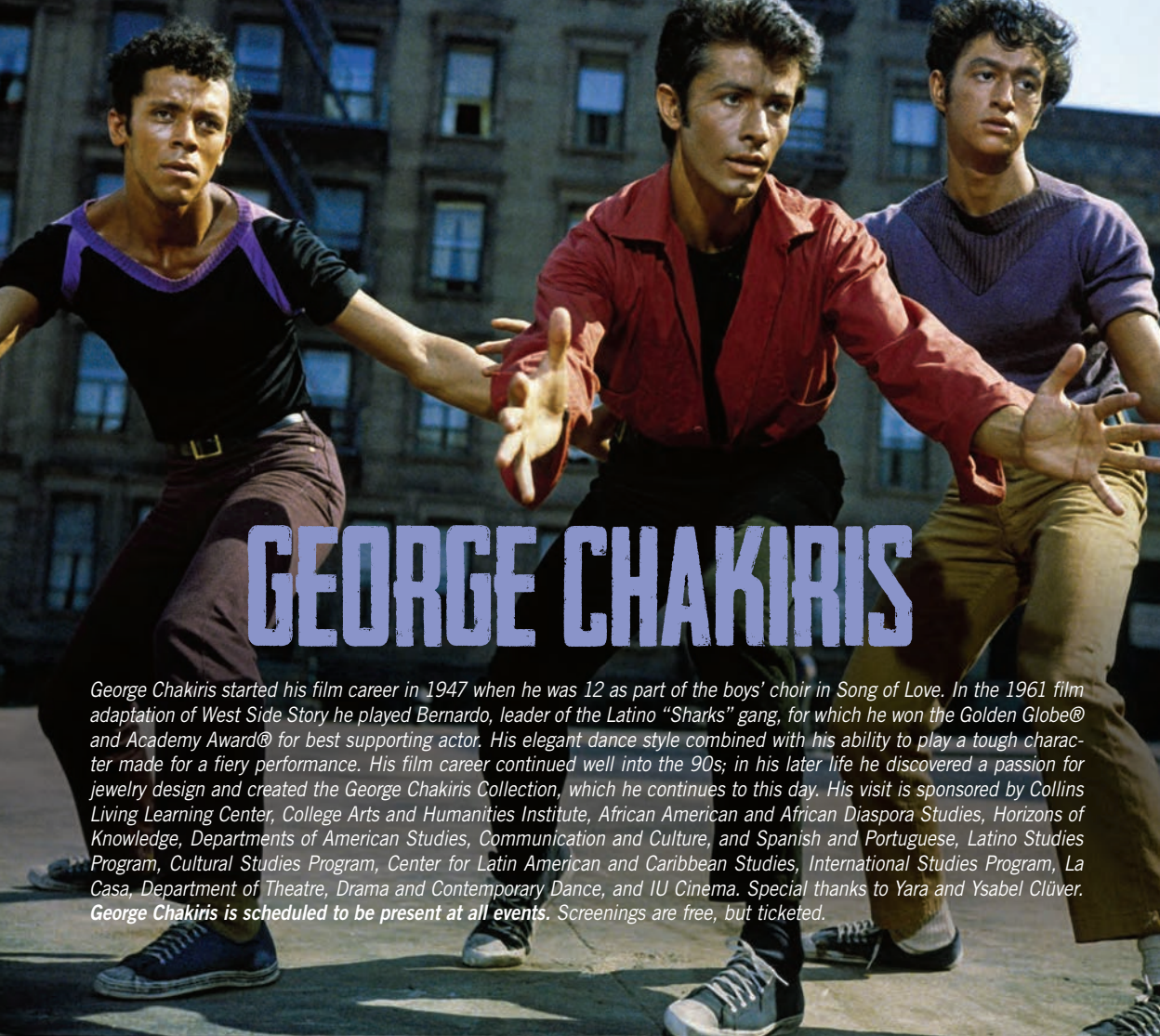
**December 11  
Thursday  
7:00 p.m.**

**December 12  
Friday  
9:30 p.m.**

**December 13  
Saturday  
7:00 p.m.**

**December 14  
Sunday  
6:30 p.m.**





# GEORGE CHAKIRIS

George Chakiris started his film career in 1947 when he was 12 as part of the boys' choir in *Song of Love*. In the 1961 film adaptation of *West Side Story* he played Bernardo, leader of the Latino "Sharks" gang, for which he won the Golden Globe® and Academy Award® for best supporting actor. His elegant dance style combined with his ability to play a tough character made for a fiery performance. His film career continued well into the 90s; in his later life he discovered a passion for jewelry design and created the George Chakiris Collection, which he continues to this day. His visit is sponsored by Collins Living Learning Center, College Arts and Humanities Institute, African American and African Diaspora Studies, Horizons of Knowledge, Departments of American Studies, Communication and Culture, and Spanish and Portuguese, Latino Studies Program, Cultural Studies Program, Center for Latin American and Caribbean Studies, International Studies Program, La Casa, Department of Theatre, Drama and Contemporary Dance, and IU Cinema. Special thanks to Yara and Ysabel Clüver. **George Chakiris is scheduled to be present at all events.** Screenings are free, but ticketed.

**West Side Story (1961)** Directed by Jerome Robbins and Robert Wise  
**September 5 - Friday - 7:00 p.m.**

*West Side Story* highlights the tensions between two rival gangs through a modern-day tragic love story based on "Romeo and Juliet." It brings to light aspects of race relations in a blue collar NYC neighborhood through an incredible cast, Leonard Bernstein musical score, Stephen Sondheim lyrics, and choreography where the Jets (primarily descended from Eastern Europeans) battle the Sharks (immigrants from Puerto Rico) for territory. The film anticipates major societal shifts in the United States at the cusp of the civil rights movement, in addition to its ground breaking cinematic form. (2K DCP. 152 min. Not Rated.)

**The Young Girls of Rochefort (1967)** Directed by Jacques Demy  
**September 6 - Saturday - 3:00 p.m.**

Jacques Demy followed up *The Umbrellas of Cherbourg* (see page 29) with another musical about missed connections and second chances. Twins Delphine and Solange, a dance instructor and a music teacher (played by real-life sisters Catherine Deneuve and Françoise Dorléac), long for big-city life; when a fair comes through their quiet port town, so does the possibility of escape. With its jazzy score, pastel paradise of costumes, and divine supporting cast (including George Chakiris and Gene Kelly), *The Young Girls of Rochefort* is a tribute to Hollywood optimism from 1960s French cinema's preeminent dreamer. (2K DCP. 125 min. Rated G.)

Jorgensen Guest  
 Filmmaker Lecture  
 with George Chakiris  
 September 5  
 Friday - 3:00 p.m.



# HOLMES

*These 75th anniversary screenings of *The Hound of the Baskervilles* and *The Adventures of Sherlock Holmes* are part of the From Gillette to Brett IV: Basil, Benedict, and Beyond conference, an event devoted to Sherlock Holmes on stage, screen, television, and radio. This conference is sponsored by Wessex Press, the world's premier publisher of books about Sherlock Holmes, Arthur Conan Doyle, and his world. Screenings are free, but ticketed.*

## **The Hound of the Baskervilles (1939)**

*Directed by Sidney Lanfield*

**September 12 - Friday - 9:30 p.m.**

With over 260 cinematic adaptations of Sherlock Holmes since 1900, it may be a surprise that this 1939 version of *The Hound of the Baskervilles*, starring Basil Rathbone in his first turn as Sherlock Holmes, is still considered by many to be the finest Holmes film of all time. Starring opposite Nigel Bruce as Dr. Watson, and Richard Green as Henry Baskerville, the film is the most faithful cinematic adaptation of the story produced. Set in the proper time of Victorian England, it set the stage for nearly every cinematic adaptation for the next 40 years, and cemented the image of Basil Rathbone as Sherlock Holmes in the public imagination for a generation. (35mm. 80 min. Not Rated.)

## **The Adventures of Sherlock Holmes (1939)** *Directed by Alfred L. Werker*

**September 13 - Saturday - 9:30 p.m.**

*The Adventures of Sherlock Holmes* is the second in what eventually became a 14-film series starring Basil Rathbone as Sherlock Holmes, and Nigel Bruce as Dr. Watson. While the first film was an adaptation of Arthur Conan Doyle's *The Hound of the Baskervilles*, *Adventures* is an original plot with characters and situations based on Doyle's detective. Like *Hound*, *The Adventures of Sherlock Holmes* is set Victorian England and clearly enjoyed a noticeably higher budget. It also features the first time that Rathbone's Sherlock squares off against his arch enemy, Professor Moriarty, played with gusto by George Zucco. (16mm. 85 min. Not Rated.)

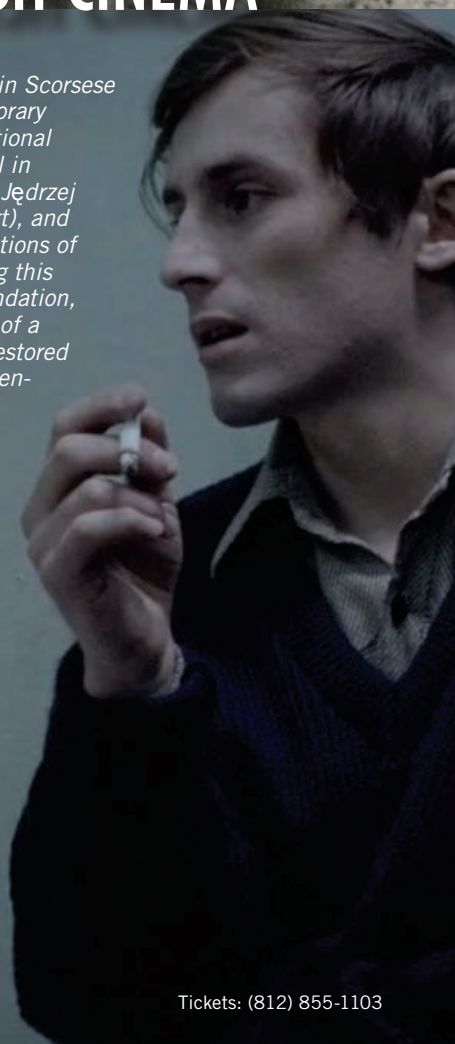




# MARTIN SCORSESE PRESENTS MASTERPIECES OF POLISH CINEMA



*In December 2011, filmmaker Martin Scorsese traveled to Poland to accept an honorary doctoral degree from The Polish National Film, Television, and Theatre School in Łódź. There, Mr. Scorsese met with Jędrzej Sabliński (a digital restoration expert), and reviewed a list of new digital restorations of Polish films. In the months following this visit, with the help of The Film Foundation, the two men came up with the idea of a North American tour of a series of restored Polish cinema classics. From an extensive catalogue of digitally restored films, Mr. Scorsese chose 21 masterpieces for renowned distributor Milestone Films to distribute across North America. Screenings are free, but ticketed.*



## **The Illumination** (1972) *Directed by Krzysztof Zanussi* **September 6 - Saturday - 7:00 p.m.**

A young man from a provincial town comes to the capital to study physics, hoping that science can answer his questions. He explores the boundaries of knowledge while tackling universal life experiences—love, death, friendship, fatherhood, and work. *The Illumination* is a philosophical essay written with a camera, comprising animation, experimental techniques, and documentary footage. Director Krzysztof Zanussi's protagonist struggles against the futility of a life constantly overshadowed by death. However, in the face of defeat, he rejects nihilism and resignation to his fate in favor of a simplistic view of life: fragile but treasured. In Polish language with English subtitles. (2K DCP. 124 min. Not Rated.)





**Camouflage** (1976) Directed by Krzysztof Zanussi

September 12 - Friday - 6:30 p.m.

An ironical and absurd comedy, *Camouflage* transports us to a university summer school camp. The shallowness and cynicism of the academic milieu becomes apparent through the relationship between a young linguistics professor, Jaroslaw, and his diabolical senior colleague, Jakub. "All people are conformists just like you and I," exclaims the latter, protesting against the liberal teaching approach of Jaroslaw. Renowned contemporary Polish director Krzysztof Zanussi presents the deeply troubling premise of academic conformity with witty humor mocking the status quo. In Polish language with English subtitles. (2K DCP. 101 min. Not Rated.) **Krzysztof Zanussi is scheduled to be present.**

Krzysztof Zanussi is considered one of Europe's most renowned film authors, whose disciplined contemporary dramas focus on the moral choices and metaphysical questions in everyday life. His works are often described as intellectual and deeply philosophical. "My cinema above all comes from literature, and, in this sense, it becomes a kind of a human language. The idea of the visual component in film as dominant has always evoked my skepticism."—Krzysztof Zanussi for *Film* magazine, 1992. Beyond his artistic work, Mr. Zanussi has been the recipient of numerous distinctions, has taught at university film schools around the world, is a board member of European Film Academy, and also directs theatre—from Krakow and Bonn to Milan, Palermo, and Rome.

Jorgensen  
Guest  
Filmmaker  
Lecture with  
Krzysztof  
Zanussi  
September 12  
Friday  
3:00 p.m.



**The Constant Factor** (1980)

Directed by Krzysztof Zanussi

September 13 - Saturday - 6:30 p.m.

Winner of several international awards, Krzysztof Zanussi's film portrays a naïve but honest young man, Witold, dealing with the truths of his world. He dreams of climbing the Himalayas, just as his father had done before him. His skill in mathematics earns him a job in an international trade company, but he soon finds the position grating, and he is constantly thwarted by his own candor. Confronting the death of his mother, the illusion of choice, and the realities of his world, Witold continues forward in this frightening but powerful film. In Polish language with English subtitles. (2K DCP. 91 min. Not Rated.) **Krzysztof Zanussi is scheduled to be present.**





# KEVIN KLINE

*Kevin Kline has seamlessly transitioned between the worlds of theatre and film and has earned equal distinction in both. He has been the recipient of numerous awards, including an Academy Award® for his iconic role in A Fish Called Wanda and two Tony® awards. He was also the first American actor to receive the Sir John Gielgud Golden Quill Award, was honored with the Lucille Lortel Award for Lifetime Achievement, and in 2004 was inducted into the Theatre Hall of Fame. Along with being a Juilliard graduate, Kline is an alumnus of Indiana University. Tickets for all screenings are \$3 and become available on Tuesday, August 26 at 10:00am.*



## **The Big Chill** (1983)

*Directed by Lawrence Kasdan*

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

In this now-classic, character-driven comedy-drama, the funeral of a college friend sparks a group of 30-something baby boomers to reconnect 15 years after graduation. While reminiscing and reflecting on the paths they've taken, they realize the important role their friendships played. The ensemble cast includes Kevin Kline, Glenn Close, William Hurt, Jeff Goldblum, Tom Berenger, Meg Tilly, and Mary Kay Place. (2K DCP. 105 min. Rated R.)

## **Silverado** (1985)

*Directed by Lawrence Kasdan*

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

Four unwitting heroes cross paths on their journey to the sleepy town of Silverado. Little do they know the town where their family and friends reside has been taken over by a corrupt sheriff and a murderous posse. It's up to the sharp-shooting foursome—Kevin Kline, Scott Glenn, Kevin Costner, and Danny Glover—to save the day, but first they have to break each other out of jail and learn who their real friends are. (35mm. 133 min. Rated PG-13.)



## My Old Lady (2014)

*Directed by Israel Horovitz*

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

Mathias (Kevin Kline) is a down-on-his-luck New Yorker who inherits a Parisian apartment from his estranged father. When he arrives in France to sell the vast domicile, he's shocked to discover a live-in tenant. His apartment falls under the French real-estate system with complex rules pertaining to its resale and the feisty Englishwoman Mathilde (Maggie Smith), who has lived in the apartment with her daughter Chloé (Kristin Scott Thomas), is not willing to budge. With no place to go, Mathias strikes a tentative lodging arrangement with Mathilde, which leads to a unique blend of comedy and drama as a complex labyrinth of secrets is unveiled. (35mm. 92 min. Rated PG-13.)



## A Fish Called Wanda (1988)

*Directed by Charles Crichton and John Cleese*

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

Over-the-top performances from an unparalleled comic cast highlight this much-loved black comedy about an intricate and outrageous diamond heist. Monty Pythoners John Cleese and Michael Palin join Oscar® winner Kevin Kline and Jamie Lee Curtis in this tale of deceit about four conniving jewel thieves, who relentlessly double-cross one another until each receives their just deserts. Kline's role earned him an Oscar® for best supporting actor. (35mm. 108 min. Rated R.) **Kevin Kline is scheduled to be present.**



**Jorgensen Guest Filmmaker Lecture  
with Kevin Kline  
September 15  
Monday - 2:00 p.m.**

Location for this event will be the IU Auditorium, and this will be a free, but ticketed event. The conversation will include multi-talented performers Robby Benson and Karla DeVito, who both acted on Broadway with Kevin Kline.





