

# THE INDIANA UNIVERSITY CINEMA

SPRING 2014



...a place for film.®

# CINEMA PRICES & PARKING

## PRICES

### Pricing includes the following categories:

Screenings with Academic Partnerships

Free, but ticketed

President's Choice and select Filmmaker Events

All tickets are \$3

International Arthouse Series

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

Jorgensen Guest Filmmaker Lectures

Not ticketed

Special Events

Pricing determined for each event

## PARKING

With the Wells Library lot closed, please allow yourselves additional time for getting to the screenings. The nearest parking garage, located at Jordan Avenue, is free to all visitors Friday after 6:00 p.m. through Sunday. Weekdays after 5:00 p.m., the maximum cost to park will be \$7.

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

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

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

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

# TICKET INFORMATION

## TICKET INFORMATION

Patrons need a ticket to attend all screenings, unless otherwise noted. Tickets are available at the IU Auditorium Box Office during regular business hours (Monday through Friday from 10:00 a.m. to 5:00 p.m. during each semester), and in the IU Cinema lobby 1 hour prior to any screening, if tickets are still available.

If all tickets have been issued for a free event, the IU Cinema will recognize a standby line to seat additional patrons, if seats are available at the time of the screening. The IU Cinema lobby has limited capacity and may not be able to accommodate all patrons waiting for tickets. Patrons with tickets must be in the Cinema at least five minutes before the screening to be guaranteed a seat.

Tickets for IU Cinema 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.

The 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).

# TABLE OF CONTENTS

◀ Inside Front Cover	Prices, Parking, and Ticket Information
3	Welcome
4	International Arthouse Series
10	Abbas Kiarostami
14	Chantal Akerman
16	Meryl Streep
19	National Theatre Live
20	The Burroughs Century
24	The Art and Legacy of Roger Corman
28	Roger Corman
30	President's Choice
32	City Lights
35	Art and a Movie
36	Underground
39	Queer Disorientations
40	South Asian Gangster Films
42	WWI: 100 Years Removed
44	Latino Film Festival/Conference
47	Double Exposure
48	Italian Film Festival/Conference
50	Roots/Routes: Contemporary Caribbean Film
51	Movement: Asian Pacific America
52	East Asian
53	Remembering Rwanda
54	Other Films With Guests
57	Other Films
58	Jorgensen Guest Filmmaker Lecture Series
60	Spring 2014 Calendar of Films
64	Acknowledgments





# ...a place for film™

THE INDIANA UNIVERSITY CINEMA is a world-class facility and a program that is dedicated to the scholarly study and highest standards of exhibition of film in both its traditional and modern forms, 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 your place for film, the Indiana University Cinema. With three full years of programming behind us, we are now at full stride. Just to reflect for a moment, these past years have brought us over 600 individual film titles, more than 60 guest filmmakers, dozens of world, U.S., or regional premieres, silent films with orchestra, and hopefully, if we have done our jobs well, some memorable experiences that will stay with you for many years to come. If you are new to the IU Cinema, don't fret on what you have missed, but look forward to what is coming.

Looking ahead, we are pleased to bring you an exciting semester of programs and filmmakers. Guest filmmakers include Abbas Kiarostami, one of World Cinema's preeminent directors; Meryl Streep, who needs no introduction; Chantal Akerman, the truly distinct, visionary Belgian filmmaker; Roger Corman, perhaps the most prolific independent filmmaker who has ever lived; and Edward James Olmos, the multi-faceted filmmaker, actor, and activist.

Along with these guests, there are many other filmmakers and scholars coming this spring, as well as the 2014 Latino Film Festival and Conference, a filmic celebration of William S. Burroughs' 100th birthday, a number of unreleased international films, an exploration of South Asian gangster films, and a series of double features from New Hollywood directors of the 1970s.

And, with all of the talk about the 'death of film,' make sure you notice how many screenings are being presented on 35mm or 16mm film. If seeing film on celluloid is important to you, you are at the right place.

We hope that you enjoy looking through these pages and find many things that you don't want to miss. Please take a chance on some films that you are less familiar with as well. We're confident that you will be pleasantly surprised by anything you choose to attend.

So, onward to Year Four! Thanks for being part of the IU Cinema, and we hope that you continue to think of us as your place for film.

**Jon Vickers, Director**

## The Punk Singer (2013)

Directed by Sini Anderson

January 10 - Friday - 7:00 p.m.

January 11 - Saturday - 7:00 p.m.

January 17 - Friday - 6:30 p.m.

Kathleen Hanna, lead singer of the punk band Bikini Kill and dance-punk trio Le Tigre, rose to national attention as the reluctant but never shy voice of the riot grrrl movement. She became one of the most famously outspoken feminist icons of recent decades, a cultural lightning rod. Her critics wished she would just shut up, and her fans hoped she never would. So in 2005, when Hanna stopped shouting, many wondered why. Through 20 years of archival footage and intimate interviews with Hanna, *The Punk Singer* takes viewers on a fascinating tour of contemporary music and offers a never-before-seen view into the life of this fearless leader. (2K DCP. 80 min. Not Rated.)



# INTERNATIONAL ARTHOUSE SERIES



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

## Pussy Riot: A Punk Prayer (2013) Directed by Mike Lerner and Maxim Pozdorovkin

January 17 - Friday - 9:30 p.m. \*Free but ticketed

Three young women face seven years in a Russian prison for a satirical performance in a Moscow cathedral. But who is really on trial in a case that has gripped the nation and the world beyond—the young artists or the society they live in? As members of the feminist art collective Pussy Riot, they performed a 40-second “punk prayer” inside Russia’s main cathedral. This performance led to their arrest on charges of religious hatred and culminated in a trial that has reverberated around the world and transformed the face of Russian society. (2K DCP. 88 min. Not Rated.)



**Lenny Cooke** (2013) *Directed by Ben Safdie and Joshua Safdie*

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

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

In 2001, Lenny Cooke was the most hyped high school basketball player in the country, ranked above future greats LeBron James, Amar'e Stoudemire, and Carmelo Anthony. A decade later, Lenny has never played a minute in the NBA. In this quintessentially American documentary, filmmaking brothers Joshua and Ben Safdie track the unfulfilled destiny of a man for whom superstardom was only just out of reach. "You've never seen a sports movie like this before."  
—INDIEWIRE (2K DCP. 88 min. Not Rated.)

**Meeting Leila** (2013)

*Directed by Adel Yaraghi*

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

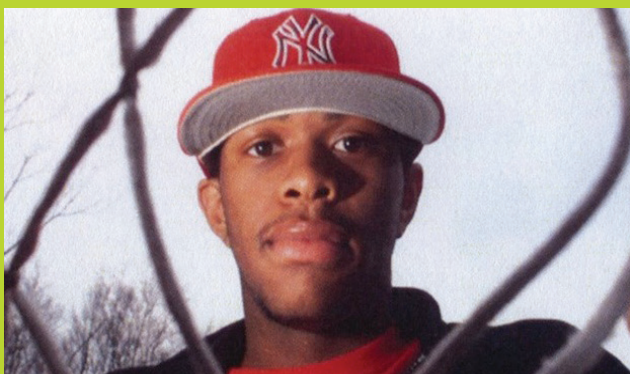
See page 12 for full details. \*Free but ticketed

**The New Black** (2013)

*Directed by Yoruba Richen*

**January 27 - Monday - 7:00 p.m.**

See page 57 for full details. \*Free but ticketed



**The Invisible Woman** (2013)

*Directed by Ralph Fiennes*

**Jan. 30 - Thurs. - 7:00 p.m.**

**Jan. 31 - Fri. - 9:30 p.m.**

**Feb. 1 - Sat. - 9:30 p.m.**

**Feb. 2 - Sun. - 6:30 p.m.**

Nelly (Felicity Jones), a happily married mother and school-teacher, is haunted by her past. Her memories take us back in time to follow the story of her relationship with Charles Dickens (Ralph Fiennes) with whom she discovered an exciting but fragile fellowship. Dickens—famous, controlling and emotionally isolated within his success—falls for Nelly, who comes from a family of actors. The theatre is a vital arena for Dickens—a brilliant amateur actor—more emotionally coherent on stage, than in life. As Nelly becomes the focus of Dickens' passion, secrecy is the price for both of them.  
(2K DCP. 111 min. Rated R.)



**The Rocket** (2014) *Directed by Kim Mordaunt*

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

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

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

A boy who is believed to bring bad luck leads his family (and a couple of ragged misfits) through Laos to find a new home. After a calamity-filled journey through a land scarred by war, the boy builds a giant rocket—to prove he's not cursed, and to enter a lucrative but dangerous rocket competition. *The Rocket* is a rite of passage story of a boy's journey through grief, guilt and self-doubt, and his reconciliation with his father—set against the timely universal themes of the displacement of people by industry and the legacy of war. In Lao language with English subtitles. (2K DCP. 96 min. Not Rated.)



**Beyond the Hills** (2013) *Directed by Cristian Mungiu*

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

See page 39 for full details. \*Free but ticketed

**Gangs of Wasseypur Part I & II** (2012)

*Directed by Anurag Kashyap*

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

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

See pages 40 & 41 for full details. \*Free but ticketed

**Çanakkale 1915** (2012)

*Directed by Yeşim Sezgin*

**February 25 - Tuesday - 7:00 p.m.**

See page 43 for full details. \*Free but ticketed

**The Act of Killing** (2013)

*Directed by Joshua Oppenheimer*

**March 6 - Thursday - 7:00 p.m.**

See page 57 for full details. \*Free but ticketed







## **The Past** (2014)

Directed by Asghar Farhadi

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

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

**March 2 - Sunday - 3:00 & 6:30 p.m.**

Following a four-year separation, Ahmad returns to Paris from Tehran upon his estranged French wife Marie's request, in order to finalize their divorce procedure so she can marry her new boyfriend Samir. During his brief tense stay, Ahmad discovers the conflicting nature of Marie's relationship with her teenage daughter Lucie. Ahmad's efforts to improve this relationship soon unveil a secret from their past. Director Asghar Farhadi's impressive follow-up to his film, *A Separation*, won the Best Actress and Ecumenical Jury Prize at the 2013 Cannes Film Festival, as well as being nominated for the Palme d'Or. In French and Persian languages with English subtitles. (2K DCP. 130 min. Rated PG-13.)

## **Like Father, Like Son** (2014) Directed by Kore-eda Hirokazu

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

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

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

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

Kore-eda Hirokazu, the globally acclaimed director of *Nobody Knows, Still Walking*, and *Maborosi* returns with another family—one thrown into torment after a telephone call from the hospital where the son was born six years before. Ryota has earned everything he has by his hard work and believes nothing can stop him from pursuing his perfect life as a winner. With the call from the hospital, he is forced to make a life-changing decision, between 'nature' and 'nurture.' *Like Father, Like Son* is a moving story of a man who finally faces himself and the true meaning of family. In Japanese language with English subtitles. (2K DCP. 120 min. Not Rated.)






**Vic + Flo Saw a Bear** (2014) *Directed by Denis Côté*

**April 11 - Friday - 9:30 p.m.**

**April 12 - Saturday - 6:30 p.m.**

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

Vic is a parolee who retreats to her ailing uncle's shack in the woods in Quebec, joined by current love interest and fellow ex-con Flo. Their attempt to live a peaceful life in the woods is constantly interrupted by various people, including a parole officer and intrusive neighbor. Eventually, these pesky people create major problems for the couple. The film's mix of drama, noir, and dark humor defies easy categorization. Quirky characters whose motives are obscure constantly weave in and out of the story, but as the plot unfolds, a nasty underlying truth emerges. Winner of the Silver Bear at the 2013 Berlin Film Festival. In French language with English subtitles. (2K DCP. 95 min. Not Rated.)



**American Revolutionary: The Evolution of Grace Lee Boggs** (2013) *Directed by Grace Lee*

**March 28 - Friday - 7:00 p.m.** \*Free but ticketed

See page 51 for full details.

**Go For Sisters** (2013) *Directed by John Sayles*

**April 4 - Friday - 6:30 p.m.** \*Free but ticketed

See page 45 for full details.

**Nymphomaniac Part I & Part II** (2014)

*Directed by Lars von Trier*

**April 10 - Thursday - 9:30 p.m. (Part I)**

**April 12 - Saturday - 9:30 p.m. (Part I)**

**May 1 - Thursday - 9:30 p.m. (Part II)**

**May 3 - Saturday - 9:30 p.m. (Part II)**

*Nymphomaniac* is the wild and poetic story of a woman's journey from birth to the age of 50 as told by the main character, the self-diagnosed nymphomaniac named Joe (Charlotte Gainsbourg). On a cold winter's evening, an old, charming bachelor named Seligman (Stellan Skarsgård) finds Joe beaten and lying in an alley. He brings her home to his flat where he cares for her wounds while asking her about her life. He listens intently as Joe, in the course of eight chapters, recounts the lush, branched-out, and multifaceted story of her life, rich in associations, sexual exploits, and interjecting incidents. The film is destined to be one of the most anticipated, talked-about, and controversial of the year. (2K DCP. 165 min. Not Rated.) **No one under 18 will be admitted.**



## Finding Vivian Maier (2014)

Directed by John Maloof and Charlie Siskel

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

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

**May 4 - Sunday - 3:00 p.m.**

A mysterious nanny who secretly took over 100,000 photographs that were hidden in storage lockers and discovered decades later, is now considered among the 20th century's greatest photographers. Vivian Maier's strange and riveting life and art are revealed through never before seen photographs, films, and interviews with dozens who thought they knew her. We all choose what we do not want the world to know about us, yet in the end we can't help but reveal ourselves. Vivian Maier chose to conceal herself and hid her art during her lifetime. But hiding one's art is, of course, the opposite of destroying it. Maier preserved her work and left its fate to others. (2K DCP. 83 min. Not Rated.)



## Jiseul (2013) Directed by Meul O.

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

See page 52 for full details. \*Free but ticketed

## A Flat for Three (2012) Directed by Carlo Verdone

**April 26 - Saturday - 7:00 p.m.** \*Free but ticketed

See page 49 for full details.

## The Grand Budapest Hotel (2014) Directed by Wes Anderson

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

**May 2 - Friday - 9:30 p.m.**

**May 3 - Saturday - 6:30 p.m.**

**May 4 - Sunday - 6:30 p.m.**

Wes Anderson's *The Grand Budapest Hotel* recounts the adventures of Gustave H, a legendary concierge at a famous European hotel between the wars, and Zero Moustafa, the lobby boy who becomes his most trusted friend. The ensemble cast includes Ralph Fiennes, F. Murray Abraham, Edward Norton, Mathieu Amalric, Saoirse Ronan, Adrien Brody, Willem Dafoe, Léa Seydoux, Jeff Goldblum, Jason Schwartzman, Jude Law, Tilda Swinton, Harvey Keitel, Tom Wilkinson, Bill Murray, Owen Wilson, and Tony Revolori. The Hotel becomes the arena for the battle for a family fortune and the disappearance of an irreplaceable piece of art. (2K DCP. 100 min. Rated R.)





## So Much to Teach Us: Kiarostami Films Iran

From *The Traveler* to *Ten*, Abbas Kiarostami's films offer an inside, delicate look at Iran that the world, including most Iranians, have never witnessed. Kiarostami accomplished this with tremendous innovation. World Cinema has learned much from these films, and recognized this with countless commendations—notably the *Palme d'Or* at Cannes. These eight films provide an education about Iran's people and a profound take on the human mind and soul—cinema's original promise to the world. Thanks to Owen Shapiro and Syracuse University for their partnership. Special thanks to Jim and Roberta Sherman, the Ove W Jorgensen Foundation, and Rita Grunwald, whose gifts helped make these programs possible. Because of their generous support, all screenings are free, but ticketed.

# Abbas Kiarostami

**NOTE:** Unfortunately, due to a recent schedule change, Abbas Kiarostami's visit to the U.S. has been rescheduled for April. All films in this series will still be screened without his presence. He will be present on April 6 & 7 with screenings and public appearances being added.

## The Wind Will Carry Us (1999)

Directed by Abbas Kiarostami

January 23 - Thursday - 6:30 p.m.

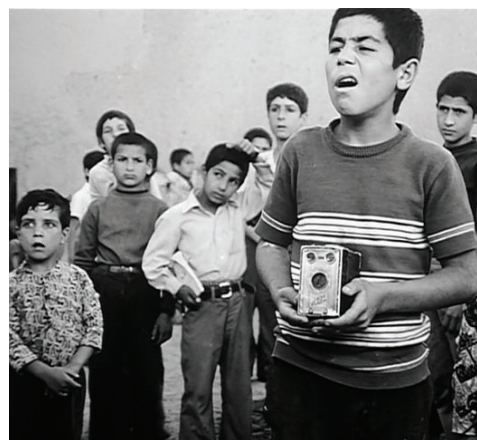
With a title taken from a verse by the great by the Iranian poet Forough Farrokhzad, *The Wind Will Carry Us* brilliantly embodies so many of the visual and thematic concerns that had dominated his works. A group of filmmakers from Tehran head to the Kurdish region to record a rarely performed funeral ceremony. However, when they arrive, their subject refuses to die. Yet, as critic J. Hoberman pointed out, the real subject of the film is "life, death, and everything in between." Playful, provocative, and finally deeply moving, the film captures the extraordinary richness of everyday experience and the sense of living fully in the world. In Farsi language with English subtitles. (2K DCP. 118 min. Not Rated.)



## **The Traveler** (1974) *Directed by Abbas Kiarostami*

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

Abbas Kiarostami's first full-length feature (and last film shot in B&W) tells the story of a troublesome boy in a small Iranian town. He is a devout soccer fan and with the help of a friend and a camera, they hustle enough money to get him to a game in Tehran. Like many of Kiarostami's early films, it was made for an educational institution named Kanoon and accordingly has moral suggestions. The director however, offers a film that is observed like Truffaut's *400 Blows*, with an uncompromising look at class, rural Iran, the vicious nature of some school children, and parents who are not very present in their children's lives. Like many of Kiarostami's films, *The Traveler*, as the title implies, involves a journey to discovery. 35mm film print is being provided courtesy of LACMA and the Academy Film Archive. In Farsi language with English subtitles. (35mm. 83 min. Not Rated.)



## **Abbas Kiarostami: A Report** (2013)

*Directed by Bahman Ghaghaei*

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

An analysis of the style and vision of Abbas Kiarostami, the world's most iconic Iranian filmmaker, through the lens of his films, particularly his first feature, *The Report*. This early example of Kiarostami's work gives insight into his poetic, humanistic tendencies, combining allegorical storytelling with a documentary, neo-realist sensibility. Kiarostami has explored the very nature of film as fiction in such recent international sensations as *A Taste of Cherry* and *Certified Copy*. Exclusive interviews with film critics, historians, and scholars provide a look at how the career of this master independent auteur began and was shaped. In Farsi and English languages with English subtitles. (2K DCP. 83 min. Not Rated.)



**Jorgensen Guest Filmmaker Lecture with  
Abbas Kiarostami and Richard Peña**

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

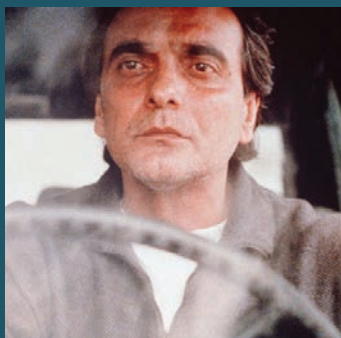
## **Close-up** (1990)

*Directed by Abbas Kiarostami*

**January 23 - Thursday - 9:30 p.m.**

On a crowded Tehran bus, a man introduces himself to a fellow passenger as Mohsen Makhmalbaf (the celebrated Iranian film director), and intimately enters into the life of a family on the pretext of a false film project. Finally growing suspicious of the stranger, the family investigates which leads to the man's arrest. At this moment, Kiarostami's actual film crew enters the story to film the trial, and recreate previous events. Considered his most radical film, *Close-up* is an insightful and sometimes unsettling exploration of the nature of truth in the world of movie dreams. In Persian language with English subtitles. (35mm. 98 min. Not Rated.)





### **Taste of Cherry** (1997)

*Directed by Abbas Kiarostami*

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

Winner of the Palme d'Or at the 1997 Cannes Film Festival, Iranian auteur Abbas Kiarostami's *Taste of Cherry* is an emotionally complex meditation on life and death. Middle-aged Mr. Badii (Homayoun Ershadi) drives through the hilly outskirts of Tehran, searching for someone to either rescue or bury him. In Farsi language with English subtitles. (35mm. 99 min. Not Rated.)

### **Ten** (2002)

*Directed by Abbas Kiarostami*

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

Abbas Kiarostami once again casts his masterful cinematic gaze upon the modern sociopolitical landscape of his homeland—this time as seen through the eyes of one woman as she drives through the streets of Tehran over a period of several days. Her journey is comprised of 10 conversations with various female passengers—including her sister, a hitchhiking prostitute and a jilted bride—as well as her imperious young son. As Kiarostami eavesdrops on these lively, yet heart-wrenching road trips, a complex portrait of contemporary Iran comes sharply into focus. In Farsi language with English subtitles. (35mm. 94 min. Not Rated.)

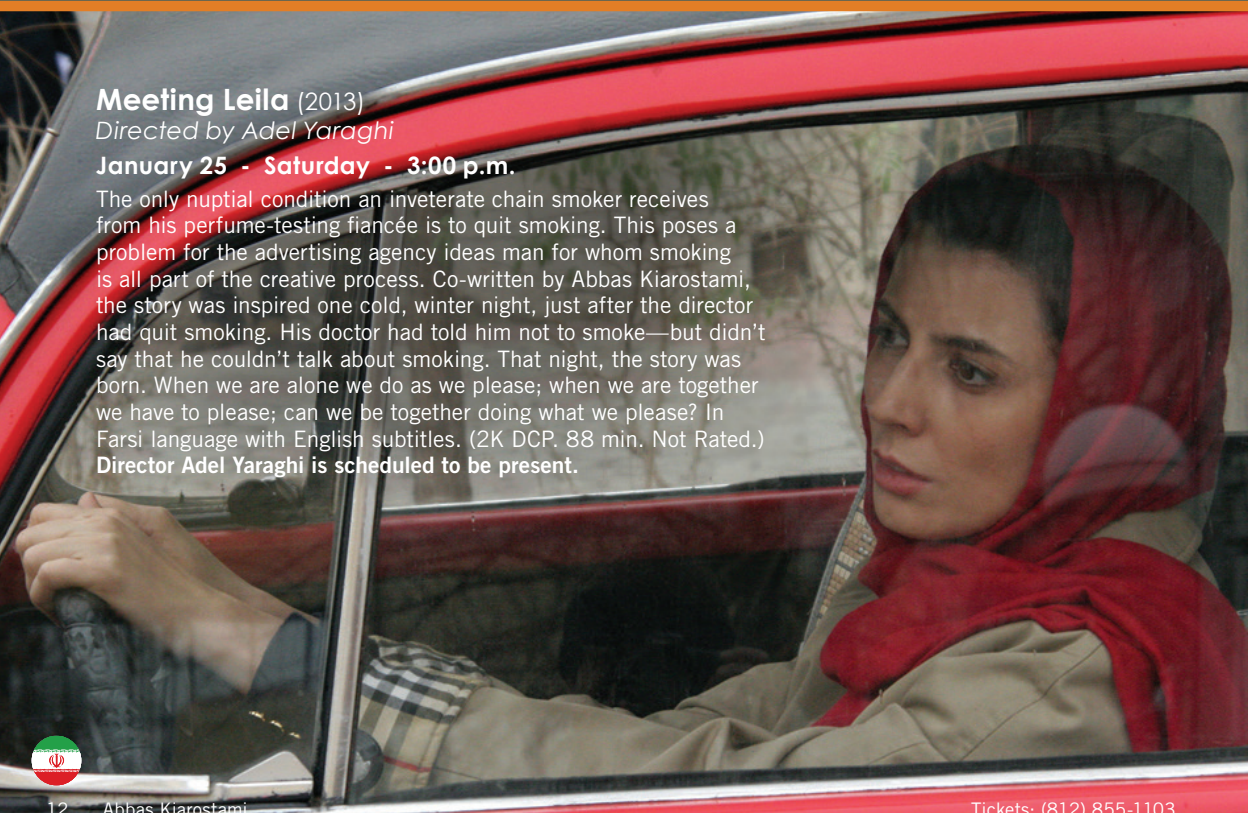
### **Meeting Leila** (2013)

*Directed by Adel Yaraghi*

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

The only nuptial condition an inveterate chain smoker receives from his perfume-testing fiancée is to quit smoking. This poses a problem for the advertising agency ideas man for whom smoking is all part of the creative process. Co-written by Abbas Kiarostami, the story was inspired one cold, winter night, just after the director had quit smoking. His doctor had told him not to smoke—but didn't say that he couldn't talk about smoking. That night, the story was born. When we are alone we do as we please; when we are together we have to please; can we be together doing what we please? In Farsi language with English subtitles. (2K DCP. 88 min. Not Rated.)

**Director Adel Yaraghi is scheduled to be present.**



## Where is the Friend's House (1987)

Directed by Abbas Kiarostami

**January 25 - Saturday - 7:00 p.m.**

The first of three films known as Abbas Kiarostami's Koker Trilogy, *Where is the Friend's House?* is the deceptively simple story of an eight-year-old boy who mistakenly takes a friend's notebook and begins his quest to return it, as he knows that his friend will be punished for not having it. In an effort to infuse a sense of realism for the people in rural Iran, Kiarostami enlisted non-actors to play the roles of all the school children. The result is an incredibly humanist, engaging, and dramatic film. In Farsi language with English subtitles. (35mm. 83 min. Not Rated.)



## Life, And Nothing More... (1992)

Directed by Abbas Kiarostami

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

Abbas Kiarostami restages a long car trip he took with his son just months earlier, to discover if a boy actor from his previous film has survived a devastating earthquake that has rubble the boy's village where the film was shot. The operative strategy and genius of the film is the crossing of fiction—the loosely re-enacted performances of the director and his son—with the actualities encountered on the difficult and obstructed road to Koker. What emerges from the graceful interplay of re-enactment and the actual is a deep urge toward empathy and a profound appreciation of the intelligence, fortitude, and flexibility of Iran's country people. In Persian language with English subtitles. (35mm. 95 min. Not Rated.)