**The Ice Storm** (1997) *Directed by Ang Lee*  
**September 16 - Tuesday - 7:00 p.m.**

When a self-centered husband's relationship with his wife and mistress grow cold, it takes a wife-swapping "key party" and a freak ice storm to clear the air and change their lives forever. With the help of an all-star cast, Academy-Award® winning director, Ang Lee, offers a compelling look at a controversial era in this emotionally charged tale of suburbia in the 1970s. (35mm. 112 min. Rated R.)

**Dave** (1993) *Directed by Ivan Reitman*  
**September 30 - Tuesday - 7:00 p.m.**

Kevin Kline stars an ordinary guy named Bill Mitchell who has an uncanny resemblance to the President-in-office, Dave Kovic. He is recruited as a momentary stand-in for America's Chief Executive. However, things don't turn out exactly as planned, and Dave finds himself continuing the masquerade indefinitely. Real-life Washington politicians and pundits join the fun as Dave uses real-world savvy to deal with the extraordinary responsibilities of the Oval Office. (2K DCP. 110 min. Rated PG-13.)



**The Extra Man** (2010)  
*Directed by Shari Springer Berman and Robert Pulcini*  
**September 23 - Tuesday**  
**7:00 p.m.**

Louis Ives (Paul Dano) is a lonely dreamer who fancies himself the hero of an F. Scott Fitzgerald novel. When a deeply embarrassing incident forces him to leave his job, Louis heads to New York City to make a fresh start. He rents a room in the ramshackle apartment of Henry Harrison (Kevin Kline), a penniless, wildly eccentric, but brilliant playwright, who schools Louis in the duties of being an "extra man"—a social escort for the wealthy widows of Manhattan high society. The two men soon form a quirky and volatile, yet memorable bond. (2K DCP. 108 min. Rated R.)



From the transnational dimensions of narco-corridos to the material expression of symbolic power in the form of extravagant mausoleums, Natalia Almada offers unique and intimate portrayals of cultural phenomena stemming from the Mexican drug trade. Departing from the experience of common people, these films shed light on the complex interrelations between violence, immigration, the economy, and cultural production. As well as receiving the 2009 Sundance Documentary Directing Award, Almada has received the MacArthur, Guggenheim, USA Artists, Alpert and MacDowell fellowships. She graduated with a masters in fine arts in photography from the Rhode Island School of Design and currently lives in Mexico City. **Natalia Almada is scheduled to be present at all events.** Screenings are free, but ticketed. Sponsored by the Department of Spanish and Portuguese, College Arts and Humanities Institute, Latino Studies Program, Department of Communication and Culture, Department of American Studies, Center for Latin American and Caribbean Studies, Film and Media Studies, and IU Cinema.



# POROUS BORDERS THE DOCUMENTARY FILMS OF NATALIA ALMADA

**Al Otro Lado (To the Other Side)** (2005) Directed by Natalia Almada

October 27 - Monday - 7:00 p.m.

*Al Otro Lado* weaves together various narrative threads around the topic of drug trafficking. An aspiring corrido composer writes songs for local drug lords as he contemplates immigrating illegally to the U.S. or becoming a drug trafficker due to the poor economic prospects in his small fishing town. While also tracing the connections between the corrido and gangsta rap, the film explores the illicit and cultural economies surrounding the plight of migrants from rural Mexico to Los Angeles. (HDCam. 70 min. Not Rated.)



Jorgensen Guest  
Filmmaker

Lecture with  
Natalia Almada

October 28  
Tuesday - 3:00 p.m.

**El Velador (The Night Watchman)** (2011) Directed by Natalia Almada

October 28 - Tuesday - 7:00 p.m.

*El Velador* broaches the theme of drug trafficking, albeit from a distinct perspective: that of a cemetery night watchman in Culiacan, Sinaloa, Mexico. Without explicitly showing it, the film both underscores and obscures the pervasiveness of drug violence by contrasting radio news reports of shootouts with austere visual sequences depicting the watchman's daily life. Traces of drug violence are coupled with a construction boom of opulent mausoleums that often rival the size of the homes of the workers who build them. (2K DCP. 72 min. Not Rated.)



DIABOLIQUE INTERNATIONAL FILM FESTIVAL AND IU CINEMA PRESENT

# TI WEST



**The Sacrament** (2014) *Directed by Ti West*  
**September 19 - Friday - 6:30 p.m.**

From acclaimed writer/director Ti West and master of horror Eli Roth, *The Sacrament* follows two Vice Media correspondents as they set out to document their friend's journey to find his missing sister. They travel to an undisclosed foreign location where they are welcomed into the world of "Eden Parish," a self-sustained rural utopia, comprised of nearly 200 members. At the center of the religious, socialist community is a mysterious leader known only as "Father." As their friend reunites with his sister, it becomes apparent that this paradise may not be as it seems. (2K DCP. 95 min. Rated R.)

**The Innkeepers** (2011) *Directed by Ti West*  
**September 19 - Friday - 9:30 p.m.**

Set in the Yankee Pedlar Inn, believed to be one of New England's "most haunted hotels," the last remaining employees are determined to uncover proof of its haunting before it shuts down for good. As the inn's final days draw near, odd guests check-in as the staff begins to experience strange and alarming events that may ultimately cause them to be mere footnotes in the hotel's long, unexplained history. (35mm. 101 min. Rated R.)





One of the most exciting and original filmmakers on the independent scene today, Ti West has been writing, directing, editing (and sometimes co-producing) his original feature film screenplays since 2005. All of his feature films have been graced with theatrical releases. West has been singled out for his uniquely atmospheric and independent-minded approach to horror filmmaking genre, which is wholly original, while mindfully embracing the genre's glorious past. His visit is part of the Diabolique International Film Festival. **Ti West is scheduled to be present at all events.** Tickets for all screenings are \$6.

Jorgensen Guest Filmmaker Lecture  
with Ti West

September 19 - Friday - 3:00 p.m.

### The House of the Devil (2009) Directed by Ti West

September 19 - Friday - 11:59 p.m.

Sam is a pretty college sophomore, so desperate to earn some cash for a deposit on an apartment that she accepts a babysitting job even after she finds out there is no baby. Mr. and Mrs. Ulman are the older couple who lure Sam out to their old Victorian mansion deep in the woods. Megan (Greta Gerwig) is Sam's best friend, who gives her a ride out to the house. She reluctantly leaves her there despite suspecting that something is amiss, just in time for a total lunar eclipse. This is when things get interesting ... (35mm. 95 min. Rated R.)



The Diabolique International Film Festival is presented by *Diabolique Magazine*, the fastest growing publication in the world dedicated to genre cinema. The festival began eight years ago as the Dark Carnival Film Festival. Since 2007 it has presented over 250 films from more than a dozen countries, and hosted visiting filmmakers from around the world. The festival has been recognized by *Movie-Maker Magazine* as one of the "Top 25 Film Festivals Worth the Entry Fee," and one of the "13 Horror Film Festivals to Die For."

For a complete schedule of events including Saturday, September 20, visit [diaboliquefilmfestival.com](http://diaboliquefilmfestival.com) or [cinema.indiana.edu](http://cinema.indiana.edu).

**Opening Night  
Film: Proxy (2013)**  
Directed by  
Zack Parker

**September 18  
Thursday - 9:30 p.m.**

See page 59 for details.





# JOSEPHINE DECKER

Recently named one of Filmmaker Magazine's 25 New Faces of Independent Film, Josephine Decker just premiered her first two narrative features at the Berlinale Forum 2014. Along with directing, she says that she is fortunate to be collaborating with artists she admires. She has recently starred in Brigitta Wagner's *Rosehill*, Stephen Cone's *Black Box*, Joe Swanberg's *Uncle Kent and Art History*, Joe Swanberg and Adam Wingard's *Autoerotic*, and Onur Tukel's *Richard's Wedding*. Josephine raises awareness about environmental issues through her performance art. Richard Brody of *The New Yorker* stated that, "The most original independent filmmaker to surface in the past few years is Josephine Decker." **Josephine Decker is scheduled to be present at all events.** Tickets for all screenings are \$3.

## Thou Wast Mild and Lovely (2014)

Directed by Josephine Decker

October 2 - Thursday - 6:30 p.m.


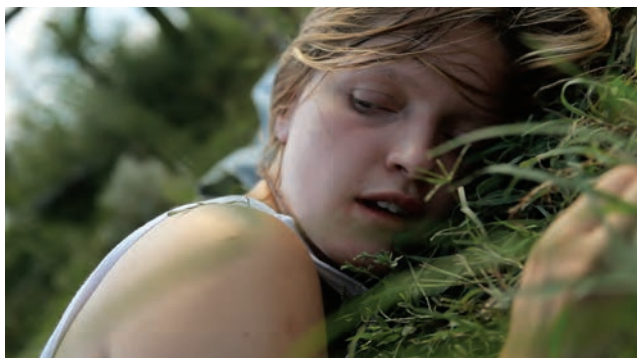
A sensual thriller inspired by *East of Eden* and starring love, death, guns, goats and a farm in the wilds of Kentucky. When Akin arrives at the farm, he finds his job. This is what he expected to find. When Sarah opens her legs, she finds someone watching. This is what she expected to find. When Jeremiah opens his mouth, frightening things come out of it. This has come to be expected. But what happens by the creek next to the cow. This was not expected. (2K DCP. 94 min. Not Rated.)

## Butter on the Latch (2013)

Directed by Josephine Decker

October 2 - Thursday - 9:30 p.m.

Josephine Decker's debut film about nerves, woods, ladies, and Balkan music was inspired by a Bulgarian folk song and screened at this year's Berlinale. Richard Brody from *The New Yorker* called it "an utter exhilaration of cinematic imagination, a pure high of invention." Part horror film, part fairytale, it is "a sexy, wild romp you have to see to believe," according to IndieWire. (2K DCP. 63 min. Not Rated.)



Jorgensen Guest  
Filmmaker  
Lecture with  
Josephine Decker  
October 3  
Friday  
3:00 p.m.





## FORGOTTEN HISTORIES: RECENT DOCUMENTARIES BY Gloria Rolando

*The spirit of collaboration and the desire to uncover hidden stories mark Afro-Cuban director Gloria Rolando's approach to filmmaking. Rolando's documentaries are unequivocally Cuban and are also inextricably linked to the country's African diasporic roots. As a founding member of the film collective Imágenes del Caribe, Rolando's practice exemplifies the independent filmmaking spirit: "None of my projects has had a budget: they begin with a borrowed camera, or a little money to rent equipment, but always with a clear idea of the story I want to tell." The series is sponsored by La Casa, Center for Latin American and Caribbean Studies, Black Film Center/Archive, Cultural Studies Program, CUBAmistad, Film and Media Studies, Departments of Gender Studies, History, Spanish and Portuguese, and IU Cinema. **Gloria Rolando is scheduled to be present at all events.** Screenings are free, but ticketed.*

### **Reembarque / Re-embark (2014)**

*Directed by Gloria Rolando*

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

*Reembarque* explores intra-Caribbean migration, a topic she first broached in her earlier documentaries *My Footsteps in Baraguá* (1996) and *Pasajes de corazón y la memoria* (2007). The film probes the economic and social effects of exploitation of cheap labor from across the Caribbean to work on Cuban plantations. Spurred by the persistence of Haitian traditions—such as creole music and voodoo—in the Cuban cultural landscape, *Reembarque* exposes the little-known history of Haitian migrants to Cuba and their subsequent, forced deportation during the early 20th century. (HD Cam. 59 min. Not Rated.)



### **1912, Breaking the Silence (2013)**

*Directed by Gloria Rolando*

**October 6 - Monday - 7:00 p.m.**

Over 10 years in the making, *1912, Breaking the Silence* unearths the history of Cuba's Partido Independiente de Color (PIC). Founded in 1908 by Afro-Cuban veterans of Cuba's war for independence, the PIC was the second black-led party in the Americas. They struggled for racial, political, and economic equality in the early years of the republic. Using a creative mix of interviews and archival documents, Rolando pieces together the historical antecedents that led to the shocking 1912 massacre of thousands of Afro-Cubans affiliated with the PIC. Originally conceived as a three-part series, this recently completed version includes the third and final episode. (HD Cam. 164 min. Not Rated.)



# Steve James: documenting life itself

Steve James' debut film *Hoop Dreams* won every major critics award in 1994 as well as a Peabody and Robert F. Kennedy Journalism Award in 1995. The film earned him the Directors Guild of America Award as "Best New Filmmaker" and Roger Ebert wrote "A film like *Hoop Dreams* is what the movies are for. It takes us, shakes us, and makes us think in new ways about the world around us. It gives us the impression of having touched life itself ..." His past 20 years of filmmaking and 17 films have earned him numerous festival awards, critical acclaim, an Academy Award® nomination, distribution and a loyal audience, as he continues to document life itself. All screenings are \$3. \*Steve James is scheduled to be present at these events.

Jorgensen Guest Filmmaker  
Lecture with Steve James  
October 24 - Friday - 3:00 p.m.

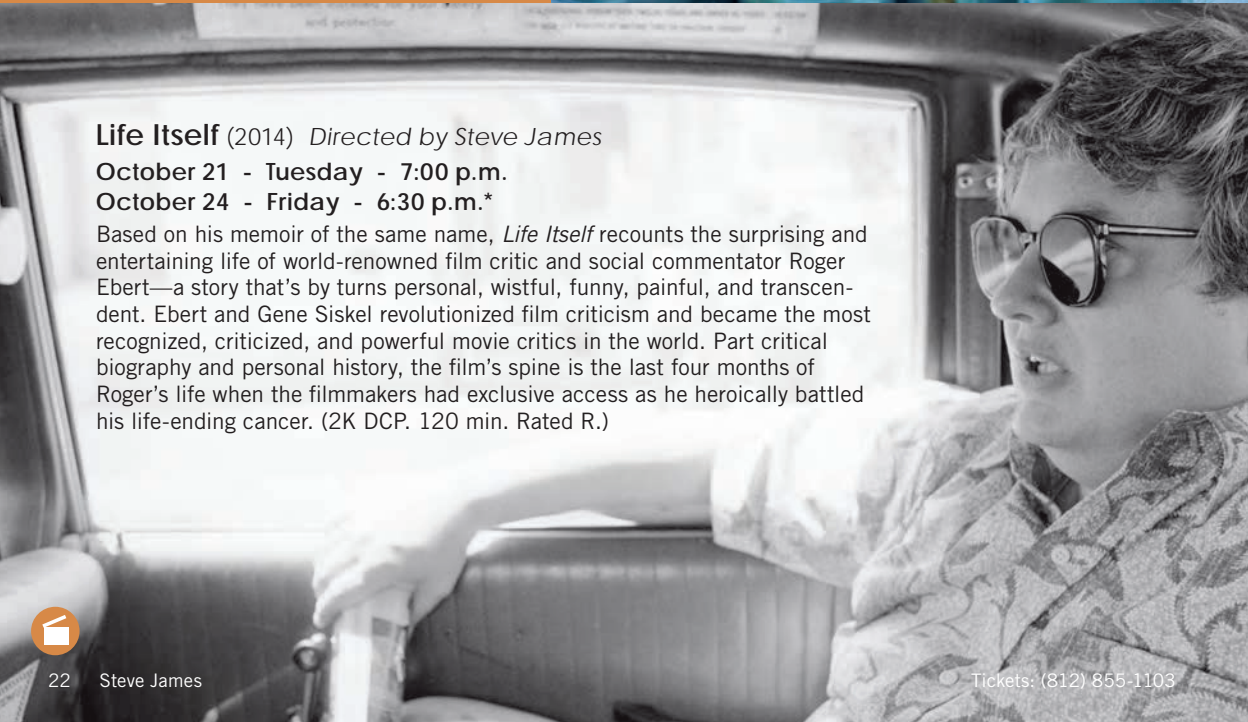


**Life Itself** (2014) Directed by Steve James

October 21 - Tuesday - 7:00 p.m.

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

Based on his memoir of the same name, *Life Itself* recounts the surprising and entertaining life of world-renowned film critic and social commentator Roger Ebert—a story that's by turns personal, wistful, funny, painful, and transcendent. Ebert and Gene Siskel revolutionized film criticism and became the most recognized, criticized, and powerful movie critics in the world. Part critical biography and personal history, the film's spine is the last four months of Roger's life when the filmmakers had exclusive access as he heroically battled his life-ending cancer. (2K DCP. 120 min. Rated R.)



## Hoop Dreams (1994)

Directed by Steve James

**October 23 - Thursday - 7:00 p.m.\***

First exhibited at the 1994 Sundance Film Festival where it won the audience award for best documentary, *Hoop Dreams* is the remarkable true story of two American dreamers, William Gates and Arthur Agee. The two are plucked from the streets and given the opportunity to attend a suburban prep school and play for a legendary high school coach, soon to discover that their dreams of NBA glory become obscured amid the intense pressures of academics, family life, economics, and athletic competitiveness. But both boys remain focused on their dream, no matter how hard tragedy strikes or how desperate their situation becomes. The film is an intimate reflection of contemporary American inner-city culture, which Roger Ebert called "the best film of the 1990s." (2K DCP. 170 min. Rated PG-13.)