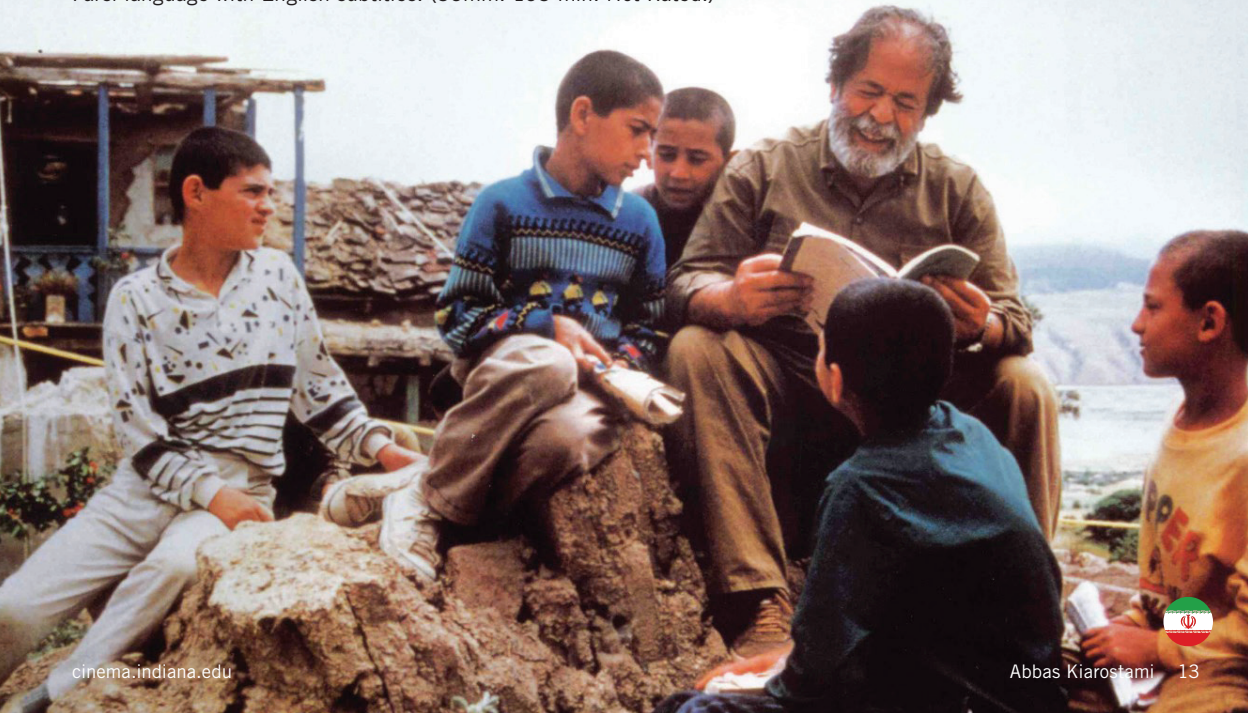


## Through the Olive Trees (1994)

Directed by Abbas Kiarostami

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

Set in rural Iran, two young actors star in a film about a couple who get married after the woman loses her parents in a devastating earthquake. Off screen, Hossein falls in love with Tahereh, but the young girl's family disapproves of her poor and illiterate suitor. To please her family, Tahereh evades Hossein, refusing to reveal her true feelings. Undaunted, Hossein follows the advice of the film's director to find out how Tahereh really feels. Like many of Abbas Kiarostami's films, *Through the Olive Trees* toys with the line between truth and fiction. In Farsi language with English subtitles. (35mm. 103 min. Not Rated.)



Inspired to be a filmmaker as a teenager by Jean-Luc Godard's *Pierrot le fou*, Chantal Akerman has forged a bold, personal and completely independent path that is as unique as the aesthetic she places on screen. Though she has been labeled as a feminist or minimalist, her films provide a range of experience that is often hypnotic, but also full of anticipation and personal exercises in memory and identity. The series includes her seminal experiment, *Jeanne Dielman...* along with two other films, including her most recent, *Almayer's Folly*. "Chantal Akerman is arguably the most important European director of her generation." — J. Hoberman, *The Village Voice*. Thanks to the University of Notre Dame and Ted Barron for their partnership. The series is sponsored in part by IU's Department of Communication and Culture and Film and Media Studies. Screenings are free, but ticketed.

# Chantal Akerman

**NOTE:** Unfortunately, due to a recent scheduling conflict, Chantal Akerman's visit has been canceled. All films will still be screened without her presence.







**Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles** (1975)

*Directed by Chantal Akerman*

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

A singular work in film history, *Jeanne Dielman* meticulously details, with a sense of impending doom, the daily routine of a middle-aged widow, whose chores include making the beds, cooking dinner for her son, and turning the occasional trick. In its enormous sparseness, Akerman's film seems simple, but it encompasses an entire world. Whether seen as an exacting character study or one of cinema's most hypnotic and complete depictions of space and time, *Jeanne Dielman* is an astonishing, compelling movie experiment, one that has been analyzed and argued over for decades. —The Criterion Collection. In French language with English subtitles. (35mm. 201 min. Not Rated.)

**Almayer's Folly** (2011)

*Directed by Chantal Akerman*

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

**February 23 - Sunday - 6:30 p.m.**

Chantal Akerman adapts Joseph Conrad's debut novel concerning a Dutch trader living in Malaysia, transplanting the story from the 1890s to the 1950s. This brings the weight of another 50 years of colonialism and foreign intervention to bear on Conrad's tale, a story of cultural conflict, desire, and despair. Having married the adopted Malay in order to obtain an inheritance that has failed to materialize, Almayer has become isolated and bitter, investing all his emotional energy in his own beloved daughter, Nina. Haunted by feelings of racial alienation and harboring hatred towards her father, Nina has no intention of providing him with comfort or companionship. In French, English, and Khmer languages with English subtitles. (35mm. 127 min. Not Rated.)

**News from Home** (1976)

*Directed by Chantal Akerman*

**February 21 - Friday - 6:30 p.m.**

Letters from Chantal Akerman's mother are read over a series of elegantly composed shots of 1976 New York, where our (unseen) filmmaker and protagonist has relocated. Akerman's unforgettable time capsule of the city is also a gorgeous meditation on urban alienation and personal and familial disconnection. —The Criterion Collection. In French language with English subtitles. (35mm. 85 min. Not Rated.) In French language with English subtitles.





*There may be no living actor who is more respected by her colleagues, critics, the film industry, and audiences than Meryl Streep. Her body of work spans 40 years and has received the highest honors, critical acclaim, scholarly consideration, and audience favor. She believes in the transformative power of art and has been quoted to say, "the great gift of human beings is that we have the power of empathy." And movies, she states, "have the power to change you." The late film critic Roger Ebert, an avid admirer of Streep, made parallel remarks over the years, stating that, "empathy is the most essential quality of civilization" and "movies are the most powerful empathy machine in all the arts." Tickets for all screenings are \$3 unless otherwise noted.*

# Meryl Streep

Powering the Empathy Machine

Photo: Brigitte Lacombe





**The Iron Lady** (2012)

*Directed by Phyllida Lloyd*

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

This surprising and intimate portrait of Margaret Thatcher (Meryl Streep), the first and only female Prime Minister of The United Kingdom, earned Streep her third Academy Award. One of the 20th century's most famous and influential women, Thatcher came from nowhere to smash through barriers of gender and class to be heard in a male-dominated world. (2K DCP. 105 min. Rated PG-13.)

**Silkwood** (1983) *Directed by Mike Nichols*

**Sunday - April 13 - 6:30 p.m.**

Meryl Streep plays Karen Silkwood, an Oklahoma woman who discovers a corporate cover-up of radiation leaks in the plutonium processing plant where she works. On her way to a meeting with the New York Times to go public with the information about the leak, she is involved in a mysterious car crash. Was this accidental or was foul-play involved to squelch her whistle-blower efforts? Under the direction of Mike Nichols, Streep's Karen Silkwood is a flawed, very human, working-class woman who gradually transforms into a union activist determined to make a difference. (35mm. 131 min. Rated R.)

**August: Osage County** (2013)

*Directed by John Wells*

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

*August: Osage County* tells the dark, hilarious, and deeply touching story of the strong-willed women of the Weston family, whose lives have diverged until a family crisis brings them back to the Midwest house they grew up in, and to the dysfunctional woman (played by Meryl Streep) who raised them. The stage play made its Broadway debut in December 2007 after premiering at Chicago's legendary Steppenwolf Theatre earlier that year and continued with a successful international run. The film's ensemble cast includes Meryl Streep, Julia Roberts, Chris Cooper, Ewan McGregor, Sam Shepard, Beverly Weston, Dermot Mulroney, Juliette Lewis, and Benedict Cumberbatch. (2K DCP. 121 min. Not Rated.)



**Jorgensen Guest Filmmaker  
Lecture with Meryl Streep  
led by Professor Barbara Klinger**

**April 16 - Wednesday - 3:00 p.m.  
IU Auditorium**



**Special Presentation**

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

This screening title will be announced prior to tickets going on sale March 1.

**Meryl Streep is scheduled to be present.**

**Sophie's Choice (1982)**

*Directed by Alan J. Pakula*

**Thursday - April 17 - 6:30 p.m.**

Screen-favorite Meryl Streep received an Academy Award® for her portrayal of Sophie Zawistowska in this penetrating drama set in 1947 post-World War II Brooklyn. Kevin Kline plays her all-consuming lover, Nathan. The story revolves around Sophie's struggle as a Polish-Catholic immigrant in the United States who had survived a Nazi concentration camp. The lovers' drama unfolds through the observations of a friend and would-be writer, Stingo (Peter MacNicol). As the trio grows closer, Stingo discovers the hidden truths that they each harbor, resulting in a narrative that is both captivating and moving. (2K DCP. 150 min. Rated R.)

**Music of the Heart (1999)**

*Directed by Wes Craven*

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

The acclaimed true story of how one woman's musical gift affected those who least expected it. A single mother with little more than talent and the determination to make a difference, Roberta Guaspari overcame the skepticism of everyone who didn't think she should be teaching violin to students in a tough inner-city neighborhood. However, even after a decade of ever-growing popularity and countless success stories, Roberta and her kids must rise to meet an even greater challenge: budget cuts aimed at shutting down her valuable program for good. This extraordinary story will inspire anyone who's ever thought their dreams were too far out of reach. (35mm. 124 min. Rated PG.)

**Fantastic Mr. Fox (2009) Directed by Wes Anderson**

**Saturday - May 3 - 3:00 p.m.**

*Fantastic Mr. Fox* is visionary director Wes Anderson's first animated film, utilizing classic handmade stop-motion techniques to tell the story of the best-selling children's book by Roald Dahl. The film features the voices of George Clooney, Meryl Streep, Jason Schwartzman, Bill Murray, Willem Dafoe, Owen Wilson, and others. Mr. and Mrs. Fox (Clooney and Streep) live an idyllic home life with their son Ash and visiting young nephew Kristofferson. But after 12 years, the bucolic existence proves too much for Mr. Fox's wild animal instincts. Soon he slips back into his old ways as a sneaky chicken thief and in doing so, endangers not only his beloved family, but the whole animal community. (2K DCP. 87 min. Rated PG.)





# 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.

## **The Habit of Art** (2010) Directed by Nicholas Hytner January 26 - Sunday - 6:30 p.m.

Benjamin Britten, sailing uncomfortably close to the wind with his new opera, *Death in Venice*, seeks advice from his former collaborator and friend, W H Auden. During this imagined meeting, their first for 25 years, they are observed and interrupted by, amongst others, their future biographer and a young man from the local bus station. Alan Bennett's play looks at the unsettling desires of two difficult men and at the ethics of biography. It reflects on growing old, on creativity and inspiration, and on persisting when all passion's spent: ultimately, on the habit of art. (2K DCP. 180 min. Not Rated.)



## **Coriolanus** (2014) Directed by Josie Rourke February 16 - Sunday - 6:30 p.m.

National Theatre Live broadcasts the Donmar Warehouse production of *Coriolanus*, Shakespeare's searing tragedy of political manipulation and revenge, with Tom Hiddleston (*The Avengers*, *War Horse*) in the title role and Mark Gatiss as Menenius. When an old adversary threatens Rome, the city calls once more on her hero and defender: Coriolanus. But he has enemies at home too. Famine threatens the city, the citizens' hunger swells to an appetite for change, and on returning from the field Coriolanus must confront the march of realpolitik and the voice of an angry people. (2K DCP. 175 min. Not Rated.)



## **War Horse** (2014) Directed by Marianne Elliott and Tom Morris March 23 - Sunday - 6:30 p.m.

Since its first performance at the National Theatre in 2007, *War Horse* has become an international smash hit. Based on Michael Morpurgo's novel and adapted for the stage by Nick Stafford, *War Horse* takes audiences on an extraordinary journey from the fields of rural Devon to the trenches of First World War France. Filled with stirring music and songs, this powerfully moving and imaginative drama is a show of phenomenal inventiveness. At its heart are astonishing life-sized puppets by South Africa's Handspring Puppet Company, who bring breathing, galloping, charging horses to thrilling life on stage. (2K DCP. 185 min. Not Rated.)





# The Burroughs Century

*The iconic William S. Burroughs was an American author, essayist, painter, spoken-word performer, and filmmaker, who would have turned 100 years old on February 5, 2014. He is considered to be "one of the most politically trenchant, culturally influential, and innovative artists of the 20th century," whose life's journey took him through an education at Harvard, many reckless experiences in Mexico and other countries, and countless artistic endeavors amongst the other great Beat Generation figures, including Jack Kerouac and Allen Ginsberg. This film series is a sampling of work either adapted from Burroughs' writing or including him as collaborator. For information on all events and sponsors, visit [www.burroughscentury.org](http://www.burroughscentury.org). Sponsors include College of Arts and Humanities Institute (CAHI), Departments of Communication and Culture, Cultural Studies, and English, Film and Media Studies, and IU Cinema. Special thanks to Charles Cannon, James Paasche, Joan Hawkins, and Ed Comentale. Tickets for all screenings are \$3.*

## Burroughs: The Movie (1983)

Directed by Howard Brookner

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

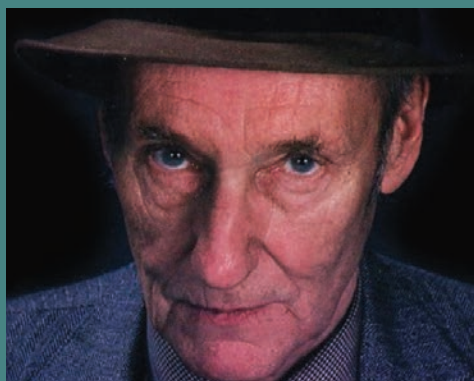
*Burroughs: The Movie* explores one of the greatest American writers and thinkers with an intimacy never before seen and never repeated, featuring William S. Burroughs along with many of his contemporaries including Allen Ginsberg, Brion Gysin, Francis Bacon, Herbert Hunke, Patti Smith, Terry Southern, and Lauren Hutton. The film was directed by the late Howard Brookner, begun in 1978 as Brookner's senior thesis at NYU film school, before expanding into a feature completed five years later in 1983. Sound was recorded by Jim Jarmusch, and the film was shot by Tom DiCillo, fellow NYU classmates, and close friends of Brookner's. (2K DCP. 90 min. Not Rated.) **Filmmaker Aaron Brookner, nephew of Howard Brookner, is scheduled to be present.**

## Shorts Program (1962-1982)

Directed by Antony Balch

Sunday - February 9 - 3:00 p.m.