## Reel Paradise (2005)

Directed by Steve James

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

In *Reel Paradise*, which one reviewer called "reality cinema," Steve James follows legendary indie film rep John Pierson, his wife Janet (now director of the SXSW Film Festival), and two children as they move to the island of Fiji to run its only movie house. Their mission was to bring interesting movies to the island and exhibit them for free. The family finds out that they have bit off more than they can chew and learn much about themselves along the way. They also learn that not every community is ready to embrace 'art cinema' and the audience's favorite film is *Jackass*, which the local authorities ban because of its popularity. (35mm. 110 min. Rated R.)

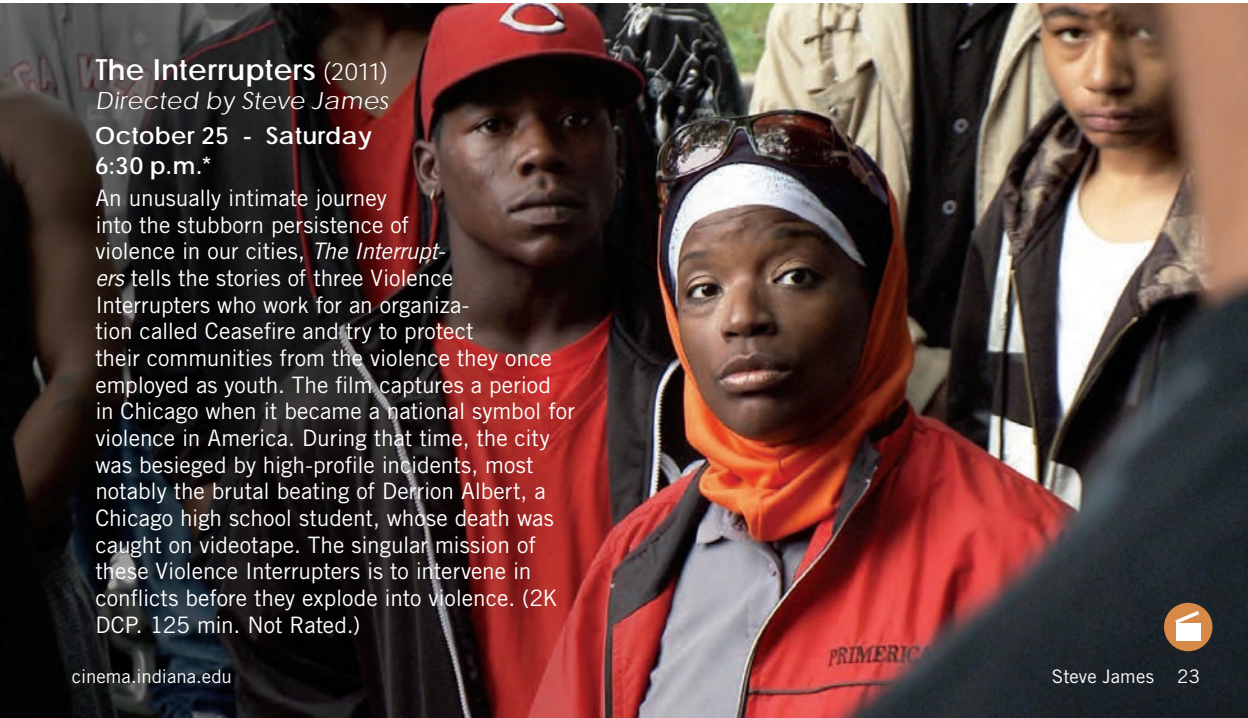


## The Interrupters (2011)

Directed by Steve James

**October 25 - Saturday  
6:30 p.m.\***

An unusually intimate journey into the stubborn persistence of violence in our cities, *The Interrupters* tells the stories of three Violence Interrupters who work for an organization called Ceasefire and try to protect their communities from the violence they once employed as youth. The film captures a period in Chicago when it became a national symbol for violence in America. During that time, the city was besieged by high-profile incidents, most notably the brutal beating of Derrion Albert, a Chicago high school student, whose death was caught on videotape. The singular mission of these Violence Interrupters is to intervene in conflicts before they explode into violence. (2K DCP. 125 min. Not Rated.)





# them·es·ter

## EAT *Drink* THINK

FOOD FROM ART TO SCIENCE

*This fall, the College of Arts and Sciences' Themester explores the theme of Eat, Drink, Think: Food from Art to Science. Films were chosen to complement Themester courses and contribute to our understanding of the role of food in our lives. The series is sponsored by the College of Arts and Sciences and IU Cinema. All Themester screenings are free, but ticketed.*

### **Babette's Feast** (1987) *Directed by Gabriel Axel* **September 22 - Monday - 7:00 p.m.**

Based on a short story by Isak Dinesen, *Babette's Feast* was the first Danish film to win the Academy Award® for Best Foreign Language Film and is considered a classic of the "food film" genre. A 19th century political refugee, Babette finds a home in an austere Danish village cooking for two elderly sisters. When Babette wins the lottery, she sets about repaying the sisters' kindness with a feast. The film lovingly depicts the pleasures of food and the artistry of cooking. (35mm. 102 min. Rated G.)

### **King Corn** (2007) *Directed by Aaron Woolf* **October 13 - Monday - 7:00 p.m.**

In this genial but thought-provoking documentary, two college friends seek to understand the role that corn plays in American life first by growing it on an acre in Iowa and then following their crop through the food system. With a light touch, the filmmakers demonstrate that the staple, the country's most subsidized and most produced, permeates the American diet and exacts a price on the environment, public health, and family farms. (35mm. 88 min. Not Rated.)





**A Place at the Table** (2012) *Directed by Kristi Jacobson and Lori Silverbush*  
**November 17 - Monday - 7:00 p.m.**

50 Million Americans—1 in 4 children—are food insecure. They lack access to the food they need. This documentary examines the problem in the United States, its consequences, and possible solutions. The film examines the lives of three people struggling with food insecurity and interviews experts and activists, including sociologist Janet Poppendieck, chef Tom Colicchio, author Raj Patel, and nutrition policy expert Marion Nestle. (2K DCP. 84 min. Rated PG.)



**Like Water for Chocolate** (1992)

*Directed by Alfonso Arau*

**November 3 - Monday - 7:00 p.m.**

The relationship between food and love is magically manifested in this sensual and sensuous fairy tale of a film, adapted from Laura Esquivel's novel. A passionate young woman, frustrated in love by the strictures of family tradition, imbues the food she cooks with such strong emotion that it affects everyone who tastes it. Touched by the Latin American magical realist tradition, the film is a sumptuous feast for the senses. In Spanish language with English subtitles. (35mm. 105 min. Rated R.)



**Big Night** (1996)

*Directed by Campbell Scott and Stanley Tucci*

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

"To eat good food is to be close to God," Italian chef and immigrant Primo says. He and his brother Secondo have one last chance to save their failing New Jersey restaurant in a plan to impress famous bandleader Louis Prima. This understated comedy celebrates brotherly love and uncompromising standards. Roger Ebert wrote that it "is about food not as a subject but as a language—the language by which one can speak to gods, can create, can seduce, can aspire to perfection." (35mm. 107 min. Rated R.)



## FEAST AND FAMINE IN INDIA

*Through an academic lecture and film screening with Q&A, **Feast and Famine in India** explores the fundamental structural problems of India's developing agricultural economy and the social disenfranchisement which emerges from hierarchies of caste and class as they are revealed in rural settings. Vinay Gidwani, Professor of Geography at the University of Minnesota will moderate the post-film Q&A. Sponsors include Dhar India Studies Program, Department of Geography, Themester, and IU Cinema. Screening is free, but ticketed.*

### **Peepli (Live)** (2010)

*Directed by Anusha Rizvi and Mahmood Farooqui*

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

In small-town India, two brothers face bankruptcy and the loss of their family farm unless they can raise cash quickly. At the insistence of a local politician, one brother considers suicide for the government compensation it would bring his family. But what begins as a joke soon spirals out of control when news media catches wind of the scheme. India's first film to compete at the Sundance Festival, *Peepli (Live)* is a black comedy that engages critically with the stifling poverty of rural India and the often absurd nature of urban media culture. (2K DCP. 95 min. Not Rated.)



# them·es·ter EAST ASIAN FILM SERIES

*This semester's East Asian Film Series line-up features recent classics from Taiwan and South Korea as they intersect with this semester's Themester theme, Eat, Drink, Think: Food from Art to Science. This series is sponsored by the IU East Asian Studies Center and IU Cinema. Special thanks to Stephanie DeBoer. Screenings are free, but ticketed.*

## **Le Grand Chef** (2007)

*Directed by Yun-su Chong*

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

*Le Grand Chef* is based on Young-man Huh's popular 2002 newspaper cartoon series. At a press conference, the cooking knife of the last Royal Chef of the Chosun Dynasty is presented to the public. The chef, who did not wish to cook for the Japanese imperial rulers, had cut off his hand with this knife. Moved by the chef's actions, a Japanese bureaucrat kept it upon his return to Japan, and now his son has decided to return the knife to Korea. In order to find a deserving owner, he announces a nationwide culinary competition. Thus the destined match between the grandsons of the two apprentices of the royal chef has begun ... In Korean language with English subtitles. (2K DCP. 113 min. Not Rated.)



## **Eat Drink Man Woman** (1994) *Directed by Ang Lee*

**October 20 - Monday - 7:00 p.m.**

Director Ang Lee's follow-up to his surprise box-office hit *The Wedding Banquet* is another look at ethnic and sexual conflicts in a Chinese family, with meals as a centerpiece of the film. Master chef Chu (Sihung Lung) is a long-time widower who lovingly cooks large Sunday dinners for his three daughters. Each daughter maintains a different attitude toward his traditional (and beautifully shot) meals, and a shifting personal relationship to her significant other, as well. In Mandarin and French languages with English subtitles. (35mm. 124 min. Not Rated.)





# CITY LIGHTS FILM SERIES

*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 or DCP have been substituted where noted. Thanks to Dan Hassoun, James Gilmore, and Noelle Griffis, for curating this program. Screenings are free, but ticketed.



## The Umbrellas of Cherbourg (1964)

Directed by Jacques Demy

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

Jacques Demy's bittersweet musical is a treasure of French cinema and launched the five-decade-long career of star Catherine Deneuve. In a small coastal town, lovers Geneviève (Deneuve) and Guy (Nino Castelnuovo) have their affections tested by class differences, war in Algeria, and the unstoppable marches of time and growing up. Featuring a haunting and unorthodox score by Michel Legrand (all of the dialogue is recitatively sung), *Umbrellas* is romance as only the cinema could present. (2K DCP. 91 min. Not Rated.)

## Morocco (1930)

Directed by Josef von Sternberg

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

Marlene Dietrich followed her star turn as Lola Lola in *The Blue Angel* with another von Sternberg collaboration—their second of seven. She reprises her cabaret persona, playing sultry but disillusioned singer Amy Jolly who falls into a tumultuous love triangle with womanizing Legionnaire Tom (Gary Cooper) and wealthy suitor La Bessière (Adolphe Menjue). Dietrich's infamous cross-dressing number and frank sexuality slid past the thankfully permissive censors of the pre-code era and *Morocco* has yet to lose its tantalizing appeal. (35mm. 92 min. Not Rated.)

## Paths of Glory (1957)

Directed by Stanley Kubrick

**October 4 - Saturday - 3:00 p.m.**

Before he took aim at the absurdities of Cold War rhetoric in *Dr. Strangelove* and the horrors of Vietnam in *Full Metal Jacket*, Stanley Kubrick directed *Paths of Glory*, one of cinema's most impassioned anti-war films. Kirk Douglas is at his best as a colonel grappling with the dehumanization of combat and the foolish machinery of command in the armed forces. Join us as we mark the centennial of the First World War with one of cinema's most haunting depictions of the period. (2K DCP. 88 min. Not Rated.)

## Shadow of a Doubt (1943)

Directed by Alfred Hitchcock

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

Alfred Hitchcock once called *Shadow of a Doubt* the favorite of his films, and it is not hard to see why. Three years after his move to America, Hitchcock directed this dark tale of a murderous uncle (Joseph Cotten, in one of his most iconic roles) taking refuge in an idyllic small town. As his niece (Teresa Wright) slowly learns his secrets, she becomes his next target. At once a sly comedy of manners and a gripping series of suspenseful sequences, *Shadow of a Doubt* is the master of suspense at his most masterful. (35mm. 114 min. Not Rated.)





## **Mad Love/The Raven** (1935) *Directed by Karl Freund/Lew Landers*

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

A demented double feature of horror gems depicting mad geniuses tormented by unrequited love. In *Mad Love*, surgeon Dr. Gogol (Peter Lorre) replaces the damaged hands of pianist Stephen Orlac (Colin Clive) with those of a knife-thrower, but the new limbs seem to have a murderous mind of their own. In *The Raven*, a Poe-obsessed doctor (Béla Lugosi) shelters an escaped fugitive (Boris Karloff), but may have sinister plans of his own. (16mm. 129 min. Not Rated.)

## **Little Big Man** (1970) *Directed by Arthur Penn*

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

Dustin Hoffman, Chief Dan George, and Faye Dunaway star in Arthur Penn's revisionist western based on Thomas Berger's satirical graphic novel. Jack Crabb (Hoffman), a 121-year-old white man raised by Native American tribal leaders, recounts the story of his complicated life as both Cheyenne adoptee (honorarily named "Little Big Man") and U.S. cavalryman under Custer's command. Crabb's exploits are both entertaining and damning, providing the foundation for Penn's anti-establishment allegory in the era of Vietnam. (35mm. 139 min. Rated PG.)





# MIDWEST PREMIERE

## of a New Orchestral Score

*This presentation of The General with orchestral accompaniment marks another major collaboration with the Jacobs School of Music. Since opening, IU Cinema and the Jacobs School of Music have collaborated on multiple silent feature films with a student orchestra and maestro, as well as premieres of new scores for student films. Advanced tickets are free to the first 100 IUB students with ID for each screening. All other tickets \$6.*

*These screenings are made possible thanks to the generous support of Old National Bank.*



**The General** (1926) *Directed by Clyde Bruckman and Buster Keaton*

**November 8 - Saturday - 7:00 p.m.**

**November 9\* - Sunday - 3:00 p.m.** \*Children ages 12 and younger are admitted free.

Considered among the greatest films ever made, Buster Keaton's *The General* is so brilliantly conceived and executed that it continues to inspire awe and laughter with every viewing. Rejected by the Confederate army as unfit and taken for a coward by his beloved Annabelle Lee (Marian Mack), young Johnnie Gray (Keaton) sets out to single-handedly win the war with the help of his cherished locomotive. What follows

is, without exaggeration, probably the most cleverly choreographed comedy ever recorded on celluloid. Johnnie wages war against the unpredictable hand of fate while roaring along the iron rails—exploiting the comic potential of Keaton's favorite filmic prop: the train. **Presented with live orchestral accompaniment and new musical score by Andrew Simpson.** (35mm. 107 min. Not Rated.)

### Andrew Simpson

Andrew Earle Simpson, composer, pianist, and organist, is ordinary professor and head of the division of Theory and Composition at the Benjamin T. Rome School of Music of The Catholic University of America in Washington, D.C. A composer of opera, silent film, orchestral, chamber, choral, dance, and vocal music, his musical works make multi-faceted, intimate connections with literature, visual art, and film, reflecting his own interest in linking music with the wider world, an approach which he calls "humanistic music." He is Resident Film Accompanist at the National Gallery of Art and House Accompanist at the Library of Congress' Mt. Pony Theater in Culpeper, Va. Andrew is also an alumnus of Indiana University.





# UNDERGROUND FILM SERIES



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

### **Ganja and Hess (1973)**

*Directed by Bill Gunn*

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

See page 44 for details.

### **The Great Flood / All Vows**

(2013) *Directed by Bill Morrison*

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

See page 35 for details.



### **Salò, or the 120 Days of Sodom (1976)** *Directed by Pier Paolo Pasolini*

**October 17 - Friday - 6:30 p.m.**

*Salò* is not a horror film; it is horrible. Pier Paolo Pasolini's 1976 adaptation of the Marquis de Sade's *120 Days of Sodom* is a formally breathtaking, frequently upsetting, and occasionally unwatchable work of art. Pasolini's film sets de Sade's novel in 1944 fascist Italy in an effort to confront what Pasolini apparently perceived as a worse threat than fascism itself: the late 20th century order of neoliberal capitalism. Equally meditation and critique, *Salò* is an entry in the art of limits; the film does not simply explore the horizons of abjection—this threshold is where it lives. For mature audiences. (35mm. 116 min. Not Rated.)



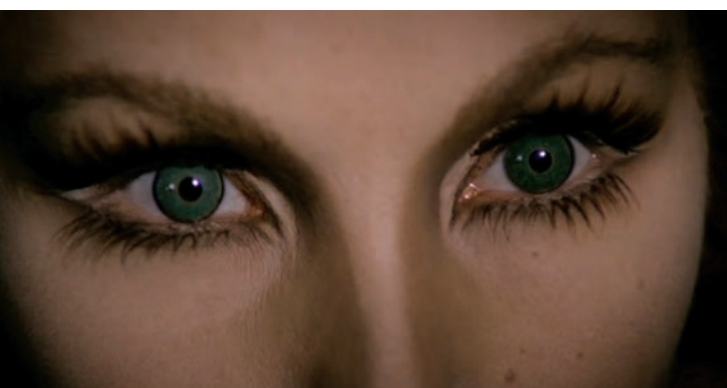
### **Malpertuis (1971)**

*Directed by Harry Kümel*

**October 31 - Friday**

**6:30 p.m.**

Based on the cult novel by Belgian author Jean Ray, Harry Kümel's *Malpertuis* combines elements of fantasy, horror, and exploitation in a cinematic fever dream where nothing is what it seems. When a young sailor (Mathieu Carrière) unexpectedly finds himself in the crumbling Gothic mansion for which the film takes its name, he encounters a bizarre cast of characters (including none other than Orson Welles as the bed-ridden patriarch of the manor and Susan Hampshire playing no less than three different roles) and is soon caught up in their games of deception. Veering between classicism, existentialism, and camp, the film is an often-overlooked work from Kümel, master of the cinematic fantastique. (35mm. 121 min. Not Rated.)





## An Evening of Warren Sonbert's Short Films

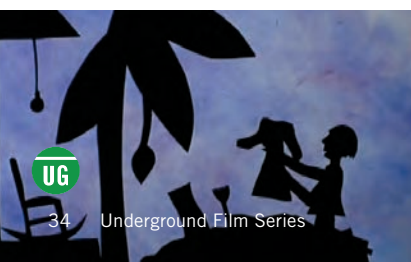
November 21 - Friday - 6:30 p.m.

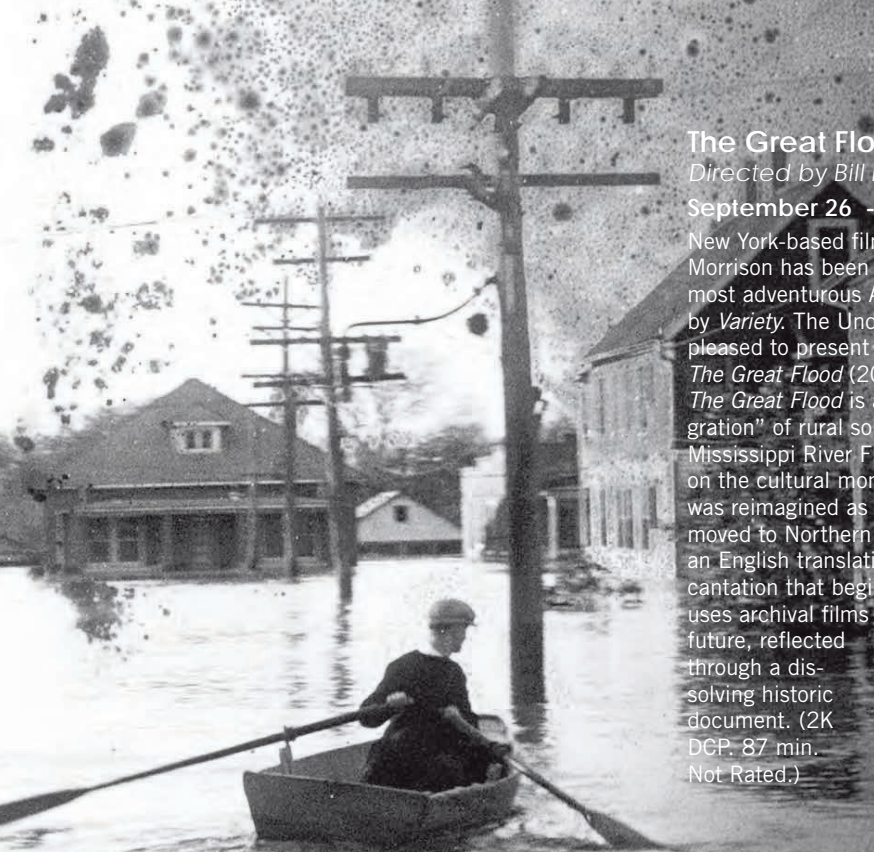
Warren Sonbert was one of the seminal figures working in American experimental film. Before he was 20 years old, his first career retrospective drew the attention of the film critic for *Variety*, who compared his work to Warhol's *Chelsea Girls*. Provocative and playful, Sonbert's loosely structured narratives boldly experiment with the relationship between filmmaker and protagonists. This program of short films examines Sonbert's relationship to the gay universe and includes the films *Amphetamine* (1966), *Noblesse Oblige* (1981), and *Whiplash* (1997). (Mixed formats. 55 min. Not Rated.)

## Underground Undone

December 12 - Friday - 6:30 p.m.

Filmgoers are frequently encouraged to conceptualize the production of films as having singular end dates, often signified by a film's date of release. Underground media makers, however, often work and re-work their films far beyond their initial dates completion and exhibition. This selection of short films focuses on works that have been partially destroyed, left unfinished, finished posthumously, or otherwise designed to be indeterminate in ways that trouble finite ideas of film production and release. This program includes Pat O'Neill's *Trouble in the Image* (1996), David Wojnarowicz's *A Fire in my Belly (A Work in Progress)* (1986–1987), and Helen Hill's *The Florestine Collection* (2011). The 16mm print for *The Florestine Collection* is provided by the Harvard Film Archive. (Mixed formats. 90 min. Not Rated.)





## The Great Flood / All Vows (2013)

Directed by Bill Morrison

September 26 - Friday - 6:30 p.m.

New York-based filmmaker and artist Bill Morrison has been described as "one of the most adventurous American filmmakers" by *Variety*. The Underground Film Series is pleased to present two of his recent works, *The Great Flood* (2013) and *All Vows* (2013). *The Great Flood* is a portrait of the "Great Migration" of rural southern blacks following the Mississippi River Flood of 1927 and focuses on the cultural moment when the Delta Blues was reimagined as displaced sharecroppers moved to Northern cities. *All Vows*, which is an English translation of "Kol Nidre," the incantation that begins the Yom Kippur service, uses archival films to depict an unknowable future, reflected through a dissolving historic document. (2K DCP. 87 min. Not Rated.)



Jorgensen Guest Filmmaker Lecture with Bill Morrison

September 26 - Friday - 3:00 p.m.



Bill Morrison's films often combine archival film material set to contemporary music. He has collaborated with some of the most influential composers of our time, including John Adams, Laurie Anderson, Gavin Bryars, Dave Douglas, Richard Einhorn, Philip Glass, Michael Gordon, Henryk Górecki, Bill Frisell, Vijay Iyer, Jóhann Jóhannsson, David Lang, Julia Wolfe, and Steve Reich, among many others. In 2013, Morrison was honored with retrospective programs in four different countries: the Walker Art Museum, Minneapolis; the Vila Do Conde Short Film Festival, Portugal; the Adelaide Film Festival, Australia; and the Aarhus Film Festival, Denmark. He will have a mid-career retrospective at the Museum of Modern Art in NY in October – November 2014.

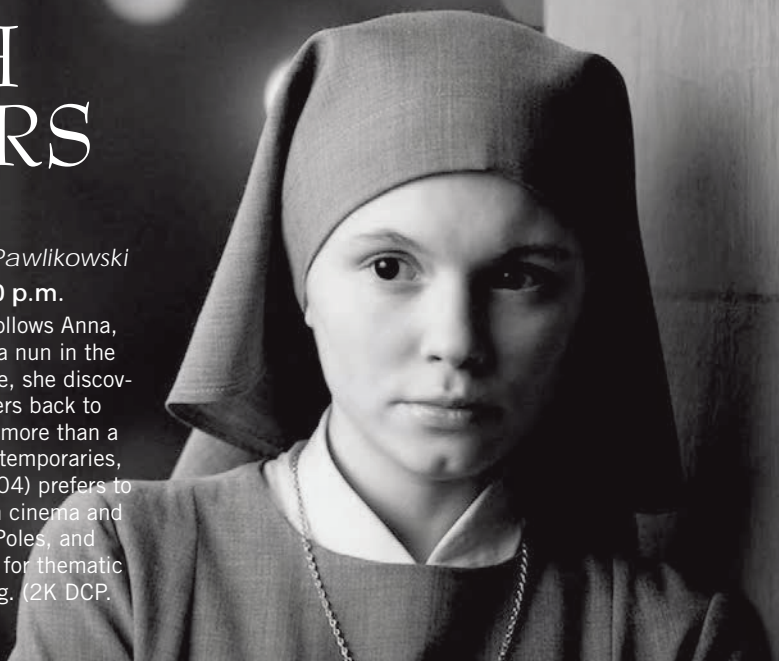
The film *All Vows* was commissioned by Indiana University Cinema and the Robert A. and Sandra S. Borns Jewish Studies Program. Funding was provided by the Dorit and Gerald Paul Program in Jewish Culture and the Arts. Its premiere presentation was supported by Indiana University's New Frontiers in the Arts & Humanities Program and College of Arts & Humanities Institute.

Most of the attention in Polish cinema goes to the greats of the older generations (Wajda, Skolimowski, Kieślowski, Holland) or to the bold, flashy cinema of younger directors like Wojciech Smarzowski and Władysław Pasikowski. The Polish Interiors film series presents the work of a generation of filmmakers who came of age during the communist period, but whose directing careers took off in the post-communist Poland of the 1990s. In the period of transition in the 1990s, when most Polish filmmakers were torn between populist and commercial demands and desire to fulfill one's artistic vision, these directors turned to close examination of social problems and tight portraits of individuals. Their unique visual styles established them as the main voices of post-communist authorial cinema. This series is sponsored by the Polish Studies Center and co-sponsored by Russian and East European Institute and the Department of Slavic and East European Languages and Cultures. Screenings are free, but ticketed.

# POLISH INTERIORS

**Ida** (2013) Directed by Pawel Pawlikowski  
**September 28 - Sunday - 6:30 p.m.**

The film—shot in black and white—follows Anna, a young orphan preparing to become a nun in the 1960s. Meeting her only living relative, she discovers a family secret. While the film refers back to the Holocaust, it is a character study more than a film about Polish history. Like his contemporaries, Pawlikowski (*My Summer of Love*, 2004) prefers to eschew the common themes of Polish cinema and to make films that are instead about Poles, and about ordinary humans. Rated PG-13 for thematic elements, some sexuality and smoking. (2K DCP. 80 min. Rated PG-13.)



**Tomorrow Will Be Better** (2011) Directed by Dorota Kędzierzawska  
**November 2 - Sunday - 6:30 p.m.**

Focusing on orphaned children, their social marginalization, and their hopes and disappointments, *Tomorrow Will Be Better* (*Jutro będzie lepiej*) is the story of three boys who try to escape from Ukraine to a better tomorrow in Poland. Their journey allows director Dorota Kędzierzawska (*A Time to Die*, 2007; *Crows*, 1994) to show the encounter of two neighboring cultures, mainly from the provincial and rural perspective. Includes brief nudity, as well as alcohol and tobacco use by minors. (2K DCP. 118 min. Not Rated.)



# National Theatre Live

*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. In partnership with IU's Department of Theatre and Drama, IU Cinema presents three encore broadcasts. Tickets are \$12 for IUB students and \$15 for all others.*

**Medea** (2014) *Directed by Carrie Cracknell*

**October 19 - Sunday - 6:30 p.m.**

Helen McCrory (*The Last of the Haussmans*) returns to the National Theatre to take the title role in Euripides' powerful tragedy. Medea is a wife and a mother. For the sake of her husband, Jason, she's left her home and borne two sons in exile. But when he abandons his family for a new life, Medea faces banishment and separation from her children. Cornered, she begs for one day's grace. It's time enough. She exacts an appalling revenge and destroys everything she holds dear ... but terrible things breed in broken hearts. (2K DCP. 200 min. Not Rated.)

**Frankenstein** (2011, Encore) *Directed by Danny Boyle*

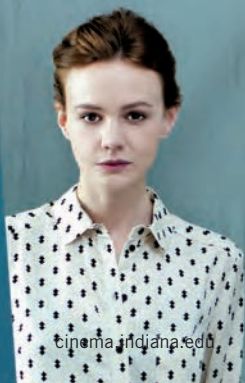
**October 26 - Sunday - 6:30 p.m.**

National Theatre Live's thrilling broadcast of *Frankenstein* returns to cinemas for a limited time, due to unprecedented audience demand. Directed by Academy Award® winner Danny Boyle, *Frankenstein* features Benedict Cumberbatch and Jonny Lee Miller. Childlike in his innocence but grotesque in form, Frankenstein's bewildered Creature is cast out into a hostile universe by his horror-struck maker. Meeting with cruelty wherever he goes, the friendless Creature, increasingly desperate and vengeful, determines to track down his creator and strike a terrifying deal. (2K DCP. 135 min. Not Rated.)

**Skylight** (2014) *Directed by Stephen Daldry*

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

Bill Nighy and Carey Mulligan star in David Hare's intelligent play of a couple who attempt to rekindle their once passionate relationship, only to find themselves locked in a dangerous battle of opposing ideologies and mutual desires. On a bitterly cold London evening, a schoolteacher (Mulligan) receives an unexpected visit from her former lover (Nighy), a successful and charismatic restaurateur whose wife has recently died. David Hare is the author of 29 plays for stage, including *Plenty*, *Racing Demon*, *Amy's View*, *Pravda* and *Stuff Happens*. (2K DCP. 180 min. Not Rated.)



cinema.indiana.edu





# ART AND A MOVIE

*These programs are presented in partnership with the IU Art Museum and the IU Cinema and are sponsored by Marsha R. Bradford and Harold A. Dumes. The talks and films are free and open to the public. Screenings are free, but ticketed.*

## **Midwest Matrix** (2012)

*Directed by Susan Goldman*

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

This hour-long documentary traces the genealogy of an important period in American printmaking through the oral histories of the post-World II artists, teachers, and master printers who saw the Midwest as a fertile ground for their burgeoning programs. The screening will be followed by a discussion with director Susan Goldman, associate professor of printmaking Tracy Templeton, and professor emeritus of fine arts Rudy Pozzatti, who is prominently featured in the film. Support for Susan Goldman's visit is provided by the IU Print Workshop. (Digital. 62 min. Not rated.)

## **Utamaro and His Five Women** (*Utamaro o meguru gonin no onna*)

(1946) *Directed by Kenji Mizoguchi*

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

This classic Japanese biopic is based on the life of the 18th-century Udo artist Kitagawa Utamaro (ca. 1753–1806). It tells the story of the artist and the women around him, but goes beyond historical biography to explore issues of humanity, beauty, and freedom. In Japanese with English subtitles. (35mm. 106 min. Not rated.)



## **Gallery Talks**

### **Midwest Printmakers in Focus**

**Sept. 21 - Sunday - 2:00-2:30 p.m.**

Gallery of the Art of the Western World, Doris Steinmetz Kellett Twentieth-century Gallery, first floor. Nan Brewer, IU Art Museum's Lucienne M. Glaubinger Curator of Works on Paper, will discuss works by influential Midwest printmaker-teachers Mauricio Lasansky, Rudy Pozzatti, and Warrington Colescott.

### **Utamaro in Focus**

**Nov. 2 - Sunday - 2:00-2:30 p.m.**

Gallery of the Art of Asia and the Ancient Western World, second floor. Judy Stubbs, IU Art Museum's Pamela Buell Curator Asian Art, will present a talk on Utamaro's woodblock prints depicting beautiful women.



### **Andrei Rublev** (1966) *Directed by Andrei Tarkovsky*

**September 27 - Saturday - 6:30 p.m.**

*Andrei Rublev* presents Russia's most venerated icon painter through a series of historically imagined and visually stunning vignettes. Set in a period of war, famine, and foreign occupation, the film takes the viewer into a world of enchantment, despair, violence, and hope that seems to be both scripted by providence and dependent on the sheer force of human will. Banned in the Soviet Union upon its initial release, *Andrei Rublev* is now considered a masterpiece of Soviet and world cinema. Sponsored by IU's Russian and East European Institute, Departments of Slavic Languages and Literatures, Religious Studies and History, and IU Cinema. (35mm. 185 min. Not Rated.)