As old friends, William S. Burroughs and Antony Balch began their film careers together in 1963 with the silent, surreal and very short film titled *William Buys a Parrot*. The films to come would be born from Burroughs' unique writing techniques. The program includes *Towers Open Fire* (1963), *The Cut-Ups* (1967), *William Buys a Parrot* (1963), *Bill and Tony* (1972), *Ghosts at No. 9* (1982), and more! (16mm. 80 min. Not Rated.)



## Kill Your Darlings (2013) Directed by John Krokidas

Thursday - February 6 - 9:30 p.m.

For Allen Ginsberg (Daniel Radcliffe), Columbia University is Mecca—a portal to art, intellect, culture, and freedom. There he finds stuffy tradition clashing with daringly modern ideas—embodied by Lucien Carr. Lucien is an object of fascination for shy, unsophisticated Allen, and soon he is drawn into Lucien's hard-drinking, reefer-smoking, jazz-clubbing circle of friends, including William Burroughs (Ben Foster) and Jack Kerouac. They, and others, do their best to subvert authority with reckless adventures, until a friend's obsession becomes deadly. This true story of friendship, love, and murder, *Kill Your Darlings* recounts the pivotal year that changed Allen Ginsberg's life forever and provided the spark for him to start his creative revolution. (2K DCP. 104 min. Rated R.)





**Drugstore Cowboy** (1989) Directed by Gus Van Sant

Friday - February 7 - 6:30 p.m.

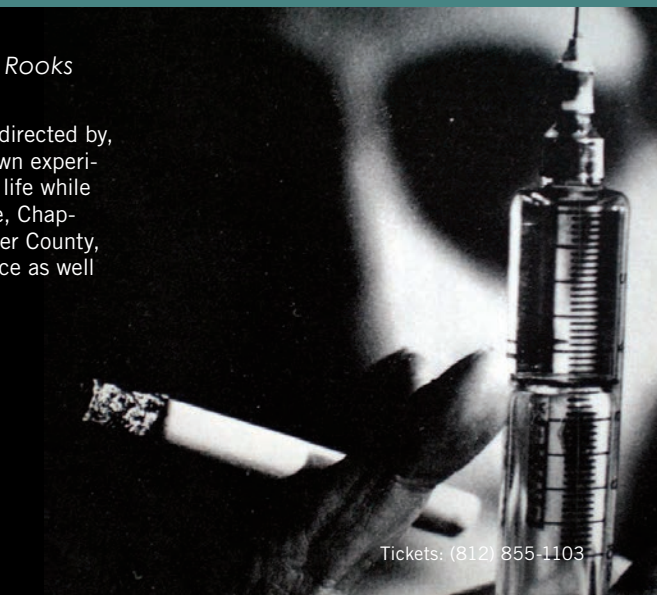
The operative word in *Drugstore Cowboy* is “drug.” Matt Dillon plays Bob, the leader of a group of dopeheads who wander around the country robbing pharmacies to feed their habits. Bob’s chums include doltish Rick (James Le Gros) and teenage junkie Nadine (Heather Graham); also along for the ride is Bob’s wife Dianne (Kelly Lynch). Their nemesis is police officer named Gentry (James Remar), whom Bob takes perverse delight in humiliating. When one of the young addicts dies of an overdose, it prompts Bob to go straight, a task complicated by his wife’s determination to stay high and the corrupting presence of an ex-priest, played by William Burroughs. (35mm. 102 min. Rated R.)



**Chappaqua** (1966) Directed by Conrad Rooks

Friday - February 7 - 9:30 p.m.

The hypnotic, psychedelic 1966 cult film written, directed by, and starring Conrad Rooks was based on Rooks’ own experiences with drug addiction and his reaffirmation of life while visiting Switzerland. The film depicts its namesake, Chappaqua, New York, as a sleepy hamlet in Westchester County, symbolic of drug-free suburban childhood innocence as well as one of the film’s references to Native American culture. Part of the appeal of *Chappaqua* is its appearances by William S. Burroughs, French actor Jean-Louis Barrault, jazz musician Ornette Coleman, musical group The Fugs, Allen Ginsberg and Moondog, and Ravi Shankar—who co-wrote the score with Philip Glass. (DigiBeta. 82 min. Not Rated.)







### **Twister** (1989)

*Directed by Michael Almereyda*

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

Michael Almereyda's first feature film presents an eccentric Kansas tycoon and the ruins of his eccentric and highly dysfunctional family. Maureen Cleveland, now single, lives with her precocious daughter and her very strange brother, Howdy (Crispin Glover). They wind up trapped in the family mansion as a particularly bad Kansas twister is heading their way. To complicate matters, their estranged father, Eugene (Harry Dean Stanton), joins them with his prudish new girlfriend, a children's TV evangelist, and announces their engagement. *Twister* is a medley of bizarre conversations and oddball characters, including William S. Burroughs, who plays a neighbor who enjoys shooting targets in his empty barn. (35mm. 93 min. Rated PG-13.)

### **Naked Lunch** (1991)

*Directed by David Cronenberg*

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

Peter Weller stars as exterminator Bill Lee, who finds himself following his wife into an addiction to the bug powder he uses for his trade. After accidentally killing her, he descends into a hallucinatory existence in which he imagines himself a secret agent answering to a series of bizarre creatures. He channels his energies into writing "reports" on his delusional mission, while trying to break his addiction. The story reflects events in the life of William Burroughs as he developed the infamous novel. (35mm. 115 min. Rated R.)



### **Häxan: Witchcraft Through the Ages** (1922)

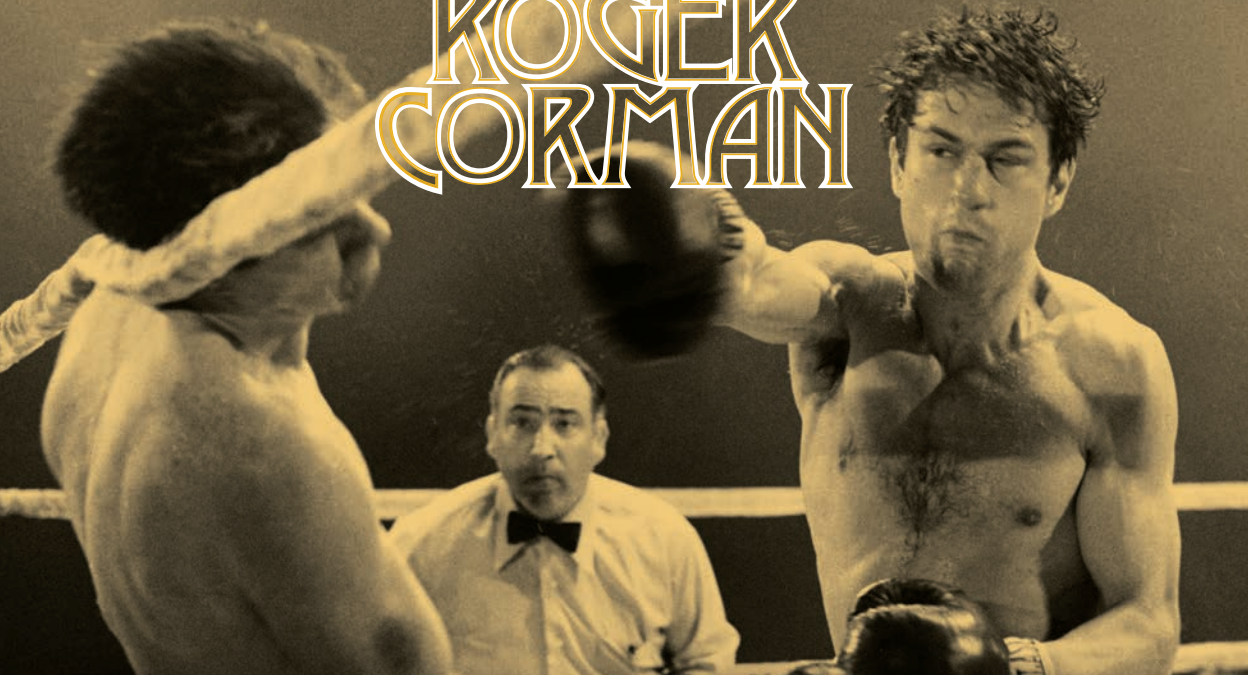
*Directed by Benjamin Christensen*

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

Grave robbing, torture, possessed nuns, and a satanic Sabbath: Benjamin Christensen's legendary film uses a series of dramatic vignettes to explore the scientific hypothesis that the witches of the Middle Ages suffered the same hysteria as turn-of-the-century psychiatric patients. But the film itself is far from serious—instead it's a witches' brew of the scary, gross, and darkly humorous. Producer Antony Balch commissioned William S. Burroughs to provide narration of this 1968 version, with a soundtrack featuring Jean-Luc Ponty. (35mm. 76 min. Not Rated.)

# Hollywood Rebels: The Art and Legacy of

# ROGER CORMAN



Roger Corman's 60-year career has built a legacy that is unparalleled. Throughout the 50s and 60s he set the pace to become Hollywood's most prolific filmmaker. He was the youngest director ever to be honored with retrospectives at the Cinematheque Francaise in Paris, the BFI, and MoMA. Along with directing more than 50 feature films, producing 400 films, running 2 production and distribution companies, and earning a Lifetime Achievement Oscar, he helped launch the careers of many of the New Hollywood filmmakers of the 1970s. Among many others, Martin Scorsese, Frances Ford Coppola, Peter Bogdanovich, Joe Dante, James Cameron, Ron Howard, and Jonathan Demme all ascended from the 'Corman School' of filmmaking. Special thanks to David Church and Craig Simpson. Tickets for all screenings are \$3 unless otherwise noted. **Roger Corman is scheduled to be present at noted events in April.**

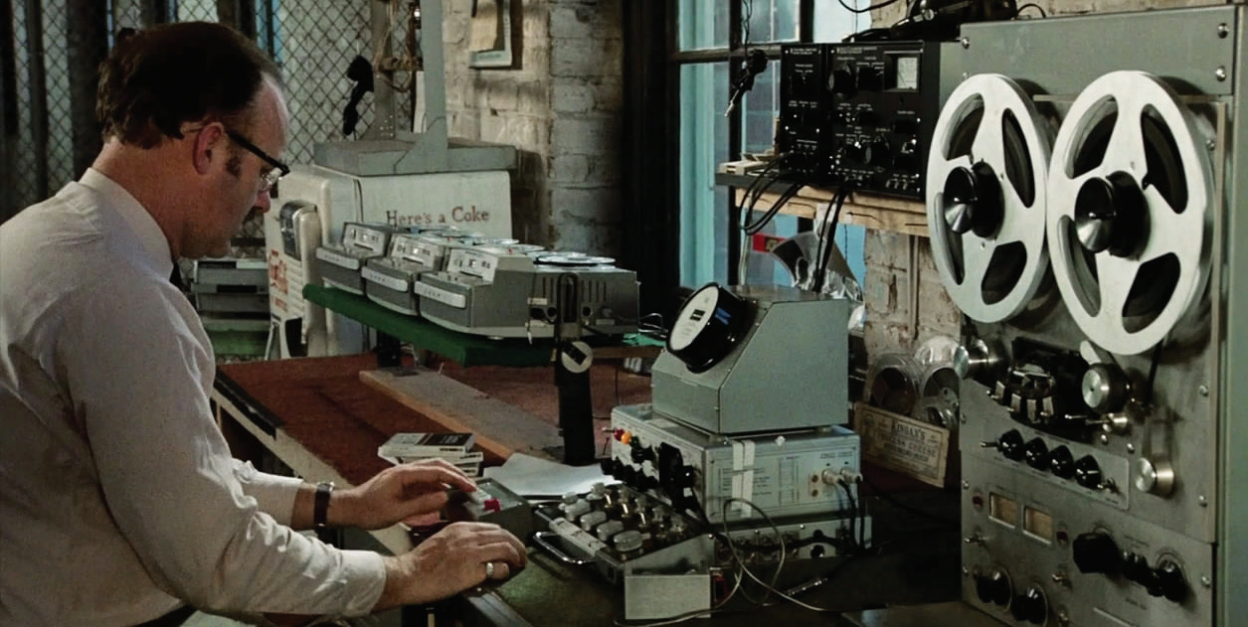
## **Raging Bull** (1980) Directed by Martin Scorsese January 18 - Saturday - 6:30 p.m.

Robert De Niro gives an unforgettable performance as Jake La Motta, a boxer with psychological and sexual complexities that erupt into violence both in and out of the ring. Joe Pesci and Cathy Moriarty are equally impressive as the brother who falls prey to Jake's mounting paranoia and jealousy and the 15-year-old girl who becomes his most prized trophy. Vivid and unremitting in its uncompromising brutality and honesty, the film and its fight sequences are famed for their realism. The film earned eight Oscar® nominations and won two, including Best Actor for De Niro. (35mm. 129 min. Rated R.)

## **Boxcar Bertha** (1972) Directed by Martin Scorsese January 18 - Saturday - 9:30 p.m.

Based on an autobiography of Bertha Thomson, Martin Scorsese directs this tale of a destitute Arkansas woman (Barbara Hershey) who falls for a union organizer named Big Bill Shelly (David Carradine) and takes to the road. Along with other men, they rob trains and plan a kidnapping. Set in the Depression, the film was conceived to be a *Bonnie and Clyde*-type story, with Bertha and Bill working trains instead of banks. Of course, stories like these are destined to end badly. Produced by Roger Corman, the film takes a grittier, more violent approach to the story, perhaps foreshadowing what was soon to come from Scorsese. (35mm. 88 min. Rated R.)





**The Conversation** (1974) Directed by Francis Ford Coppola

**March 8 - Saturday - 6:30 p.m.**

Considered one of Francis Ford Coppola's masterpieces, *The Conversation* was first conceived in the mid-1960s while Coppola listened to director Irvin Kershner discuss espionage and state-of-the-art surveillance tactics. He set-out to make a small, personal film about privacy as a modern horror film, centering on the personal and psychological life of the eavesdropper rather than his victims. The film's plot has influences of *Rear Window* and Antonioni's *Blow-Up*; a surveillance professional (Gene Hackman) is hired to tap and monitor a couple's home. He uncovers what he believes to be a murder plot and becomes obsessed with the couple, his dilemma, and ultimately the paranoia that consumes him. (35mm. 113 min. Rated PG.)



**The Terror** (1963) Directed by Roger Corman, Francis Ford Coppola, Monte Hellman, Jack Hill, and Jack Nicholson

**March 8 - Saturday - 9:30 p.m.**

Lieutenant Duvalier (Jack Nicholson, in one of his first starring roles) is rescued from the Napoleonic Wars by a mysterious woman (Sandra Knight), who he soon traces back to the gothic castle of Baron von Leppe (Boris Karloff). Duvalier discovers a twisted plot involving witches, ghosts, and doppelgangers. Made in a piecemeal fashion—over nine months, *The Terror* began as Corman's attempt to shoot an additional film in four days using a contractually bound Karloff and standing sets from *The Raven*, but was later completed by a handful of his soon-to-be-famous assistant directors. (35mm. 81 min. Not Rated.)



### **Paper Moon (1973)**

*Directed by Peter Bogdanovich*

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

Ryan O'Neal teams up with daughter Tatum, who became the youngest actress ever to win an Oscar® in her first film role. Ryan plays the smooth-talking con man Moses Pray, driving through Depression-era Kansas with a car-load of deluxe Bibles for sale. Addie is a cigarette-smoking, nine-year-old orphan who manages to show the master con man a trick or two. Madeline Kahn gives a beguiling performance as Trixie Delight, who goes along for the ride. Bogdanovich's father-daughter road movie remains irresistible, and the ghosts of John Ford and Howard Hawks haunt the composition. (35mm. 102 min. Rated PG.)

### **Targets (1968)**

*Directed by Peter Bogdanovich*

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

In Peter Bogdanovich's first feature (and Boris Karloff's last American film), an aging horror film star named Byron Orlock (Karloff) is confronted with a real-life murderer in a terrifying tale of reality versus illusion. As Orlock is preparing to retire, his life intersects that of a seemingly all-American young man who has 'snapped' and is meticulously planning his killing spree. The film ingeniously uses footage from Roger Corman's 1963 film *The Terror*, and creates a cinematic homage to Hollywood's golden age, while presenting the most damning, visceral account of gun violence imaginable. (35mm. 90 min. Rated PG.)





### **Matinee** (1993)

*Directed by Joe Dante*

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

John Goodman stars as Lawrence Woolsey, a gimmick-loving movie impresario intent on opening his latest radioactive monster movie Mant ("Half man! Half ant! All terror!") in Key West during the Cuban Missile Crisis. Modeled after real-life director William Castle (one of Roger Corman's early competitors), Woolsey's shameless exploitation of Cold War fears captures the imagination of a teenage movie fan struggling to come of age in an atom-age world that may not have a future. Joe Dante's funny, nostalgic love letter to his own youth is an underrated, family-friendly gem. (35mm. 99 min. Rated PG.)



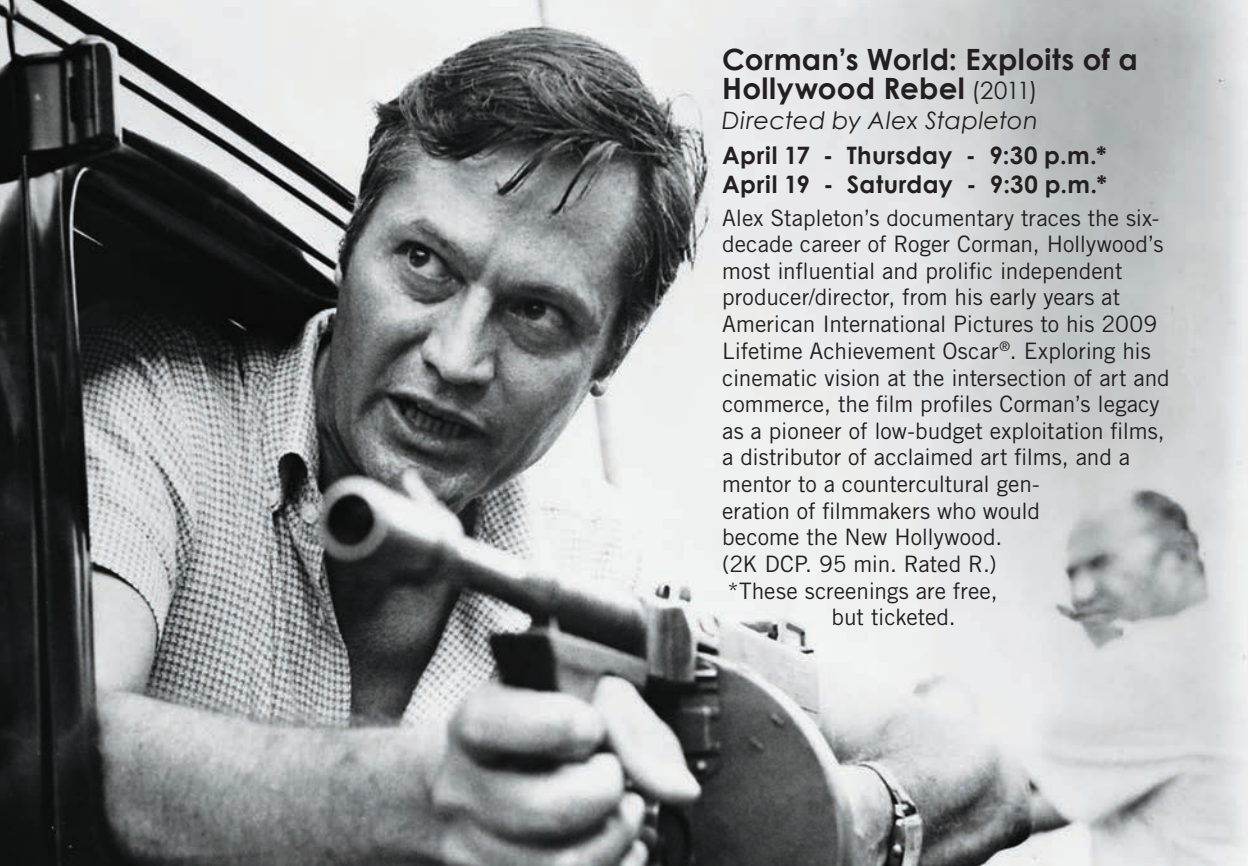
### **Piranha** (1978)

*Directed by Joe Dante*

**March 29 - Saturday - 9:30 p.m.**

The New York Times once asked, "What is *Jaws* but a big-budget Roger Corman film?" Released to cash in on the first *Jaws* sequel, New World Pictures' *Piranha* aptly proves the point, as a ravenous school of mutant piranha escape into a Texas river, threatening a youth camp and resort community. Joe Dante directs from a darkly humorous script by John Sayles, offering both a sly send-up of *Jaws* and a commentary on military-industrial greed. Featuring appearances by genre veterans Kevin McCarthy, Keenan Wynn, Barbara Steele, Paul Bartel, and Dick Miller. (35mm. 94 min. Rated R.)





## Corman's World: Exploits of a Hollywood Rebel (2011)

Directed by Alex Stapleton

April 17 - Thursday - 9:30 p.m.\*

April 19 - Saturday - 9:30 p.m.\*

Alex Stapleton's documentary traces the six-decade career of Roger Corman, Hollywood's most influential and prolific independent producer/director, from his early years at American International Pictures to his 2009 Lifetime Achievement Oscar®. Exploring his cinematic vision at the intersection of art and commerce, the film profiles Corman's legacy as a pioneer of low-budget exploitation films, a distributor of acclaimed art films, and a mentor to a countercultural generation of filmmakers who would become the New Hollywood. (2K DCP. 95 min. Rated R.)

\*These screenings are free, but ticketed.

## The Wild Angels (1966) Directed by Roger Corman

April 18 - Friday - 6:30 p.m.

When one of their own is shot down by the police, a chapter of Hells Angels stages a raucous funeral—but are they countercultural heroes or hopeless degenerates? Highly controversial in its day, Roger Corman's film reversed traditional moral expectations, by setting its sympathies with the biker gang, and spawned a prolific cycle of late-1960s biker films. Starring Peter Fonda, Bruce Dern, Nancy Sinatra, Diane Ladd, and a supporting cast of real-life Hells Angels. (35mm. 93 min. Rated R.) **Director Roger Corman is scheduled to be present.**



## The Trip (1967) Directed by Roger Corman

April 18 - Friday - 9:30 p.m.

Paul (Peter Fonda) is a disillusioned director of TV commercials introduced to LSD by his friend (Bruce Dern) and an acid guru (Dennis Hopper). Paul quickly discovers more about himself than he ever thought possible, and lets loose on the Sunset Strip. Featuring outrageous psychedelic effects, frenetic editing, and lots of groovy symbolism, *The Trip* is one of Roger Corman's most memorable expeditions into the 1960s counterculture, reuniting his *Wild Angels* stars in a script written by Jack Nicholson. (35mm. 85 min. Not rated.) **Director Roger Corman is scheduled to be present.**





**The Intruder** (1962) *Directed by Roger Corman*

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

Adam Cramer (William Shatner) is a white-supremacist agitator who arrives in a Southern town on the eve of racial integration, winning over the townsfolk with his slick message of hate. But when a local newspaper editor begins pushing back, Cramer's campaign of terror spins out of control. Self-produced after no company wanted to touch its controversial subject matter, *The Intruder* was a rare box-office failure for Corman. Yet it remains not only one of his finest films, but one of the first movies to address the civil rights struggle head-on. (35mm. 84 min. Not rated.) **Director Roger Corman is scheduled to be present.**

**The Tomb of Ligeia** (1965) *Directed by Roger Corman*

**April 19 - Saturday - 6:30 p.m.**

The final film in Roger Corman's gothic cycle of Poe adaptations, *The Tomb of Ligeia* stars Vincent Price as a melancholy nobleman haunted by the memory of his wife Ligeia, whom he suspects is not truly dead but now inhabiting the body of his black cat. Sure enough, when Price hastily remarries a younger woman bearing a strange resemblance to his first wife, Ligeia's vengeful spirit returns to torment him. With its lavish production design and a moody script by future *Chinatown* scribe Robert Towne, the film remains a fan favorite. (35mm. 81 min. Not rated.) **Director Roger Corman is scheduled to be present.**



**Jorgensen Guest  
Filmmaker Lecture with  
Roger Corman**

**April 18 - Friday - 3:00 p.m.**





# PRESIDENT'S CHOICE

Decadence, Detail, and Lavish Beauty: Films of Luchino Visconti

## **Le notti bianche** (1957)

*Directed by Luchino Visconti*

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

Marcello Mastroianni, as a lonely city transplant, and Maria Schell, as a sheltered girl haunted by a lover's promise, meet by chance on a canal bridge and begin a tentative romance that quickly entangles them in a web of longing and self-delusion. Luchino Visconti's *Le notti bianche*, an exquisite adaptation of Dostoyevsky's *White Nights*, translates this romantic, shattering tale of two restless souls into a ravishing black-and-white dream. (35mm. 97 min. Not Rated.)

## **Rocco and His Brothers** (1960)

*Directed by Luchino Visconti*

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

The uncut and uncensored 177-minute version of Luchino Visconti's masterpiece chronicles family loyalty and disintegration, and is one of the most powerful and emotionally charged movies ever made. Rosaria Parondi and her five sons journey north to Milan to seek a better life, but the industrial north proves just as unforgiving as the desolate south. Simone becomes the first brother to find success—but his career as a boxer flounders when he meets Nadia, a beautiful prostitute. When Simone's possessiveness drives Nadia away, she falls in love with his younger brother, Rocco. The lovers set in motion a shattering chain of events for which the family's traditional values leave them unprepared. (35mm. 177 min. Not Rated.)







Tickets for all screenings are \$3.  
All films in this series are in Italian  
language with English subtitles.

**The Leopard** (1963) *Directed by Luchino Visconti*

**February 10 - Monday - 7:00 p.m.**

One of the undisputed masterworks of the 1960s, Luchino Visconti's epic *The Leopard* (Il gattopardo) recreates Giuseppe Tomasi di Lampedusa novel of a Sicilian aristocrat in the tumultuous years of Italy's Risorgimento. Burt Lancaster stars as the aging and melancholy Prince of Salina, whose culture and fortune diminish in the face of a new generation as the aristocracy crumbles. That new generation is represented by the romantic pairing of Alain Delon and Claudia Cardinale. Visconti recreated this world with nostalgia, painstaking detail, and lavishness, winning him the Palme d'Or at the 1963 Cannes Film Festival. (2K DCP. 187 min. Rated PG.)