### **Naked Acts** (1996) *Directed by Bridgett M. Davis*

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

"Imagine that your grandmother was Dorothy Dandridge, your mother was Pam Grier, and you wanted to be an actress. Who would you be?" With *Naked Acts'* story of a young actress struggling against pressure to perform a nude scene on screen, writer/director Bridgett M. Davis sets out to examine the impact on self-image of "the dominant film portrayals of Black women in this country's cinematic history" and "to get beyond the limitations placed on our bodies by our racialized past." (16mm. 87 min. Not Rated.) **Bridgett M. Davis and Renée Cox are scheduled to be present.**

*Sponsored by Black Film Center/Archive, College Arts & Humanities Institute, the Kinsey Institute, Departments of American Studies, Gender Studies, English, and African American and African Diaspora Studies, the Creative Writing Program, and IU Cinema.*

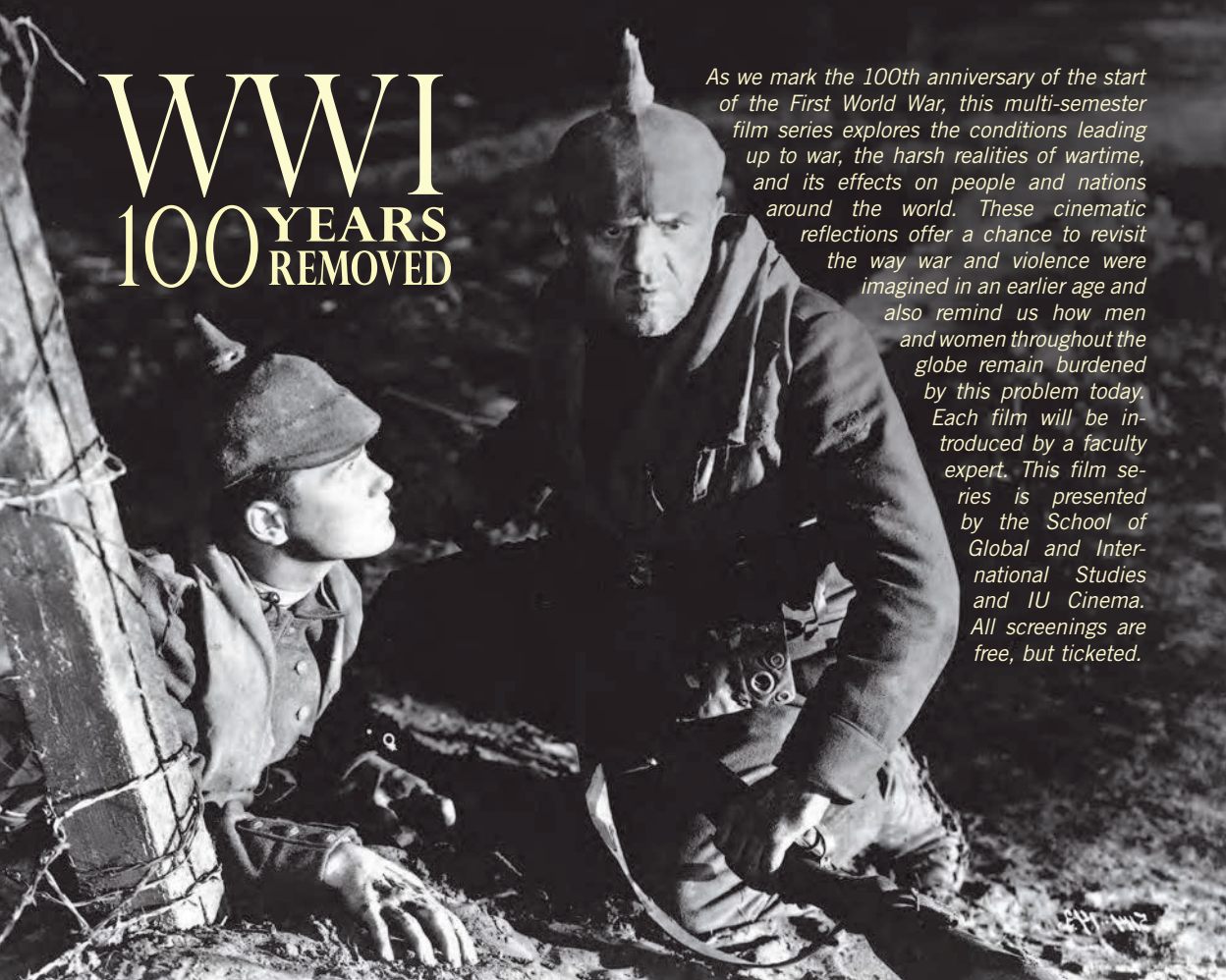


Jorgensen Guest  
Filmmaker  
Lecture with  
Bridgett M. Davis  
and Renée Cox  
September 30  
Tuesday - 3:00 p.m.



# WWI 100 YEARS REMOVED

As we mark the 100th anniversary of the start of the First World War, this multi-semester film series explores the conditions leading up to war, the harsh realities of wartime, and its effects on people and nations around the world. These cinematic reflections offer a chance to revisit the way war and violence were imagined in an earlier age and also remind us how men and women throughout the globe remain burdened by this problem today. Each film will be introduced by a faculty expert. This film series is presented by the School of Global and International Studies and IU Cinema. All screenings are free, but ticketed.



## **All Quiet on the Western Front** (1930) *Directed by Lewis Milestone* September 13 - Saturday - 3:00 p.m.

Based on the novel by Erich Maria Remarque, a group of idealistic German teens volunteer for action on the Western Front of WWI in 1914, persuaded by one of their professors. They are trained by a postmaster from their village who has been hardened into a brutal commander. On the front, their patriotism is further destroyed after being introduced to the true horrors of war. Paul, the film's once-sensitive protagonist, realizes he, nor home, will ever be the same. Universal Pictures' first Best Picture Academy Award® winner has been restored by the Library of Congress. (35mm. 136 min. Not Rated.)

## **Paths of Glory** (1957) *Directed by Stanley Kubrick* October 4 - Saturday - 3:00 p.m.

See page 29 for full details.

## **Capitaine Conan** (1996) *Directed by Bertrand Tavernier* October 9 - Thursday - 7:00 p.m.

French Infantry Captain Conan and his men are stationed on the Macedonian Front during WWI. Their existence is brutal, heroic, and wild—raiding the enemy trenches with no more than bayonets and knives. Conan has only one real friend, a university student named Norbert. After the signing of the Armistice, Conan's squad is sent to Bucharest to wait. Idle time is another enemy, and brutal men do brutal things. Norbert stays true to his convictions and conflict between friends becomes inevitable. In French and Romanian languages with English subtitles. Print courtesy of the Institut Français in Paris with support from Cultural Services at the Consulate General of France in Chicago. (35mm. 129 min. Not Rated.)





## **The Big Parade** (1925) *Directed by King Vidor*

**November 15 - Saturday - 3:00 p.m.**

The highest-grossing silent film of all time, *The Big Parade* was the first realistic war drama, telling the harrowing story of a young man's front-line experiences in WWI and his disillusionment in the face of war. John Gilbert plays perfectly the all-American-boy who signs up for service, dreaming of adventure and glory. Once enlisted, the horrors of war shock the audience as suddenly and abruptly as they did the young soldiers in 1918. Though the film has been imitated many times over, *The Big Parade* remains a memorable and moving cinematic experience. Silent with recorded score. (2K DCP. 140 min. Not Rated.)



## **Grand Illusion** (1937) *Directed by Jean Renoir*

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

The digital restoration of Jean Renoir's masterpiece will be presented in honor of its 75th anniversary. The setting is WWI and a POW camp, occupied by a French flyboy (Jean Gabin) and aristocratic staff observer (Pierre Fresnay) after they're shot down by an equally aristocratic German (Erich von Stroheim). Partly inspired by stories of the air ace who had saved Renoir's life in the war, the film is a celebration of the brotherhood of man, across class and frontiers, as well a kind of elegy for an international aristocracy. One of the legends of cinema, *Grand Illusion* now looks and sounds better than ever. French language with English subtitles. (2K DCP. 133 min. Not Rated.)



## **Joyeux Noël** (2005) *Directed by Christian Carion*

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

Inspired by true stories that took place on many fronts of WWI on Christmas Eve 1914, *Joyeux Noël* (*Merry Christmas*) depicts a short, unauthorized truce through the eyes of French, Scottish, and German soldiers. For one night, enemies shared tidings instead of bullets or bayonets. The film was criticized for its sentimentality, but the fact remains that this display of humanity did happen, surrounded by the brutality of war and fierce combat that preceded and followed that evening. The film was nominated for Best Foreign Language Film. In French, German and English languages with English subtitles. (35mm. 116 min. Rated PG-13.)





## Purple Rain (1984)

*Directed by Albert Magnoli*

**August 29 - Friday - 11:59 p.m.**

Rock star Prince plays a headstrong, vulnerable young musician known as "the kid," who is born and raised in Minneapolis and is driven from his miserable home life by the brutalities of his father, before reaching the pinnacle of stardom. He tries to win the love of an aspiring singer named Apollonia, but finds that talent alone isn't all that he needs. Though lushly filled with music from Prince's #1 album, the film is a complicated tale of a man repeating his father's self-destructive behavior and his coming to grips with his own connection to other people. (2K DCP. 111 min. Rated R.)

# MIDNIGHT MOVIES

## The House of the Devil (2009)

*Directed by Ti West*

**September 19 - Friday - 11:59 p.m.**

See page 19 for details.

## The Opening of Misty Beethoven (1976)

*Directed by Radley Metzger*

**October 3 - Friday - 11:59 p.m.**

Arrogant sexologist Dr. Seymour Love (Jamie Gillis) bets a globetrotting friend that he can transform lowly prostitute Misty Beethoven (Constance Money) into a classy, world-famous courtesan. Writer-director Radley Metzger does likewise with this film, elevating hardcore pornography into a stylish masterpiece that is similarly easy to fall in love with. Long regarded the greatest adult film ever made, this sexy, funny "porno chic" version of George Bernard Shaw's classic *Pygmalion* boasts a new 2K restoration. No one under 18 years of age will be admitted. (2K DCP. 85 min. Rated X.)

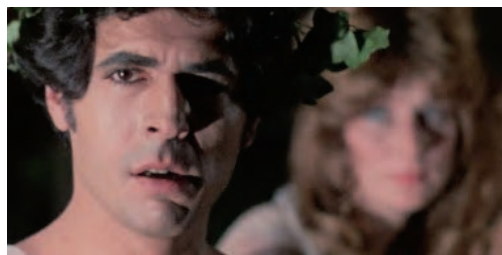
## The Texas Chain Saw Massacre (1984)

*Directed by Tobe Hooper*

**October 24 - Friday - 11:59 p.m.**

**October 25 - Saturday - 9:30 p.m.**

In 1974, writer-producer-director Tobe Hooper unleashed this dark, visionary tale about a group of five young friends who face a nightmare of torment at the hands of a depraved Texas clan. Today it remains unequaled as a landmark of outlaw filmmaking and unparalleled in its impact as perhaps the most frightening motion picture ever made. To celebrate the 40th anniversary of this beloved horror classic, the original film was restored from a new 4K scan authorized by director Tobe Hooper and featuring a dynamic new 7.1 surround sound mix. (2K DCP. 83 min. Rated R.)





Tickets for all screenings are \$3.

## **The Strange Color of Your Body's Tears** (2014) *Directed by Hélène Cattet and Bruno Forzani*

**October 31 - Friday - 11:59 p.m.**

**November 1 - Saturday - 9:30 p.m.**

In this homage to the masters of classic Italian Giallo horror, Dan returns home to find his wife is missing. With no signs of struggle or break-in and with no help from the police, Dan's search for answers leads him down a psychosexual rabbit hole. *The Strange Color of Your Body's Tears* is a bloody and taut thriller that invites the audience to revel in the sadomasochistic eroticism of the directing duo's ultra-saturated color scheme. In French, Danish, and Flemish languages with English subtitles. (2K DCP. 102 min. Not Rated.)

## **Repo Man** (1984) *Directed by Alex Cox*

**November 14 - Friday - 11:59 p.m.**

**November 15 - Saturday - 9:30 p.m.**

Otto Maddox (Emilio Estevez) is a young, out-of-work punk rocker who gets conned into doing his first repo job by his soon-to-be mentor, Bud (Harry Dean Stanton), owner of a small automobile repossession agency. Considered one of the best films of 1984, this science-fiction crime comedy follows Bud and Otto as they try to 'score' the biggest repo job of Bud's career, a 1964 Chevrolet Malibu with a 'Kiss Me Deadly' surprise in the trunk. Our heroes are ready, because "the life of a repo man is always intense." (35mm. 92 min. Rated R.)





Following the surprise box-office success of American International Pictures' *Blacula* in 1972, AIP and other studios began producing more horror titles for the Blaxploitation market, from black-cast remakes of Hollywood horror classics to more original genre-bending narratives. While drawing sharp criticism in conservative African American circles for crossing the boundaries of what was deemed respectable, Blaxploitation horror films often turned the over-the-top conventions of horror into critiques of the genre's white-supremacist subtext of the "monstrous Other." The series is sponsored by the Black Film Center/Archive, the Departments of African American and African Diaspora Studies, and Gender Studies, and IU Cinema. Screenings are free, but ticketed.

# BLAXPLOITATION

## HORROR OF THE 1970s

**Ganja and Hess** (1973) Directed by Bill Gunn

August 29 - Friday - 6:30 p.m.

Writer/director Bill Gunn's lushly shot, richly meditative story about black desire and spirituality premiered to acclaim at Critics' Week in Cannes but had a different reception from its producers, who cut the film by more than 30 minutes and promoted it as Blaxploitation fare under alternate titles *Blood Couple* and *Double Possession*. This cult classic was restored by the Museum of Modern Art with support from The Film Foundation. Featuring Duane Jones (*Night of the Living Dead*), Marlene Clark (*The Landlord*), and Gunn himself. Thanks to MoMA for use of the restored director's cut 35mm print. (35mm. 113 min. Rated R.)





**J.D.'s Revenge** (1976) *Directed by Arthur Marks*

**October 10 - Friday - 7:00 p.m.**

In a nightclub hypnotist act gone wrong, mild-mannered law student Ike becomes the unwitting host for reincarnated 1940s gangster J.D. Walker. J.D.'s spirit is out for revenge, 30 years after the murder of his sister. Ike's friends wonder what has gotten into him as he undergoes a complete change of personality—and wardrobe! Shot on location in New Orleans, *J.D.'s Revenge* stars Lou Gossett, Jr., as a corrupt preacher and Glynn Turman as Ike. (35mm. 95 min. Rated R.)

**Blacula** (1972) *Directed by William Crain*

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

The debut feature by William Crain—one of the first African American directors to graduate from UCLA's film program—*Blacula* stars Gary, Ind., native William Marshall as African Prince Mamuwalde, christened "Blacula" by the original Count Dracula upon cursing him with vampirism. Fast forward 200 years: two flamboyant American antiques dealers buy Blacula's coffin and transport him from Transylvania to 1970s Los Angeles, where, awakened, he discovers Tina (Vonetta McGee), a woman with an uncanny resemblance to his dead wife. (35mm. 93 min. Rated PG.)





# 1984

## HOLLYWOOD RENAISSANCE

*What exactly was in the water in 1984's Hollywood? If you take a look at all of the films released that year, more than two dozen of them are without question considered some of the world's favorite movies of all time. Universally beloved cult classics, award-winning comedic and dramatic masterpieces, and seminal volumes in blockbuster action-adventure franchises—1984 had them all. We've selected some of our favorites and hope you will join us in celebrating possibly one of the best years ever in filmmaking history. Tickets for all screenings are \$3 except where otherwise noted. \*CINEkids screenings are free for children 12 years of age and younger.*

### Stop Making Sense (1984)

*Directed by Jonathan Demme*

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

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

Universally acclaimed as one of the best concert films ever made, Jonathan Demme's *Stop Making Sense* documents the groundbreaking band Talking Heads at the height of their career. The film made technical history as the first made entirely utilizing digital audio techniques. Filmed during three concert performances in L.A. in December 1983, Demme's creative genius and the band's explosive energy make the film an exhilarating and exciting event. "A dose of happiness from beginning to end. *Stop Making Sense* is close to perfection."—Pauline Kael, *New Yorker Magazine* (2K DCP. 88 min. Not Rated.)





**Purple Rain** (1984) *Directed by Albert Magnoli*

**August 29 - Friday - 11:59 p.m.**

See page 42 for details.

**Blood Simple** (1984) *Directed by Joel Coen and Ethan Coen*

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

With the title derived from a Dashiell Hammett novel, the Coen Brothers' debut feature begins with a jealous bar owner living deep in the heart of Texas who hires a private eye to kill his wife and her lover. The sleazy hit man double-crosses the husband, but getting away with 'the perfect crime' proves not to be as simple as it seems. *Blood Simple* uncoils its film noir plot with audacious style, dense atmosphere, and blood-curdling twists. Print provided courtesy of the American Genre Film Archive. (35mm. 99 min. Rated R.)

**Ghostbusters** (1984) *Directed by Ivan Reitman*

**October 25 - Saturday - 3:00 p.m.\***

A trio of university parapsychologists (played by Bill Murray, Dan Aykroyd, and Harold Ramis) lose their research grant and decide to open their own business, "Ghostbusters," and are summoned to investigate the strange happenings in a Central Park West apartment. What they discover is that all Manhattan is being besieged by other worldly demons. Who ya gonna call? (2K DCP. 105 min. Rated PG.)