**Sandra** (1965) *Directed by Luchino Visconti*

**March 31 - Monday - 7:00 p.m.**

In *Sandra*, winner of the top prize at the Venice Film Festival, secrets of a childhood are revealed when a young Italian woman (Claudia Cardinale) returns to her homeland and family mansion with her new American husband. There, she is haunted by the memories of her mother, father and brother, with whom she had a questionable relationship. The film was shot on location in the eerie, 3,000-year-old town of city of Volterra, setting the grim, haunting tone for the film. 4K Restoration by Sony Pictures Entertainment in collaboration with Cineteca di Bologna at L'Immagine Ritrovata, Archivio Storico delle Arti Contemporanee di Venezia and The Film Foundation. (2K DCP. 105 min. Not Rated.)



**Death in Venice** (1971) *Directed by Luchino Visconti*

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

In Luchino Visconti's adaptation of Thomas Mann's novel, a composer named Gustave Aschenbach (loosely based on Gustav Mahler) takes a break from composition and vacations at a seaside resort in Venice to renew his artistic spirit. He is distracted by a young boy who is vacationing with his family, who represents pure beauty to the frustrated composer. Distraction turns into impatient infatuation, which leads to Aschenbach's eventual doom. The film is adorned with Visconti's attention to the costumes, look, colors and sounds of 1911 Venice supplemented with Mahler's lonely melodies—the adagietto of the Fifth Symphony. (35mm. 130 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 Noelle Griffis, Daniel Grinberg, and Jason Qualls, for curating this program. Screenings are free, but ticketed.*



**Network** (1976) *Directed by Sidney Lumet*

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

Fired from his job, Howard Beale (Peter Finch), anchor on the *UBS Evening News*, snaps and begins speaking the truth on live television. Beale is dubbed the “mad prophet of the airwaves” and becomes the spokesman for a brave new world where journalism, political violence, and populist rage are the new forms of entertainment. Once celebrated as a dark satire of the American culture industry, *Network* is perhaps even more relevant today when its vision feels like a realized prediction. (HD. 121 min. Rated R.)

**Born Yesterday** (1950)

*Directed by George Cukor*

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

Judy Holliday won the coveted 1950 Best Actress Oscar in this adaptation of Garson Kanin’s Broadway hit. Brash ex-chorus girl Billie Dawn (Holliday) travels to Washington, D.C., with her domineering junk tycoon boyfriend Harry Brock (Broderick Crawford). When Brock decides Billie needs etiquette lessons in the tight-laced capital, he enlists the help of Paul Verrall (William Holden in a star-making turn), a newsman secretly planning to expose Brock’s misdealings—and unexpectedly falling in love with Billie. (35mm. 103 min. Rated PG.)



**The Purple Rose of Cairo** (1985)

*Directed by Woody Allen*

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

Cecilia (Mia Farrow) escapes the everyday drudgery of her monotonous job and dismal marriage by losing herself each afternoon at the movies. On one of her many trips to see the adventure-romance *The Purple Rose of Cairo*, the film’s hero (Jeff Daniels) breaks the “fourth wall” to take notice of his enraptured fan. Tired of endlessly playing out the same Hollywood fantasy, he exits the screen to join Cecilia in this charming love letter to the cinema from Woody Allen. (35mm. 82 min. Rated PG.)



**The Smiling Madame Beudet**

(1922) *Directed by Germaine Dulac*

**Coeur Fidèle** (1923)

*Directed by Jean Epstein*

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

French filmmakers Germaine Dulac and Jean Epstein wrote prolifically on the seemingly “magical” capabilities of the moving image, which they declared the “7th Art.” The cinematic potential for rhythmic movement and the magnification of detail that gave meaning to the smallest of gestures defined the medium for these early critics. These two films reveal their dedication to expressing interior, psychological states through visual experimentation. Both remain among the most stunning works of the narrative avant-garde. **Live musical accompaniment provided by the band Garden Gates.** (16mm. 113 min. Not Rated.)





**Magnificent Obsession** (1954) *Directed by Douglas Sirk*

**March 8 - Saturday - 3:00 p.m.**

Douglas Sirk's first Technicolor tearjerker with Universal also marked the beginning of the legendary stardom of Rock Hudson. When playboy millionaire Bob Merrick (Hudson) causes a series of accidents that leave socialite Helen Phillips (Jane Wyman) widowed and blind, he vows to right his wrongs by paying his fortune forward, going to medical school and curing Helen's blindness. Shot in lurid color and lushly scored by longtime Sirk collaborator Frank Skinner, the film features a leading couple for the ages. (2K DCP. 108 min. Not Rated.)

**Last Year at Marienbad** (1961) *Directed by Alain Resnais*

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

In Alain Resnais' film, we know for certain that a man and woman meet at a château and disagree on whether they met in Marienbad the year before. What happens afterward within this surrealistic dream world however remains mysterious. As space and time become slippery entities, the film invites multiple interpretations of the couple's strange, elliptical encounters. A hallmark of the French New Wave and a meditation on memory and longing, *Last Year at Marienbad* is a singular cinematic experience. (35mm. 94 min. Not Rated.)





*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.*

# ART AND A MOVIE

**Rembrandt** (1936) Directed by Alexander Korda

**February 23 - Sunday - 3:00 p.m.**

Korda's early British biopic, starring Charles Laughton as the Dutch master and his wife Elsa Lanchester as his late-in-life lover and maid Hendrickje Stoffels, traces the story of Rembrandt van Rijn's life from the death of his beloved wife Saskia through the end of his career. (35mm. 85 min. Not Rated.)

**A Model for Matisse** (2003) Directed by Barbara Freed

**Henri Matisse** (1946) Directed by François Campaux  
**April 27 - Sunday - 3:00 p.m.**

Barbara Freed tells the moving tale of Henri Matisse's last great art project—the decorative cycle for the Chapel of the Rosary in Vence, France. Told through the words of Sister Jacques-Marie, the nun who assisted Matisse with the project, the film offers an intimate look at the elderly artist's working methods and a reflection on love and friendship. Screening with *Henri Matisse*, which records Matisse's creative process while he is working on a portrait of his grandson. In French with live translation provided by Brett Bowles, associate professor of French Studies. (DigiBeta. 93 min. total program. Not Rated.)

## Gallery Talks

**Rembrandt in Focus**

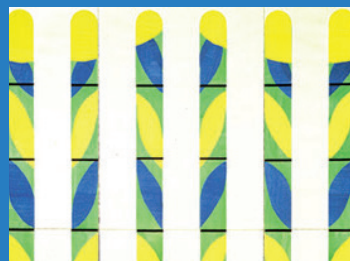
**February 23 - Sunday  
2:00-2:30 p.m.**

Gallery of the Art of the Western World, first floor. Heidi Gealt, IU Art Museum director and curator of Western art before 1800, will present a talk on a selection of prints by Rembrandt van Rijn.

**Matisse in Focus**

**April 27 - Sunday  
2:00-2:30 p.m.**

Special Exhibitions Gallery, first floor. Nan Brewer, IU Art Museum's Lucienne M. Glaubinger Curator of Works on Paper, will present an overview of Matisse's late graphic work in the exhibition *Matisse's Jazz and Other Works from IU Collections*.



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, Laura Ivins-Hulley, Eric Zobel, Jamie Hook, Christopher Miles, and Joan Hawkins. Screenings are free, but ticketed.

# UNDERGROUND FILM SERIES

## Girls Behaving Badly

January 31 - Friday - 6:30 p.m.

*J'ai faim, j'ai froid* (1984) Directed by Chantal Akerman, *Daisies* (1966) Directed by Věra Chytilová "It was stifling there," explains a teenager who has just run away from home. This program presents two films about young women who turn their backs on social rules and forge their own paths. In Chantal Akerman's 1984 short, *J'ai faim, j'ai froid*, two teens run off toward Paris, stealing food and refusing the idea of employment. Their journey, however, repeatedly leaves them hungry. Then, Věra Chytilová's 1966 feature film, *Daisies*, follows the irreverent shenanigans of two young women named Marie. Like the teens in Akerman's short, both Maries possess an insatiable appetite, and they have a knack for destruction. (35mm. 86 min. Not Rated.) **Contains mature content.**

## Underground Alice Various Directors

February 14 - Friday - 6:30 p.m.

Since the early years of cinema, Lewis Carroll's *Alice's Adventures in Wonderland* has been adapted many times over. This screening features three "underground" adaptations, each of which in its own way eschews conventional logic and narrative order—much in the spirit of the original novel. *Curious Alice* (1968), produced by the National Institute of Mental Health, uses a psychedelic blend of live action and animation to ostensibly counsel children on the perils of drug use. *Malice in Wonderland* (1982) is animator Vince Collins' reimagining of the story as a Freudian nightmare. Finally, Bill Osco's *Alice in Wonderland: An X-Rated Musical Fantasy* (1976) is a hardcore cult classic of the porno chic era that takes itself equally seriously as a musical comedy. Viewed together, all three make for an evening that—as Alice herself would say—just gets "curiouser and curiouser." (Digital. 96 min. Multiple Ratings.) **No one under 18 will be admitted.**





**News From Home** (1977) Directed by Chantal Akerman

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

See page 15 for details.

## Spatial Underground Films *Various Directors*

March 14 - Friday - 6:30 p.m.

An interest in the construction of both natural and man-made space has been a long-standing facet of the experimental film tradition. From Ralph Steiner's meditation on water to Jenni Olson's exploration of queer life by way of San Francisco landscapes, these works invite us to be tourists, mourners, and lovers, while we question the ways that we see our surroundings. With shorts spanning from 1920 to 2010, this program includes Jiří Barta's *A Ballad About Greenwood* (1983), Ralph Steiner's *H2O* (1929), Nathaniel Dorsky's *Variations* (1998), Jenni Olson's *Blue Diary* (1997), Kenneth Kobland's *Berlin: Tourist Journal* (1988), and Ira Sachs' *Last Address* (2009). (Various Formats. 80 min. Not Rated.) **Some of the films contain adult themes or content, and may not be suitable for children.**





## **Astronome: A Night at the Opera** (2010)

*Directed by Henry Hills*

## **King Richard** (2004) *Directed by Henry Hills*

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

Heralded as “the Godfather of the American avant-garde,” Richard Foreman, founder of the Ontological-Hysteric Theater, has been creating unique theatrical visions for over 45 years. *Astronome: A Night at the Opera*, his collaboration with avant-garde composer John Zorn and documented by filmmaker Henry Hills, presents “a disturbing initiation” that is singular in Foreman’s career, yet still bears the indelible marks of Foreman’s style. As a companion piece, Hills’ own *King Richard* is a revealing portrait of the artist, which is both a charming interview and a filmic reflection of the theatrical world Foreman has created. (HD Cam. 83 min. Not Rated.)

## **Ann Arbor Film Festival Traveling Tour**

**16mm Show** *Various Directors*

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

Indiana University Cinema and the Underground Film Series are delighted to bring this unique and immersive film screening experience to Bloomington audiences. The Ann Arbor Film Festival is the longest-running independent and experimental film festival in North America, established in 1963 and internationally recognized as a premiere forum for independent filmmakers and artists. Each year, the Ann Arbor Film Festival launches a touring program comprised of some of the best films from the previous year’s festival. This 16mm shorts program features recent works by Tomonari Nishikawa, Fern Silva, Jodie Mack, Jennifer Reeves, Rob Todd, Jonathan Schwartz, Charlotte Pryce, Linda Scobie, Norbert Shieh and Robert Schaller. (16mm. 61 min. Not Rated.)





**Score** (1974) Directed by Radley Metzger

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

Meshing the formalist experimentation of European arthouse cinema with the visceral intent of 1970s American soft-core film, *Score* follows the exploits of a fashionable set of married swingers as they vacation in the imaginary seaside town of 'Leisure.' Shot in gorgeous Eastmancolor in Zagreb, Croatia, and starring 1970s gay porn idol Casey Donovan, this film investigates the directions life can take when a couple of naïve newlyweds come head-on into contact with the 'new freedoms' of the era. Presented here in the rarely seen uncut original version. (HD. 90 min. Not Rated.) **Contains explicit sexual material.**

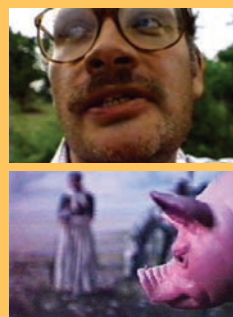
# QUEER DISORIENTATIONS

*This film series brings together an eclectic range of films that deal with questions of gender and sexuality in inventive, challenging, and often unlikely ways. Moving beyond the purview of lesbian and/or gay cinema, the series creates a platform for a wide variety of film and video work of queer import, from avant-garde and arthouse to classic Hollywood and recent transnational cinema. Highlighting current work at the intersection of cinema studies and queer politics, theory, and history, each screening features a tailored introduction. Sponsored by the Cultural Studies Program, Film and Media Studies Program, Department of Communication and Culture, Department of Gender Studies, Russian and East European Institute, Department of American Studies, and IU Cinema. Special thanks to Ryan Powell. Screenings are free but ticketed.*

**The Weather Diaries** (1977-2011) Directed by George Kuchar

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

This compendium of video diaries from George Kuchar (1942-2011)—long renowned for his influence on queer filmmakers from Andy Warhol to John Waters—sees him turning away from his better-known city-life melodramas, transporting viewers across rural America as he takes up residence in a variety of places as both storm watcher and voyeur of local culture. Striking an unlikely balance between elements as disparate as the diary film, high melodrama, observational documentary, and B-horror, Kuchar's *Weather Diaries* offers an unparalleled slice of queer camp Americana. The series includes *Weather Diary 1* (1986), *Weather Diary 3* (1988), *Chigger County* (1999), and *Hotspell* (2011). (HD. 149 min. Not Rated.) **Contains nudity.**



**Beyond the Hills** (2013)

Directed by Cristian Mungiu

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

A fervent reunion between long-separated orphans begins this harrowing fable based on a 2005 incident in a Moldavian convent. Alina's pious retreat into the remote Orthodox sect led by a glowering patriarch is disrupted by her devoted friend Voichita's ardent entreaties which begin to resemble demonic possession. Joining Mungiu's Palme d'Or winner *4 Months, 3 Weeks, 2 Days*, this ongoing exploration of women bonding as defense against totalitarian regimes stands at the forefront of the Romanian New Wave's realist masterpieces. In Romanian language with English subtitles. (2K DCP. 150 min. Not Rated.) **Contains brief nudity.**



## Gangs of Wasseypur Part I (2012)

Directed by Anurag Kashyap

February 22 - Saturday - 7:00 p.m.