**Repo Man** (1984)

*Directed by Alex Cox*

**Nov. 14 - Fri. - 11:59 p.m.**

**Nov. 15 - Sat. - 9:30 p.m.**

See page 43 for details.





**This is Spinal Tap** (1984) *Directed by Rob Reiner*

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

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

Rob Reiner's directorial debut has developed over time into a cult phenomenon. The film that invented the "rockumentary" has now outlasted most of the bands it mocked. A film crew (led by Reiner) tags-along on the ill-fated American comeback tour of an aging British heavy-metal band named Spinal Tap. The film has joined the ranks of the greatest comedies ever made and was deemed culturally significant by the Library of Congress in 2002, selected for preservation by the National Film Registry. (35mm. 82 min. Rated R.)

**Sixteen Candles** (1984) *Directed by John Hughes*

**November 16 - Sunday - 6:30 p.m.**

It's Samantha Baker's Sweet Sixteen, and no one in her family remembers the important occasion. John Hughes (*Ferris Bueller's Day Off*, *The Breakfast Club*) shows how coming-of-age can be full of surprises in this warm-hearted teenage comedy starring Molly Ringwald. She's your average teen, though enduring creepy freshmen, spoiled siblings, confused parents, and the Big Blonde on Campus stand between her and the boy of her dreams. But wait ... the day isn't over yet! (2K DCP. 93 min. Rated R.)





## **The NeverEnding Story** (1984) *Directed by Wolfgang Petersen*

**December 7 - Sunday - 3:00 p.m.\***

A spectacular family favorite from famed director Wolfgang Peterson (*Outbreak*, *In the Line of Fire*), *The NeverEnding Story* is a fantasy/adventure epic based on the acclaimed best-seller about a boy who is drawn into a timeless and wondrous world of Fantasia. There, only he can save the world and all of its fantastic creatures from 'The Nothing' and total destruction. At the time of the film's release, it was the most expensive production made outside of the U.S. and Russia. (35mm. 102 min. Rated PG.)

## **Amadeus** (1984) *Directed by Milos Forman*

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

Set in Vienna during the latter half of the 18th century, *Amadeus* is a gripping human drama and sumptuous period epic celebrating the music of Wolfgang Amadeus Mozart. The film, which garnered eight Academy Awards®, portrays the rivalry between the genius Mozart (Tom Hulce) and the jealous court composer (F. Murray Abraham in his Oscar®-winning role) who may have ruined Mozart's career and shortened his life. (2K DCP. 160 min. Rated R.)





# THE LEGACY OF BROWN VS. BOARD OF EDUCATION: THEN AND NOW

*This year marks the 60th anniversary of the landmark U.S. Supreme Court decision in *Brown v. Board of Education*. In declaring that “separate educational facilities are inherently unequal,” the *Brown* decision became a pivotal event in the ongoing struggle for racial desegregation and civil rights in the United States. To mark this anniversary, this series showcases two documentaries that chronicle the immediate and enduring impact of the *Brown* decision on American society. The series is sponsored by the IU Maurer School of Law, the Center for Law, Society & Culture, the Center for Research on Race & Ethnicity in Society, the Maurer student chapters of the American Constitution Society and the Black Law Student Association, and IU Cinema. Screenings are free, but ticketed.*



Beginning with his pivotal role in the civil rights movement, Julian Bond—an expert on diversity in the law—has always been on the cutting edge of social change and leadership. As an eyewitness of watershed moments of the civil rights movement, the first black U.S. vice presidential nominee and former chairman of the NAACP, Julian Bond delivers powerful speeches on the centuries-long struggle of African Americans for equality, diversity in the shaping of laws, and civil rights moving into the future, as well as keynotes on African American’s impact on music, national affairs, and leadership.

## Eyes on the Prize (1987) *Directed by multiple directors*

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

*Eyes on the Prize* tells the definitive story of the civil rights era from the point of view of the ordinary men and women whose extraordinary actions launched a movement that changed the fabric of American life and embodied a struggle whose reverberations continue to be felt today. Through contemporary interviews and historical footage, the series covers all of the major events of the civil rights movement from 1954–1985. Select episodes from the series will be screened during this program as selected by Julian Bond, who narrated the entire 14-hour series. **Julian Bond is scheduled to be present.** (16mm. 120 min. Not Rated.)

## American Promise (2013)

*Directed by Joe Brewster and Michele Stephenson*

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

Masterfully told with pointy precision, *American Promise* spans 12 years in the lives of two middle-class black families as they navigate their family experience when they choose to send their two young sons to a prestigious Manhattan private school. Filmmakers/parents Joe and Michele intimately document the struggles as their talented boys deal with stereotypes and identity issues. Convinced that education is the key to success in the 21st century, these families make enormous sacrifices for an elite education. But will the rewards be there? The film ultimately confronts the question. (2K DCP. 135 min. Not Rated.)



# KINSEY

*In 2002, Variety reported that Bill Condon was preparing to shoot a film about Alfred Kinsey. The Kinsey Institute was skeptical, imagining a sensationalized treatment of the topic. But when Bill Condon arrived in Bloomington with Liam Neeson, they won the Institute and its staff over with their focus and desire for a deep understanding of the time, the place, and the characters. On November 12, 2004, IU hosted the Midwest premiere at the IU Auditorium, introduced by Laura Linney. It was a stellar evening, and even Dr. Paul Gebhard was happy with his portrayal by Timothy Hutton ("He even got the blue shirt right!"), though the audience groaned when they saw "University of Indiana" in the credits.*

*Bill Condon and Jack Morrissey created the Kinsey film archive at the institute, with props, scripts and stills from the film, and much "Kinseyana" memorabilia. We honor this film for its nuanced treatment of a complicated, brilliant scientist and humanist, who dared to talk about and study human sexuality. This screening is free, but ticketed.*



**Kinsey** (2004) Directed by Bill Condon

**November 13 - Thursday - 7:00 p.m.**

Alfred Kinsey was a man driven by research to uncover the most private secrets of a nation. What begins for Kinsey as a scientific endeavor soon takes on an intensely personal relevance, ultimately becoming an unexpected journey into the mystery of human behavior. Liam Neeson stars as Kinsey, who in 1948 irrevocably changed American culture with his book *Sexual Behavior in the Human Male*. His work sparked one of the most intense cultural debates of the past century—a debate that rages on today. IU Cinema and The Kinsey Institute present the film in celebration of the 10th anniversary of its release. (35mm. 118 min. Rated R.)





# SOUTHEAST ASIAN FILM SERIES

*The Southeast Asian Film Series is a new addition to the IU Cinema family. For its inaugural run this semester, the series line-up features two outstanding documentaries that explore how ordinary people in Myanmar and Cambodia navigate the complex political terrains of their respective nations, as they attempt to seek freedom of expression in an authoritarian society and deal with lingering memories of violence. This series is sponsored by the Southeast Asian Studies Program and IU Cinema. Screenings are free, but ticketed.*

## **Miss Nikki and the Tiger Girls (2012)** Directed by Juliet Lamont

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

Showbiz ambitions and political commentary come together in this crowd-pleasing documentary about the first all-female pop group to emerge from Myanmar, a country long ruled by a repressive military regime. Following the struggles faced by the aspiring Burmese popstars (The Tiger Girls) and their ambitious Australian mentor (Miss Nikki) to make commercialized pop music, the film explores what it means to break free of tradition in search of an authentic voice, and whether expressions of youth culture constitute political resistance. (2K DCP. 75 min. Not Rated.)

## **The Missing Picture (2013)** Directed by Rithy Panh

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

Winner of the Un Certain Regard prize at the 2013 Cannes Film Festival, this autobiographical film depicts the experiences of director Rithy Pahn and his family under the 1975–1979 rule of the Khmer Rouge, the Cambodian regime that orchestrated a genocide in its attempt to establish a purely agrarian-based Communist society. Using clay figurines and archival footages to reconstruct Cambodia's dark history, the film raises poignant questions on how acts of violence ought to be represented and memorialized. In French with English subtitles. (2K DCP. 92 min. Not Rated.)





# THE SOCIAL COMPUTER

**Desk Set (1957)** Directed by Walter Lang

**October 11 - Saturday - 7:00 p.m.**

This classic romantic comedy stars Spencer Tracy as Richard Sumner, a computer expert, and Katherine Hepburn as Bunny Watson, the head of the research department of a TV station. When Sumner arrives to observe the department with the aim of introducing two computers into the office, the staff believes it is being replaced, and a battle of wits between Richard and Bunny ensues. Beyond its cinematic value, the film also displays a historical perspective on computerization in the workplace. (2K DCP. 103 min. Not Rated.)

*Computing technologies have become pervasive in contemporary society. Critical reflection on the relationship between society and technology, with an eye towards the social meaning and consequences of emerging computer technologies, is therefore as necessary as it is timely. This series reflects on the social aspects of computerization, including the role of computing technology in social and organizational change, the personal and societal uses and effects of information and communication technologies, and the influence of social values and practices on the organization and design of information technologies. The film series is supported by IU's Rob Kling Center for Social Informatics, School of Informatics and Computing, Cyberinfrastructure for Network Science Center, and IU Cinema. Screenings are free, but ticketed.*

**Humanexus (2013)**

Directed by Ying-Fang Shen

**September 8 - Mon. - 7:00 p.m.**

See page 58 for details.

**Her (2013)** Directed by Spike Jonze

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

This award-winning science-fiction romantic comedy, written and directed by Spike Jonze, centers on a man (Joaquin Phoenix) who falls in love with his intelligent computer-operating system, which has a female voice and personality (Scarlett Johansson). A soulful and wryly funny commentary on modern relationships, the film has also been heralded as visionary in its subtle portrayal of future technology and people's interactions with the interactive and intelligent machines that surround us. Contains language, sexual content, and brief graphic nudity (2K DCP. 125 min. Rated R.)

**TPB AFK: The Pirate Bay Away from Keyboard**

(2013) Directed by Simon Klose

**November 15 - Saturday - 6:30 p.m.**

It's the day before the trial starts. Fredrik packs a computer into a rusty old Volvo. Along with his Pirate Bay co-founders, he faces \$13 million in damage claims to Hollywood in a copyright-infringement case. Fredrik is on his way to install a new computer in the secret server hall. This is where the world's largest file sharing site is hidden. When the hacker prodigy Gottfrid, the internet activist Peter, and the network nerd Fredrik are found guilty, they are confronted with the reality of life offline—away from keyboard. But deep down in dark data centers, clandestine computers quietly continue to duplicate files. (2K DCP. 85 min. Not Rated.)

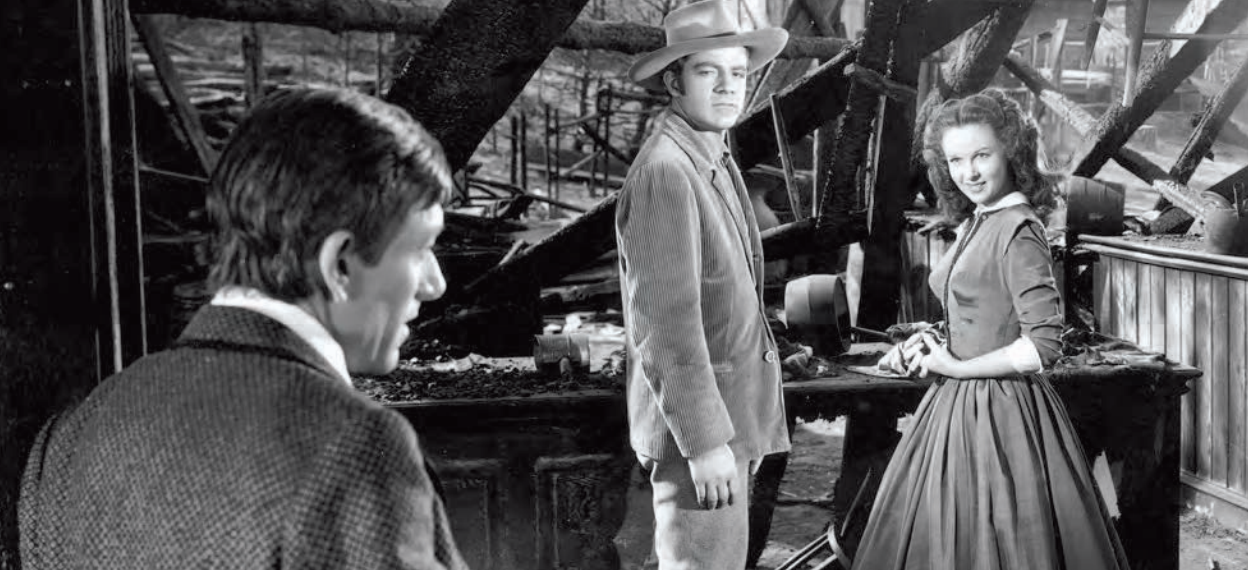




# CELEBRATING HOAGY CARMICHAEL THROUGH FILMS AND MUSIC

*In this second year of a five-year celebration of the life, music, and films of one of America's greatest songwriters, film screenings will be preceded by live music and surrounded by other activities in remembrance of Indiana's great songwriter. The series is endorsed by the Carmichael family and sponsored by the Archives of Traditional Music, IU Foundation, Indiana Memorial Union, UB Films, faculty friends in the Kelley School of Business and IU Cinema. Tickets for all screenings are \$3.*





### **Canyon Passage** (1946) *Directed by Jacques Tourneur*

**November 16 - Sunday - 3:00 p.m.**

*Canyon Passage* is Jacques Tourneur's restrained gem of a Western set in Oregon in the 1850s. In the middle of the intertwining dramas involving gambling, homesteading, a town trouble-maker (played particularly well by Ward Bond) and a Native American uprising, is a romantic love triangle between a merchant, his business partner, and the woman they love. To help keep all of the sub-plots connected and moving forward is Hoagy Carmichael, who plays a shopkeeper and singing philosopher and shares a number of songs, including "Ole Buttermilk Sky," for which he was nominated for an Academy Award® for Best Original Song. (35mm. 92 min. Not Rated.)

### **To Have and Have Not** (1944) *Directed by Howard Hawks*

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

Howard Hawks' wartime adventure, *To Have and Have Not*, paired Humphrey Bogart and Lauren Bacall on screen for the first time (her very first film). An American expatriate and fishing-boat captain named Harry Morgan (Bogart) is 'hired' to escort a French Resistance leader and wife to safety in Martinique. Things do not go as well as planned; while in Martinique, Harry's attention is diverted to Marie, a sexy lounge singer who helps him examine his priorities. The film has clear connections to *Casablanca*, including a piano-playing friend (Hoagy Carmichael) and a bar that resembles Rick's American Café. (35mm. 100 min. Not Rated.)



**Two-time Grammy-winner Sylvia McNair will sing selections from Hoagy Carmichael's songbook before the screening.**

### **Johnny Angel** (1945) *Directed by Edwin L. Marin*

**November 30 - Sunday - 3:00 p.m.**

*Johnny Angel*, a ship captain (George Raft) finds that his father's ship has been hijacked and the crew murdered. He scours the streets of New Orleans to find his father's murderer, along with Paulette, whose own father was part of the ship's crew. They soon uncover a secret involving the ship's cargo and the motivation for the hijacking. This 1945 film noir is chock full of claustrophobic, obsessed men, struggling to claw their way out of the darkly-lit streets. Even Hoagy Carmichael sounds unnatural under the weight of the sordid French Quarter. 35mm print is provided courtesy of UCLA Film and Television Archive. (35mm. 79 min. Not Rated.)



# MONDAY MATINEE CLASSICS

## **Singin' in the Rain** (1952)

*Directed by Stanley Donen  
and Gene Kelly*

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

Set during the advent of “talkies,” Don Lockwood (Gene Kelly) has risen to stardom during Hollywood’s silent-movie era—paired with the beautiful, jealous, and dumb Lina Lamont (Jean Hagen in her Oscar®-nominated performance). When Lockwood becomes attracted to young studio singer Kathy Selden (Debbie Reynolds), Lamont has her fired. But with the introduction of talking pictures, Lockwood finds his career in jeopardy when audiences hear Lamont’s shrill voice for the first time ... that is, until the studio decides to use Selden to dub her voice. (2K DCP. 103 min. Not Rated.)

Tickets for all screenings are \$3.

## **Some Like it Hot** (1959) *Directed by Billy Wilder*

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

When Chicago musicians Joe (Tony Curtis) and Jerry (Jack Lemmon) accidentally witness a gangland shooting, they quickly board a south bound train to Florida, disguised as Josephine and Daphne, the two newest and homeliest members of an all-girl jazz band. Their cover is perfect ... until a lovelorn singer (Marilyn Monroe) falls for Josephine, an ancient playboy (Joe E. Brown) falls for Daphne, and a mob boss (George Raft) refuses to fall for their hoax! (2K DCP. 120 min. Not Rated.)