In late colonial India, Shahid Khan loots British trains, impersonating the legendary outlaw Sultana Daku. Cast out from Wasseypur, Shahid becomes a worker at Ramadhir Singh's coal mine, only to spur a revenge battle that is passed on to subsequent generations. Years later, Shahid's son, the philandering Sardar Khan, vows to get his father's honor back and becomes the most feared man of Wasseypur. Staying true to its real life influences, the film explores a revenge saga through the socio-political dynamic of poverty-stricken Bihar (North India). Set in the coal and scrap trade mafia of Wasseypur, the film defies the conventions of mainstream "Bollywood" cinema. In Hindi language with English subtitles. **Dr. Meheli Sen, a noted Bollywood scholar at Rutgers University, will introduce.** (2K DCP. 160 min. Not Rated.)



# South Asian GANGSTER FILMS

*These films are not the standard Bollywood fare of song and dance routines, simplistic love stories, and happy endings. They represent a new breed of Indian filmmaking that has captured critical attention from both Western and Indian media by dispensing with most Bollywood conventions in favor of well-developed characters and storylines. What really makes these films stand out is not just their stylistic quality, but their serious engagement with a myriad of social issues relevant to contemporary India and its modernity. Through the lens of criminal gangs, they examine issues such as caste prejudice, political corruption, police complicity in criminal activity, the rural-urban divide, the breakdown of traditional family structures, and the inherent violence of Indian life, including against women. Special thanks to Michael Dodson. Tickets to all screenings are \$3.*





## **Gangs of Wasseypur Part II** (2012)

*Directed by Anurag Kashyap*

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

Wasseypur is no more the small town that was once consumed by the raging war between Sardar Khan and Ramadhir Singh. The town has fundamentally changed through the new wealth spawned by illegal profiteering, government corruption, election rigging, and hooliganism. In the midst of this chaos, everyone wants to ally themselves with the most powerful man of Wasseypur, Faizal Khan. Khan's sole ambition, however, is to annihilate his age-old rival, Ramadhir Singh, the man with the grand scheme. *Gangs of Wasseypur Part II* is a fitting conclusion to this story of vengeance which has grown to encompass all of Wasseypur. In Hindi language with English subtitles. (2K DCP. 160 min. Not Rated.)



## **Maqbool** (2003)

*Directed by Vishal Bhardwaj*

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

Loosely based on the genre of the "spaghetti western," *Maqbool* ("the accepted one") is an adaptation of *Macbeth* that situates themes from *The Godfather* in present-day Bombay. This is a contemporary tragedy set in the underworld of India's commercial capital and features two corrupt, fortune-telling policemen who advise Jahangir Khan, the head of a crime family. Things go awry when Khan's mistress plots with his favored lieutenant, Maqbool, to kill him. But Maqbool soon finds that overthrowing his rival is just the beginning of his struggle. In Hindi language with English subtitles. (35mm. 132 min. Not Rated.)





# 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.*

**The White Ribbon** (2009) *Directed by Michael Haneke*

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

A series of (more or less) mysterious acts of violence disturbs a traditional, authoritarian village cosmos in Northern Germany on the eve of World War I. Haneke's film traces this world through the (ingeniously, if counterintuitively) cooperating forces of a retrospective narrator and a striking editing regime, which draws the audience into the unfolded scenarios. While fans of Haneke's oeuvre will know better than to expect a less-than-disturbing film, this masterpiece in black-and-white also surprises with moments of tenderness and respect for the complexity of its actors' experiences in their circumscribed world. In German, Italian, and Polish languages with English subtitles. (2K DCP. 144 min. Rated R.)

**Gallipoli** (1981) *Directed by Peter Weir*

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

In Western Australia in 1915 two young men enlist to fight in WWI. Archy Hamilton (Mark Lee) is enthusiastic and patriotic, while Frank Dunne (Mel Gibson) has no great desire to fight in a war in which he believes Australia has no place. The two become best mates and after training in Egypt, they land at Gallipoli, Turkey, just as the allied assaults of August 1915 are about to begin. The film has become the most influential representation of the nationalist Anzac myth, combining innocence and sacrifice, youthful high spirits, and brutal, industrialized murder. (35mm. 110 min. Rated PG.)



## Çanakkale 1915 (2012)

Directed by Yeşim Sezgin

**February 25 - Tuesday - 7:00 p.m.**

Shot on location, the film takes place during World War I's Gallipoli campaign in 1915. This quasi-documentary tells the story of the unsuccessful attack on the Ottoman Straits by the British Empire and French Forces, with hopes to reach Istanbul. After a nine-month bitter struggle, final remnants of the British forces are forced to retreat. The film is an adaptation of Turgut Özakman's book titled *The Resurrection* (Diriliş), which shows the conditions and events that soldiers endured in the Gallipoli Theater of War. In Turkish language with English subtitles. (2K DCP. 100 min. Not Rated.)



## A Very Long Engagement (2004)

Directed by Jean-Pierre Jeunet

**March 11 - Tuesday - 7:00 p.m.**

In a desperate search for her fiancé who might have been killed at the Battle of the Somme fighting in the French army, a young woman uncovers the ugly complexities of the trench warfare that destroyed millions of lives between 1914 and 1918. Without relishing violence, this beautifully shot movie makes the horror of war palpable and all-encompassing, bringing us closer to an emotional understanding of the tragedies that marked that generation of men and women in Europe. In French and German languages with English subtitles. (35mm. 133 min. Rated R.)





**Mosquita y Mari** (2012) Directed by Aurora Guerrero

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

Set in a predominately Mexican, immigrant neighborhood in Los Angeles, *Mosquita y Mari* tells the story of two 15-year-old Chicanas growing up. As a sheltered, only-child to her older, immigrant parents, Yolanda's sole concern is securing her college-bound future. In contrast, street-wise Mari hustles to help her undocumented family stay above water. Though much different, they are soon brought together when Mari is threatened with expulsion after saving Yolanda from an incident at school. The two forge a friendship that soon proves more complex when a moment between them reveals a sexual undercurrent. (HD Cam. 85 Min. Not Rated.)

# LATINO FILM FESTIVAL & CONFERENCE

Numbering more than 53 million, U.S. Latinos are transforming communities in which they settle, work, and raise families. While their national backgrounds and personal histories vary widely, their lives are deeply interconnected by attachments that span the Americas. Latino lives are at once quintessentially "American" and yet increasingly transnational—linked to Latin America by history and memory, money and politics, migration, and the shared dream of a better life. This second Latino Film Festival and Conference showcases the "Transnational Lives" that define Latina/o experiences in the United States mainland and beyond. Multiple scholars and filmmakers will be present, including Edward James Olmos and Chon Noriega (UCLA). All films are in English and/or Spanish languages with English subtitles.

Event sponsors include Latino Studies Program, College of Arts and Sciences' Ostrom Grants Program, College Arts & Humanities Institute, La Casa – IU Latino Cultural Center, Department of Spanish & Portuguese, Department of American Studies, Center for Latin American & Caribbean Studies, Black Film Center/Archive, Department of Communication & Culture, Department of History and Vice President for Diversity, Equity and Multicultural Affairs, and IU Cinema. All screenings are free, but ticketed.

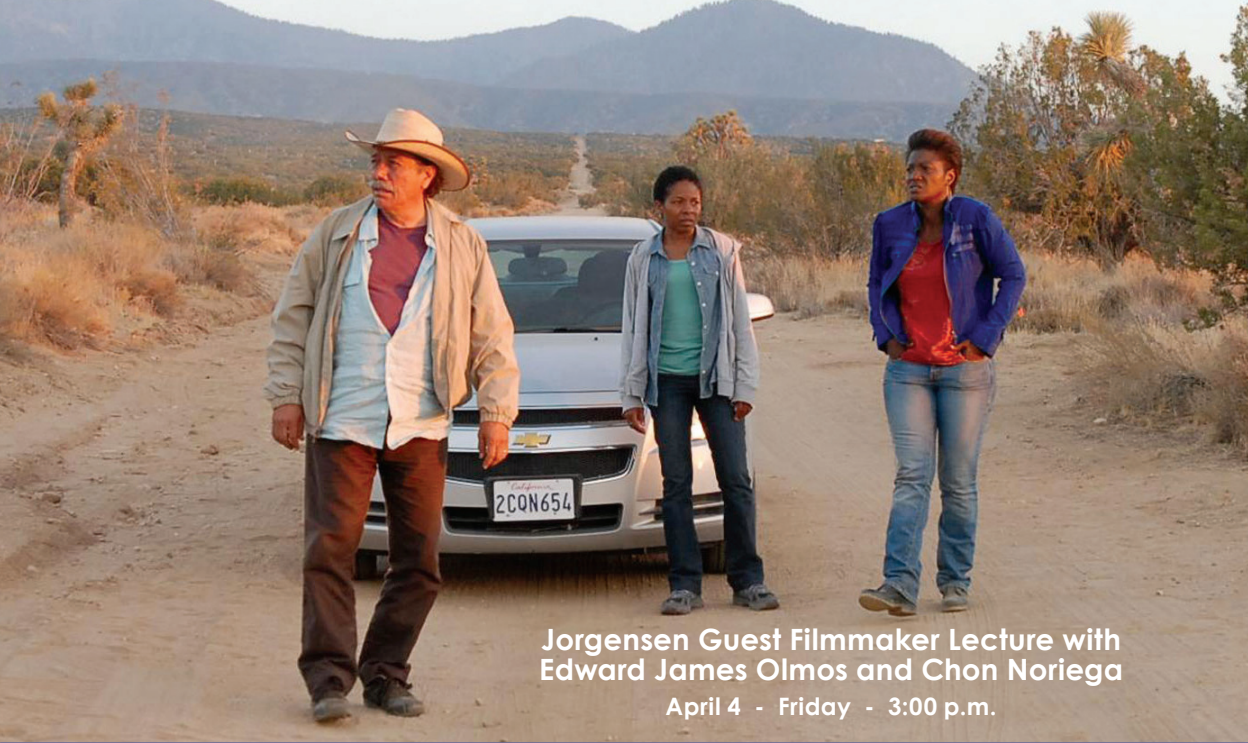
**La Lucha de Ana** (2012)

Directed by Bladimir Abud

**April 3 - Thursday - 9:30 p.m.**

A flower-seller named Ana must fight to obtain justice for the murder of her only son who was "accidentally" assassinated by the son of a diplomat. Living in a poor neighborhood of Santo Domingo, Ana faces police corruption and threats from all sides. Thanks to the support of her friends and neighborhood, a cell phone video capturing her son's murder allows justice to prevail. This award-winning film paints a realistic picture of the contrasts between rich and poor in the Dominican Republic. (Digital. 90 min. Not Rated.)





### Jorgensen Guest Filmmaker Lecture with Edward James Olmos and Chon Noriega

April 4 - Friday - 3:00 p.m.

#### **Go For Sisters** (2013) *Directed by John Sayles*

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

Bernice and Fontayne grew up so close that people said they could “go for sisters,” but time sent them down different paths. Twenty years later, those paths cross: Fontayne is a recovering addict fresh out of jail, and Bernice is her new parole officer. When Bernice’s son goes missing on the Mexican border, she and Fontayne enlist the services of disgraced ex-LAPD detective (Edward James Olmos) and plunge into the dim underbelly of Tijuana, forced to unravel a complex web of human traffickers, smugglers, and corrupt cops to save Bernice’s son. **Edward James Olmos is scheduled to be present.** (2K DCP. 123 min. Not Rated.)

#### **In the Time of the Butterflies** (2001) *Directed by Mariano Barroso*

**April 4 - Friday - 9:30 p.m.**

Based on Julia Álvarez’s bestselling novel, this fact-based story follows the four Mirabal sisters during the dictatorship of Rafael Leónidas Trujillo (Edward James Olmos) in the Dominican Republic. Minerva (Salma Hayek), the most rebellious of the four sisters, begins to have doubts about Trujillo while in Catholic school; she later studies law in Santo Domingo, yet is prevented by Trujillo from exercising her profession. She meets a young professor, Virgilio (Marc Anthony), who introduces her to the opposition movement against Trujillo, which has its consequences. **Edward James Olmos is scheduled to be present.** (Digital. 95 min. Rated PG-13.)





### **América** (2011)

*Directed by Sonia Fritz*

**April 5 - Saturday - 7:00 p.m.**

This nuanced adaptation of Esmeralda Santiago's novel *América's Dream* (1997) retraces the plight of a Puerto Rican mother named América, as she flees an abusive lover from her native Puerto Rico. Seeking refuge and a new life in New York, América befriends three domestic coworkers—a Mexican, a Colombian, and a Dominican. With their support, she sets out to find and reconnect with her runaway 14-year-old daughter, and in the process is forced to confront the cycle of violence that haunts her. **Director Sonia Fritz is scheduled to be present.** (35mm. 95 min. Not Rated.)