## **It's a Wonderful Life** (1946) *Directed by Frank Capra*

**December 1 - Monday - 3:00 p.m.**

George Bailey has so many problems he is thinking about ending it all—on Christmas Eve! His sense of responsibility has kept him from living the adventures that he always dreamed of. As the angels discuss George’s plight, we see his earnest, yet remarkable life in flashback. Clarence, George’s guardian angel, is sent to show him what things would have been like if he was never there. Will Clarence be able to convince George that he truly had a wonderful life? (2K DCP. 130 min. Not Rated.)





Tickets for all screenings are free for children 12 years of age and younger and \$3 for all others.

# CINEkids

INTERNATIONAL CHILDREN'S FILM SERIES



**The NeverEnding Story** (1984)  
*Directed by Wolfgang Petersen*  
**December 7 - Sunday - 3:00 p.m.**  
See page 49 for details.



cinema.indiana.edu

**Godzilla** (1954) *Directed by Ishirō Honda*

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

**October 18 - Saturday - 3:00 p.m.**

Even after 60 years, *Godzilla* remains one of the most recognizable icons of Japanese pop culture and an important part of film history. As an allegorical symbol for nuclear weapons, the enraged, yet sympathetic monster-of-all-monsters rampages for the sake of self-preservation. The not-so-subtle cautionary tale shows what can happen when technology is misguided. This 1954 film launched a franchise that totaled 28 films by Japan's Toho Co., multiple film remakes worldwide, and other media incarnations including comic books and video games. (2K DCP. 96 min. Not Rated.)

**Ghostbusters** (1984) *Directed by Ivan Reitman*

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

See page 47 for details.

**The General** (1926) *Directed by Clyde Bruckman and Buster Keaton*

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

See page 31 for details.

**It's a Wonderful Life** (1946)

*Directed by Frank Capra*

**December 1 - Monday - 3:00 p.m.**

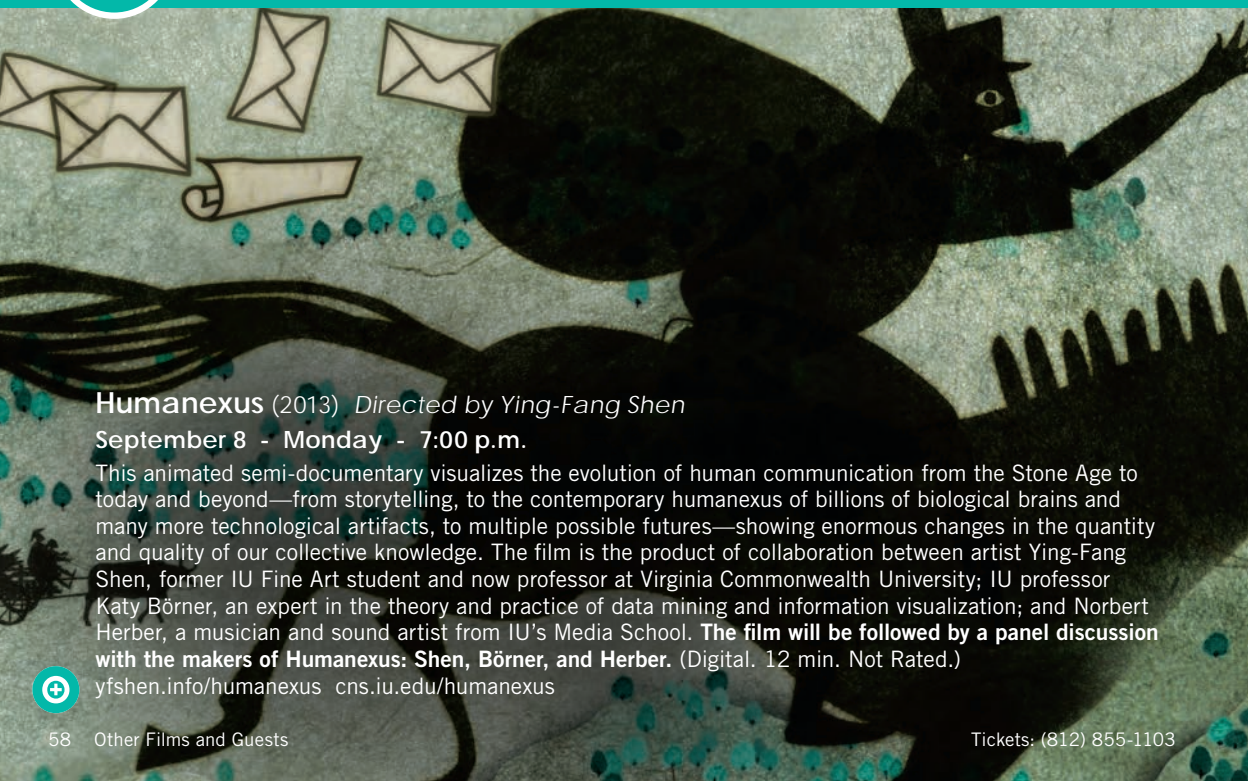
See page 56 for details.





## Other Films and Guests

Screenings free, but ticketed, unless noted.\*




**Humanexus** (2013) *Directed by Ying-Fang Shen*

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

This animated semi-documentary visualizes the evolution of human communication from the Stone Age to today and beyond—from storytelling, to the contemporary humanexus of billions of biological brains and many more technological artifacts, to multiple possible futures—showing enormous changes in the quantity and quality of our collective knowledge. The film is the product of collaboration between artist Ying-Fang Shen, former IU Fine Art student and now professor at Virginia Commonwealth University; IU professor Katy Börner, an expert in the theory and practice of data mining and information visualization; and Norbert Herber, a musician and sound artist from IU's Media School. **The film will be followed by a panel discussion with the makers of Humanexus: Shen, Börner, and Herber.** (Digital. 12 min. Not Rated.)

[yfshen.info/humanexus](http://yfshen.info/humanexus) [cns.iu.edu/humanexus](http://cns.iu.edu/humanexus)





## Proxy (2013)

Directed by Zack Parker

September 18 - Thursday - 9:30 p.m.


While walking home from her latest OB appointment, a very pregnant Esther Woodhouse is brutally attacked and disfigured by a hooded assailant.

This horrible event seems to be a blessing in disguise when Esther finds consolation in a support group. Her life of sadness and solitude is opened up to friendship, understanding, and even acceptance.

However, friendship and understanding can be very dangerous things when accepted by the wrong people. **This screening is part of the Diabolique Film Festival and director Zack Parker is scheduled to be present.** (2K DCP. 120 min. Not Rated.)

**\*All tickets are \$6.**

Since 2001, Zack Parker's films have been hits on the major festival circuit and have garnered theatrical distribution. His work has been critically acclaimed (including an April 2014 profile in the *New York Times*), garnering awards at such festivals as Dances With Films in Los Angeles and the New York International Independent Film Festival. Parker is originally from the small town of Richmond, Ind. where he began making films at age 11. Acquiring a deep passion and interest in film as he grew, Zack went on to study filmmaking at Ball State University in Muncie, Ind. and later at UCLA in Los Angeles.



## Otra Cosa No Hay (There is Nothing Else)

(2014) Directed by Christiana Ochoa

November 10 - Monday - 7:00 p.m.

The water-rich highlands of the Colombian Páramo de Santurbán are nearly pristine, evidently preserved by the traditional mining communities inhabiting the region. The delicate balance maintained between economic needs, exploitable natural resources, and environmental protection has recently been disrupted by the arrival of foreign large-scale mining companies. *There is Nothing Else* transports its audiences to this remote region of Colombia in order to provide complex insights into the conflicts between local people, foreign companies and environmentalists over the proper use of Colombia's natural treasures. **Christiana Ochoa is scheduled to be present.** (HD. 43 min. Not Rated.) Sponsored by the Center for the Study of Global Change, African Studies Program, Center for Latin American and Caribbean Studies, IU's Maurer School of Law, Center for International Business and Entrepreneurial Research, and the Oxfam Club at IU.





**God Loves Uganda** (2013) *Directed by Roger Ross Williams*  
**September 7 - Sunday - 3:00 p.m.**

*God Loves Uganda* is a powerful exploration of the evangelical campaign to change African cultures with values imported from America's Christian Right. The film follows American and Ugandan religious leaders fighting "sexual immorality" (homosexuality) and missionaries trying to convince Ugandans to follow Biblical law. Filmmaker Roger Ross Williams exposes the missionary movement in Uganda as an outgrowth of Africa's colonialist past and a 21st century crusade to recreate a continent of people in the image and likeness of America's most extreme fundamentalists. (2K DCP. 83 min. Not Rated.) Sponsored by the, GLBT Student Support Services, Office of Diversity Education, a unit of the Office of Diversity, Equity, & Multicultural Affairs, Commission on Multicultural Understanding, and Black Film Center/Archive.

**Student Films** (2014)

**December 15 - Monday**

**December 16 - Tuesday**

**December 17 - Wednesday**

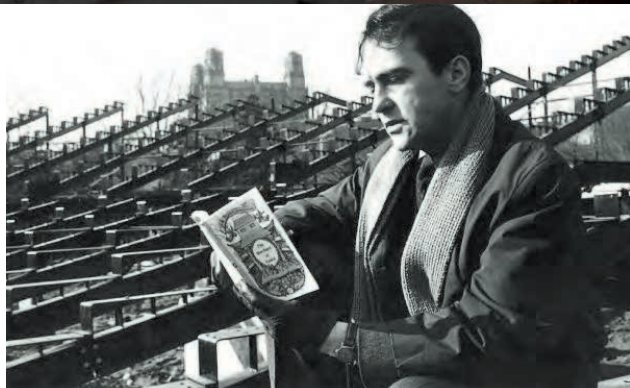
Details and showtimes to be announced.

**Joe Papp in Five Acts** (2010)

*Directed by Tracie Holder and Karen Thorsen*

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

Joseph Papp is the impresario responsible for some of the biggest hits in Broadway history, including *Hair* and *A Chorus Line*. He created and sustained Free Shakespeare in the Park, now in its 55th year. He fostered the careers of every major dramatist in America from 1968 until his death in 1991. The list of Hollywood movie stars whose careers began at his legendary Public Theater includes Meryl Streep, Kevin Kline, Martin Sheen, and Christopher Walken. But that doesn't begin to tell the story of his life. This brilliant new documentary does. (2K DCP. 88 min. Not Rated.) **IU Professor Emeritus Dennis J. Reardon is a featured playwright. He and the film's producer/director Tracie Holder are scheduled to be present.**



## The Hourglass Sanatorium (1973) Directed by Wojciech J. Has

October 26 - Sunday - 3:00 p.m.

Magic, dreams, a manor in decay. *The Hourglass Sanatorium* is one of the most original and beautiful films in Polish cinema—a visionary, artistic, poetic reflection on the nature of time and the irreversibility of death. The screenplay is an adaptation of the fantasy fiction of Jewish author Bruno Schulz, one of the most renowned Polish prose stylists of the 20th century. Reflections on the Holocaust were added to the movie, reading Schulz's work through the prism of his death during World War II. In Polish with English subtitles. (2K DCP. 125 min. Not Rated.)



## Sister (2012) Directed by Ursula Meier

October 16 - Thursday - 3:00 p.m.

Simon lives with his older sister (Léa Seydoux, *Blue is the Warmest Color*) below a luxury Swiss ski resort. With his sister in and out of jobs, 12-year-old Simon takes on the responsibility of providing for the two of them. Daily, he takes the lift up to the opulent ski world above, stealing equipment from tourists to resell in the valley. When Simon partners with a British seasonal worker, he begins to lose his boundaries, plummeting into dangerous territory. The screening is sponsored by the Embassy of Switzerland and will be followed by a **Q&A with Arno Camenisch and Hildegard Keller**, IU Department of Germanic Studies. (2K DCP. 97 min. Not Rated.)



## A Hard Day's Night (1964)

Directed by Richard Lester

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

November 14 - Friday - 9:30 p.m.

The 50th Anniversary Release! Just one month after they exploded onto the U.S. scene with their Ed Sullivan appearance, John, Paul, George, and Ringo began working on *A Hard Day's Night*, in which the bandmates play wily, exuberant versions of themselves, captured at the moment when they became the idols of their generation and changed music forever. The film features many of their pop anthems and is one of the most deliriously entertaining movies of all time. (2K DCP. 87 min. Not Rated.) All tickets are \$3.





## 2011–2014 JORGENSEN GUEST FILMMAKER LECTURES

Guests have included  
Vadim Abdrashitov, James Acheson,  
Barry Allen, Rick Alverson,  
Kenneth Anger, David Anspaugh,  
Anthony Arnone, Angus Aynsley,  
Jacob Bender, Prashant Bhargava,  
Olivia Block, Peter Bogdanovich,  
Irene Taylor Brodsky, Richard Brody,  
Charles Burnett, Philip Carli,  
Roger Corman, Pedro Costa,  
Donald Crafton, David Darg, Peter Davis,  
Claire Denis, Danfung Dennis,  
Joseph Dorman, Dennis Doros,  
Ava DuVernay, Mike and Chris Farah,  
Hannah Fidell, Ari Folman,  
Lucian Georgescu, Sandra Gibson,  
Jill Godmilow, Bobcat Goldthwait,  
Bette Gordon, Werner Herzog,  
Eliza Hittman, Kataoka Ichiro,  
Dennis James, Abba Kiarostami,  
Alison Klayman, Alain LeTourneau,  
William Lustig, Terence Marsh,  
Albert Maysles, Pam Minty, Bryn Mosser,  
Stanley Nelson, Edward James Olmos,  
Ron Osgood, Richard Pena, Nicolas  
Winding Refn, Nisha Pahuja, Angelo Pizzo,  
Luis Recoder, Mireia Sallares,  
Walter Salles, Nelson Pereira Dos Santos,  
John Sayles, Christel Schmidt,  
Paul Schrader, Jonathan Sebring,  
Amy Seimet, Parvez Sharma,  
Todd Solondz, Whit Stillman,  
Meryl Streep, Monika Treut, Joe Swanberg,  
Michael Uslan, Christine Vachon,  
Amy Villarejo, Patrick Wang,  
Kevin Willmott, Chuck Workman,  
Hoyt Yeatman, Adel Yarghi,  
and A.B. Yehoshua.

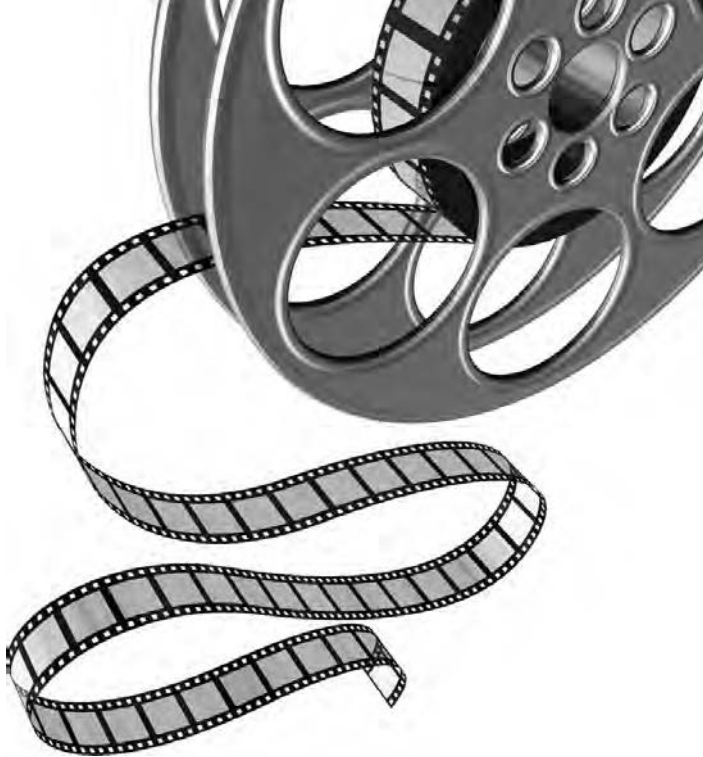
Thanks, as always to the  
Ove W Jorgensen Foundation and  
Jane and Jay Jorgensen. In addition to  
these guests, there have been many other  
filmmakers who have presented their  
work in the IU Cinema outside of  
the Jorgensen Guest Filmmaker  
Lecture Series.



# JORGENSEN GUEST FILMMAKER LECTURE SERIES

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

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



## **George Chakiris**

*Actor*

September 5 - Friday - 3:00 p.m.

## **Krzysztof Zanussi**

*Director*

September 12 - Friday - 3:00 p.m.

## **Kevin Kline**

*Actor*

September 15 - Monday - 2:00 p.m.

## **Ti West**

*Director/Actor*

September 19 - Friday - 3:00 p.m.

## **Bill Morrison**

*Director*

September 26 - Friday - 3:00 p.m.

## **Bridgett M. Davis with Renée Cox**

*Director*

September 30 - Tuesday - 3:00 p.m.

## **Josephine Decker**

*Director*

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

## **Steve James**

*Director*

October 24 - Friday - 3:00 p.m.

## **Natalia Almada**

*Director*

October 28 - Tuesday - 3:00 p.m.



# FALL 2014 CALENDAR of FILMS

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


## ICON KEY

-  International Arthouse Series | Pgs 4-9
-  George Chakiris | Pg 10
-  Holmes | Pg 11
-  Masterpieces of Polish Cinema | Pgs 12-13
-  Kevin Kline | Pgs 14-16
-  Porous Borders: Natalia Almada | Pg 17
-  Ti West | Pg 18
-  Diabolique International Film Festival | Pg 19
-  Josephine Decker | Pg 20
-  Forgotten Histories: Gloria Rolando | Pg 21
-  Steve James: Documenting Life Itself | Pgs 22-23
-  Themester: Eat Drink Think | Pgs 24-25
-  Themester: Feast and Famine in India | Pg 26
-  Themester: East Asian Film Series | Pg 27
-  City Lights Film Series | Pgs 28-31
-  UG Underground Film Series | Pgs 32-35
-  Polish Interiors | Pg 36
-  National Theatre Live | Pg 37
-  Art and a Movie | Pgs 38-39
-  WWI: 100 Years Removed | Pgs 40-41
-  Midnight Movies | Pgs 42-43
-  Blaxploitation: Horror of the 1970s | Pgs 44-45
-  1984 | Pgs 46-49
-  The Legacy of Brown vs. Board of Education | Pg 50
-  Kinsey | Pg 51
-  Southeast Asian Film Series | Pg 52
-  The Social Computer | Pg 53
-  Celebrating Hoagy Carmichael | Pgs 54-55
-  Monday Matinee Classics | Pg 56
-  International Children's Film Series | Pg 57
-  Other Films and Guests | Pgs 58-61
-  Jorgensen Guest Filmmaker Lecture Series | Pgs 62-63


◆ A guest is scheduled to be present

## AUGUST



### 21 THURSDAY

-  7:00 p.m.  
Closed Curtain Pg 4


### 22 FRIDAY

-  7:00 p.m.  
2014 Sundance Shorts Program Pg 4


### 23 SATURDAY

-  3:00 p.m.  
Closed Curtain Pg 4
-  7:00 p.m.  
2014 Sundance Shorts Program Pg 4




### 25 MONDAY

-  7:00 p.m.  
Obvious Child Pg 5



### 28 THURSDAY

-  7:00 p.m.  
Obvious Child Pg 5

### 29 FRIDAY


-  6:30 p.m.  
Ganja and Hess Pg 44
-  9:30 p.m.  
Obvious Child Pg 5
-  11:59 p.m.  
Purple Rain Pg 42

### 30 SATURDAY


-  3:00 p.m.  
The Umbrellas of Cherbourg Pg 29
-  7:00 p.m.  
Jealousy Pg 5

## SEPTEMBER



### 2 TUESDAY

-  7:00 p.m.  
The Big Chill Pg 14



### 4 THURSDAY

-  7:00 p.m.  
To Be Takei Pg 7

### 5 FRIDAY

-  3:00 p.m. ◆  
George Chakiris Lecture Pg 10
-  7:00 p.m. ◆  
West Side Story Pg 10


### 6 SATURDAY

-  3:00 p.m. ◆  
The Young Girls of Rochefort Pg 10
-  7:00 p.m.  
The Illumination Pg 12



### 7 SUNDAY

-  3:00 p.m.  
God Loves Uganda Pg 60
-  6:30 p.m.  
Blood Simple Pg 47

### 8 MONDAY




-  7:00 p.m. ◆  
Humanexus Pg 58

### 11 THURSDAY




-  6:30 p.m.  
Jealousy Pg 5
-  9:30 p.m.  
God Help the Girl Pg 7

# SEPTEMBER CONTINUED



## 12 FRIDAY

- 3:00 p.m. ♦  
 Krzysztof Zanussi  
 Lecture Pg 13
- 6:30 p.m. ♦  
 Camouflage Pg 13
- 9:30 p.m.  
 The Hound of the  
 Baskervilles Pg 11



## 13 SUNDAY

- 3:00 p.m.  
 All Quiet on the  
 Western Front Pg 40
- 6:30 p.m. ♦  
 The Constant Factor  
 Pg 13
- 9:30 p.m.  
 The Adventures of  
 Sherlock Holmes  
 Pg 11


## 14 SUNDAY

- 3:00 p.m.  
 Silverado Pg 14
- 6:30 p.m.  
 My Old Lady Pg 15

## 15 MONDAY

- 2:00 p.m. ♦  
 Kevin Kline Lecture  
 Pg 15
- 7:00 p.m. ♦  
 A Fish Called Wanda  
 Pg 15





## 16 TUESDAY

- 7:00 p.m.  
 The Ice Storm Pg 16

## 18 THURSDAY

- 9:30 p.m. ♦  
 Proxy Pg 59



## 19 FRIDAY

- 3:00 p.m. ♦  
 Ti West Lecture Pg 19
- 6:30 p.m. ♦  
 The Sacrament Pg 18
- 9:30 p.m. ♦  
 The Innkeepers Pg 18
- 11:59 p.m. ♦  
 The House of the Devil  
 Pg 19

## 20 SATURDAY

- All Day  
 Diabolique  
 International Film  
 Festival Pg 19

## 21 SUNDAY

- 3:00 p.m. ♦  
 Midwest Matrix Pg 38
- 6:30 p.m. ♦  
 Joe Papp in Five Acts  
 Pg 60



## 22 MONDAY

- 7:00 p.m.  
 Babette's Feast Pg 24




## 23 TUESDAY

- 7:00 p.m.  
 The Extra Man Pg 16



## 25 THURSDAY

- 6:30 p.m.  
 Stop Making Sense  
 Pg 46
- 9:30 p.m.  
 God Help the Girl  
 Pg 7

## 26 FRIDAY

- 3:00 p.m. ♦  
 Bill Morrison Lecture  
 Pg 35
- 6:30 p.m. ♦  
 The Great Flood/  
 All Vows Pg 35
- 9:30 p.m.  
 Stop Making Sense  
 Pg 46


## 27 SATURDAY

- 3:00 p.m.  
 Morocco Pg 29
- 6:30 p.m.  
 Andrei Rublev Pg 39



## 28 SUNDAY

- 3:00 p.m.  
 Miss Nikki and the  
 Tiger Girls Pg 52
- 6:30 p.m.  
 Ida Pg 36

## 29 MONDAY



- 7:00 p.m. ♦  
 Naked Acts Pg 39

## 30 TUESDAY





- 3:00 p.m. ♦  
 Bridgett M. Davis/  
 Renée Cox Lecture  
 Pg 39
- 7:00 p.m.  
 Dave Pg 16

# OCTOBER




## 2 THURSDAY

- 6:30 p.m. ♦  
 Thou Wast Mild and  
 Lovely Pg 20
- 9:30 p.m. ♦  
 Butter on the Latch  
 Pg 20



## 3 FRIDAY

- 3:00 p.m. ♦  
 Josephine Decker  
 Lecture Pg 20
- 6:30 p.m.  
 Stray Dogs Pg 7
- 9:30 p.m.  
 Bluebird Pg 8
- 11:59 p.m.  
 The Opening of Misty  
 Beethoven Pg 42



## 4 SATURDAY

- 3:00 p.m.  
 Paths of Glory Pg 29
- 6:30 p.m.  
 Le Grand Chef Pg 27
- 9:30 p.m.  
 Bluebird Pg 8

## 5 SUNDAY

- 3:00 p.m.  
 The Missing Picture  
 Pg 52
- 6:30 p.m. ♦  
 Reembarque  
 (Re-embark) Pg 21

## 6 MONDAY

- 3:00 p.m.  
 Some Like it Hot  
 Pg 56
- 7:00 p.m. ♦  
 1912, Breaking the  
 Silence Pg 21


## 7 TUESDAY

- 7:00 p.m.  
 TBA


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# OCTOBER CONTINUED


## 9 THURSDAY


7:00 p.m.  
 Capitaine Conan  
 Pg 40

## 10 FRIDAY


7:00 p.m.  
 J.D.'s Revenge Pg 45


## 11 SATURDAY

3:00 p.m.  
 Shadow of a Doubt  
 Pg 29


7:00 p.m.  
 Desk Set Pg 53

## 12 SUNDAY

3:00 p.m.  
 Godzilla Pg 57

6:30 p.m.  
 Stray Dogs Pg 7

## 13 MONDAY


7:00 p.m.  
 King Corn Pg 24

## 14 TUESDAY


7:00 p.m.  
 TBA


## 16 THURSDAY

3:00 p.m. ♦  
 Sister Pg 61

7:00 p.m. ♦  
 Eyes on the Prize  
 Pg 50


## 17 FRIDAY

6:30 p.m.  
 Salò, or the 120 Days  
 of Sodom Pg 33


9:30 p.m.  
 20,000 Days on Earth  
 Pg 8


## 18 SATURDAY

3:00 p.m.  
 Godzilla Pg 57


7:00 p.m.  
 20,000 Days on Earth  
 Pg 8

## 19 SUNDAY


3:00 p.m.  
 20,000 Days on Earth  
 Pg 8

6:30 p.m.  
 Medea Pg 37


## 20 MONDAY

7:00 p.m.  
 Eat Drink Man Woman  
 Pg 27


## 21 TUESDAY


7:00 p.m.  
 Life Itself Pg 22


## 23 THURSDAY


7:00 p.m. ♦  
 Hoop Dreams Pg 23

## 24 FRIDAY


3:00 p.m. ♦  
 Steve James Lecture  
 Pg 22


6:30 p.m. ♦  
 Life Itself Pg 22


9:30 p.m. ♦  
 Reel Paradise Pg 23

11:59 p.m.  
 The Texas Chain Saw  
 Massacre Pg 42


## 25 SATURDAY


3:00 p.m.  
 Ghostbusters Pg 47

6:30 p.m. ♦  
 The Interrupters  
 Pg 23


9:30 p.m.  
 The Texas Chain Saw  
 Massacre Pg 42

## 26 SUNDAY


3:00 p.m.  
 The Hourglass  
 Sanatorium Pg 61

6:30 p.m.  
 Frankenstein Pg 37

## 27 MONDAY


7:00 p.m. ♦  
 Al Otro Lado Pg 17

## 28 TUESDAY


3:00 p.m. ♦  
 Natalia Almada  
 Lecture Pg 17


7:00 p.m. ♦  
 El Velador Pg 17


## 30 THURSDAY

7:00 p.m.  
 This is Spinal Tap  
 Pg 48

## 31 FRIDAY


6:30 p.m.  
 Malpertuis Pg 33

9:30 p.m.  
 Blacula Pg 45


11:59 p.m.  
 The Strange Color  
 of Your Body's Tears  
 Pg 43

# NOVEMBER


## 1 SATURDAY


3:00 p.m.  
 Mad Love/The Raven  
 Pg 30

6:30 p.m.  
 Her Pg 53


9:30 p.m.  
 The Strange Color  
 of Your Body's Tears  
 Pg 43


## 2 SUNDAY

3:00 p.m.  
 Utamaro and His Five  
 Women Pg 38


6:30 p.m.  
 Tomorrow Will Be  
 Better Pg 36


## 3 MONDAY

3:00 p.m.  
 Singin' in the Rain  
 Pg 56


7:00 p.m.  
 Like Water for  
 Chocolate Pg 25

## 6 THURSDAY


6:30 p.m.  
 Peepli (Live) Pg 26

9:30 p.m.  
 This is Spinal Tap  
 Pg 48


## 7 FRIDAY

7:00 p.m.  
 A Hard Day's Night  
 Pg 61

## 8 SATURDAY


7:00 p.m. ♦  
 The General Pg 31

## 9 SUNDAY


3:00 p.m. ♦  
 The General Pg 31

# NOVEMBER CONTINUED


## 10 MONDAY


7:00 p.m. ♦  
 Otra Cosa No Hay  
 Pg 59

## 13 THURSDAY

7:00 p.m.  
 Kinsey Pg 19

## 14 FRIDAY


6:30 p.m.  
 Goodbye to Language  
 3D Pg 9

9:30 p.m.  
 A Hard Day's Night  
 Pg 61

11:59 p.m.  
 Repo Man Pg 43


## 15 SATURDAY


3:00 p.m.  
 The Big Parade Pg 41

6:30 p.m.  
 TPB AFK: The Pirate  
 Bay Away from  
 Keyboard Pg 53


9:30 p.m.  
 Repo Man Pg 43

## 16 SUNDAY


3:00 p.m.  
 Canyon Passage  
 Pg 55

6:30 p.m.  
 Sixteen Candles  
 Pg 48


## 17 MONDAY


7:00 p.m.  
 A Place at the Table  
 Pg 25

## 20 THURSDAY


7:00 p.m.  
 Goodbye to Language  
 3D Pg 9


## 21 FRIDAY

6:30 p.m.  
 Warren Sonbert Short  
 Films Pg 34


9:30 p.m.  
 Goodbye to Language  
 3D Pg 9

## 22 SATURDAY

3:00 p.m. ♦  
 To Have and Have Not  
 Pg 55

7:00 p.m.  
 Grand Illusion Pg 41


## 30 SUNDAY


3:00 p.m.  
 Johnny Angel Pg 55

6:30 p.m.  
 Skylight Pg 37


# DECEMBER


## 1 MONDAY

3:00 p.m.  
 It's a Wonderful Life  
 Pg 56


7:00 p.m.  
 Big Night Pg 25


## 4 THURSDAY

6:30 p.m.  
 When Evening Falls on  
 Bucharest Pg 9

9:30 p.m.  
 The Overnights  
 Pg 9


## 5 FRIDAY


6:30 p.m.  
 The Overnights  
 Pg 9

9:30 p.m.  
 When Evening Falls on  
 Bucharest Pg 9


## 6 SATURDAY


3:00 p.m.  
 Little Big Man Pg 30

6:30 p.m.  
 When Evening Falls on  
 Bucharest Pg 9


9:30 p.m.  
 The Overnights  
 Pg 9

## 7 SUNDAY

3:00 p.m.  
 The NeverEnding  
 Story Pg 49

6:30 p.m.  
 The Overnights  
 Pg 9


## 8 MONDAY

7:00 p.m.  
 American Promise  
 Pg 50

## 11 THURSDAY


7:00 p.m.  
 TBA

## 12 FRIDAY

6:30 p.m.  
 Underground Undone  
 Pg 34


9:30 p.m.  
 TBA

## 13 SATURDAY

3:00 p.m.  
 Joyeux Noël Pg 41

7:00 p.m.  
 TBA

## 14 SUNDAY

3:00 p.m.  
 Amadeus Pg 49

6:30 p.m.  
 TBA

## 15 MONDAY

Student Films Pg 60

## 16 TUESDAY

Student Films Pg 60

## 17 WEDNESDAY

Student Films Pg 60

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♦ Denotes filmmakers are scheduled to be present.

# ACADEMIC PARTNERSHIPS


The IU Cinema is an independent academic unit that reports through the Office of the Provost. To facilitate partnerships across campus it utilizes a Program Advisory Board to approve academic program partnership requests. The board consists of members from most of the 14 schools across campus.

Each semester, the Cinema receives many more requests than it can support in the 40–50 available screening slots. The review process considers the academic relevance of the request, multidisciplinary nature, and quality of film selections as first priorities, followed by departmental support and projected audience appeal. In its first three years, the Cinema has partnered with over 80 units across campus on more than 300 screenings.

Visit <http://www.cinema.indiana.edu/academic-partnerships> for more details and to access the online application.

Deadlines for submission are February 1 for fall screenings and September 15 for spring screenings.

## Fall 2014 Academic Partners



- African Studies Program
- American Constitution Society, IU chapter
- Black Film Center/Archive
- Black Law Student Association, IU chapter
- Center for International Business and Entrepreneurial Research
- Center for Latin American and Caribbean Studies
- Center for Law, Society, and Culture
- Center for Research on Race and Ethnicity in Society
- Center for the Study of Global Change
- College Arts and Humanities Institute
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- GLBT Student Support Services
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- Office of Diversity Education, a unit of the Office of Diversity, Equity, & Multicultural Affairs
- Oxfam Club at IU
- Polish Studies Center
- Russian and East European Institute
- School of Education
- School of Global and International Studies
- School of Informatics and Computing
- Southeast Asian Studies 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 memory of  
Florence Farny  
Baumgart  
In memory of  
Alex Doty  
In memory of  
Gregory Harris  
In memory of  
Skip Hawkins  
In memory of  
Marcia Marchese  
Hunt  
In memory of  
Peter Noble-  
Kuchera  
In memory of  
Robert W. Sadlier  
In memory of  
Amanda Tames  
In honor of  
Kathy Fiederlein  
In honor of  
Jane Jorgensen  
In honor of Kelly Kish

## Seat Contributions

Number of named seats  
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## In-Kind Contributions Valued Over \$10,000

Sony Electronics  
IU Creative Services  
Ryder Magazine -  
Peter Lopilato  
IU Advanced  
Visualization Lab

\*Denotes donor  
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