### **Jean Gentil** (2010)

*Directed by Laura Amelia Guzmán and Israel Cárdenas*

**April 5 - Saturday - 4:30 p.m.**

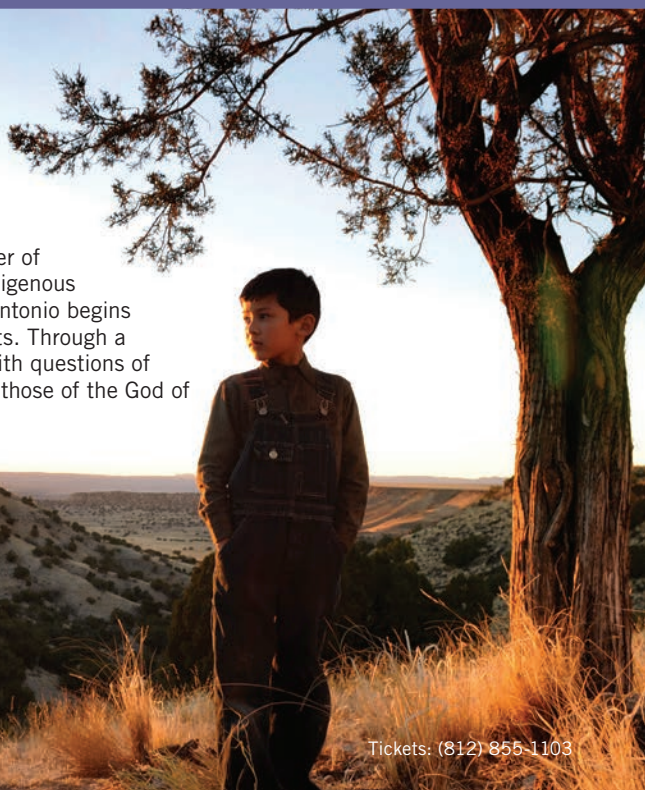
Based on a true story, *Jean Gentil* is a well-educated Haitian man who has lived for many years in the Dominican Republic without being able to find steady work. A fervent believer, Jean undertakes a voyage across the country asking God what he wants him to be. Dominican-Mexican directors Laura Amelia Guzmán and Israel Cárdenas expose a country unknown to many, with breathtaking landscapes, rarely seen sites of Santo Domingo, and the quiet humor of the conversations Jean has with those he meets on his way. **Directors Laura Amelia Guzmán and Israel Cárdenas are scheduled to be present.** (35mm. 84 min. Not Rated.)

### **Bless Me, Última** (2013)


*Directed by Carl Franklin*

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

Based on the acclaimed novel by Rudolfo Anaya, the film tells the poignant story of Antonio, a young boy coming of age in New Mexico during World War II. When a curandera named Última comes to live with his family, she teaches him about the power of the spiritual world—a world that has its roots in indigenous beliefs and practices. As their relationship grows, Antonio begins to question the strict Catholic doctrine of his parents. Through a series of mysterious events Antonio must grapple with questions of his faith and how to reconcile Ultima's powers with those of the God of his church. (2K DCP. 106 min. Rated PG-13.)







Double Exposure is an experimental program between composition students from the Jacobs School of Music and film students from IU.

The Indiana University Student Composers Association, Jacobs School of Music, Department of Communication and Culture, and IU Cinema present a program of original student work. These collaborative projects—films and music—will be presented with a live ensemble. Each film with its score will be receiving a Premiere presentation. Special thanks to Susanne Schwibs, John Gibson, Dean Gwyn Richards, Konrad Strauss, William Rowe, Mark Hood, IU Recording Arts Program, and Manny Knowles. (HD Cam & 16mm. 70 min. Not Rated.)

**Sunday - March 9 - 6:30 p.m.**  
Screening is free, but ticketed.



# DOUBLE EXPOSURE DOUBLE EXPOSURE

## Collaborative projects include:

**Present Past** - Directors Connor Andrei & Robert Salek, Composer Corey Dundee

**The End** - Director Jordan Louie, Composer Erik Ransom

**Almost Magic** - Director Ben Rothenberg, Composer Qi Li

**Yung Luv** - Director Rachael Roof, Composer Nick Morandi

**De-Composition** - Director Austin Criner, Composer Louis Goldford

**Night of All Souls** - Directors Colin Denhart & Michael Dibiase, Composer Grant Luhmann

**Vasilisa** - Director Sam Rauch, Composer Alex Blank

**Run and Stay** - Director Claudia Krogmeier, Composer Francisco Cortés Alvarez

**Trashboy** - Directors William Kuechenberg & Richard Zanon, Composer Melody Eötvös

**Broken Jaw** - Director Russell Sheaffer, Composer Aaron Smith

**La Llorona** - Director Javier Ramirez, Composer Curtis Smith





## **I'm Crazy About Iris Blond** (1996)

*Directed by Carlo Verdone*

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

After being dumped by his girlfriend, a middle-aged musician named Romeo (Carlo Verdone) sees a fortune-teller who gives advice that convinces him to move to Belgium. After a doomed relationship, Romeo meets Iris, a beautiful waitress/poet who sweeps him off his feet. This fills Romeo with renewed confidence in himself and he takes Iris under his artistic wings, training her to sing her poems which he sets to music. Romeo's single-minded pursuit to nurture Iris and his true love has unpredictable consequences. Eventually

Iris will need to choose between her growing feelings for Romeo or a chance at stardom.

(Digital. 110 min. Rated R.)

# Italian FILM FESTIVAL CONFERENCE

## **Il mio miglior nemico** (2006)

*Directed by Carlo Verdone*

**April 24 - Thursday - 7:00 p.m.**

Achilles De Bellis (Carlo Verdone) is the CEO of a major hotel chain that is owned by his wife and brother-in-law. He seems to have everything—a beautiful house, a good marriage, and the dream job. When he dismisses a maid at one of the hotels because she is accused of theft, her son Orpheus decides to avenge his mother and plots to ruin Achilles' life. He soon finds Achilles weaknesses, but things become complicated when Orpheus meets Cecilia, the daughter of Achilles. (HD. 110 min. Not Rated.)

*The Fifth Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema with Filmmaker Carlo Verdone is presented by Indiana University's Department of French and Italian. Support comes from the College of Arts and Sciences, Department of French & Italian, Mary-Margaret Barr Koon Fund, Olga Ragusa Fund for the Study of Modern Italian Literature and Culture, College Arts and Humanities Institute, Provost Lauren Robel, J.D., and IU Cinema. All films are Italian language with English subtitles and screenings are free, but ticketed. **Director/Actor Carlo Verdone is scheduled to be present at all screenings.***



## **Me, Them and Lara** (2009)

*Directed by Carlo Verdone*

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

Father Carlo (Carlo Verdone) is in spiritual crisis and returns home after more than a decade spent in Africa as a missionary. In Rome, he finds his family in disarray—his brother is addicted to cocaine and bankrupt, his sister struggling with her teenage daughter, and his widowed father now has a Slavic mistress named Olga who is much younger than him. A twist of fate delivers the enigmatic and seductive Lara into their lives triggering a series of mix-ups that the family must resolve. This Italian screwball comedy won the Best Comedy (Italian) Golden Globe® in 2010. (HD. 115 min. Not Rated.)



## **Carlo Verdone**

One of Italy's most popular contemporary filmmakers, Carlo Verdone is the son of film historian Mario Verdone. He graduated from the Experimental Center of Cinematography in Rome. By chance, he began acting in a small theatre, where he developed a series of interesting characters based on people that he knew from his neighborhood. He soon took these characters to television and eventually brought them to screen in his own films. He wrote and directed his first feature film in 1980 in which he acted, and has been creating some of Italy's best comedies ever since. His work has earned him dozens of Golden Globe®, Donatello, and Italian Film Journalist awards and nominations.

## **A Flat for Three** (2012)

*Directed by Carlo Verdone*

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

Described as an "Odd Couple for the new millennium," except here there are three divorced men who decide to share an apartment together in Rome. All three are drifting towards uncertain futures while still stuck in unresolved pasts. One (Verdone) is a record collector lost in a world of classic rock; another is a former film critic reduced to writing gossip columns, and the last tries to sell real estate as an excuse to meet women. Clearly a response to the economic and spiritual crisis gripping Italy, the film is one of Verdone's most sharply observed comedies. (HD. 119 min. Not Rated.)





# ROOTS/ROUTES: CONTEMPORARY CARIBBEAN FILM

Inspired by the reflections of scholars Stuart Hall and Paul Gilroy on the roots and routes of black identity, this series is a glimpse into the vibrancy of contemporary Caribbean filmmaking. These films deal with the legacies of migration to and from the region, as well as the tug of close familial and distant ancestral links. Representing the Caribbean's linguistic and cultural diversity, *Roots/Routes* especially emphasizes woman-directed and women-centered films as integral to a truly dynamic Caribbean cinema culture. Sponsored by the Black Film Center/Archive, Center for Latin American and Caribbean Studies, Minority Languages and Cultures Program, and IU Cinema. Special thanks to Nzingha Kendall. Screenings are free, but ticketed.

**Le Bonheur d'Elza** (2011) Directed by Mariette Monpierre

**February 24 - Monday - 7:00 p.m.**

After graduating from university in Paris, Elza defies her mother's wishes and returns to the island of her birth. She wants a break from her hectic city life and to reconnect with the father she barely remembers. In this lushly shot film, Monpierre captures the intricacies of class, skin color, and family ties in Guadeloupe. Winner of FES-PACO's Paul Robeson Award for Best Film of the Diaspora, and the Pan African Film Festival's Special Jury Prize, Programmers' Award, and BAFTA/LA Festival Choice Award, *Le Bonheur d'Elza* was also a New York Times Critics' Pick. **Director Mariette Monpierre is scheduled to be present.** In French language with English subtitles. The film will be preceded by the short film *Auntie* (2013), directed by Lisa Harewood. (HD. 93 min. Not Rated.)

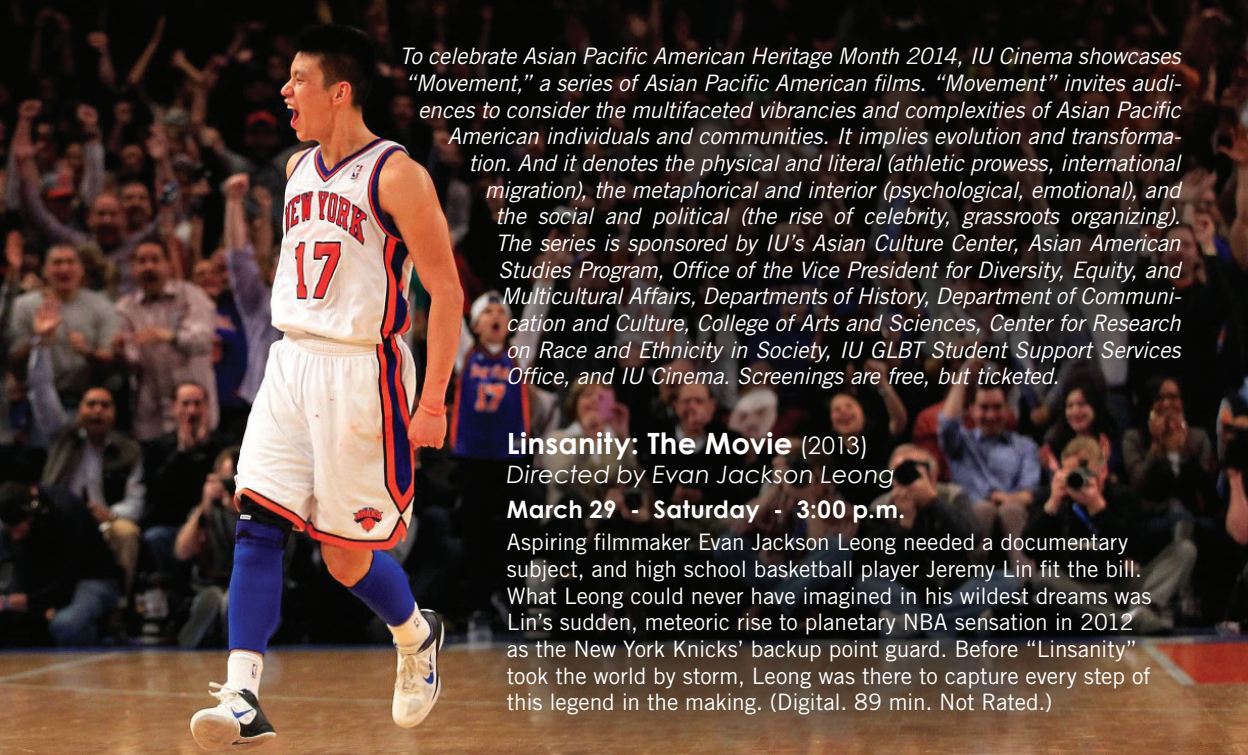
**La Hija Natural** (2011)

Directed by Leticia Tonos

**March 10 - Monday - 7:00 p.m.**

Spurred by the sudden death of her mother, Maria embarks on a quest to find her absent father. Her travels take her to an abandoned banana plantation in a neighboring town where she encounters taciturn widower Joaquin, and his Haitian domestic worker Polo Montifa. Justiniano, a mysterious stranger from Puerto Rico, complicates matters in this magical realist melodrama. The first Dominican feature film directed by a woman, *La Hija Natural* was the Dominican Republic's official submission to the 84th Academy Awards® for best foreign language film. The film will be preceded by the short film *Chimbumbe* (2008), directed by Antonio Coello. In Spanish language with English subtitles. (HDCam. 109 min. Not Rated.)





To celebrate Asian Pacific American Heritage Month 2014, IU Cinema showcases “Movement,” a series of Asian Pacific American films. “Movement” invites audiences to consider the multifaceted vibrancies and complexities of Asian Pacific American individuals and communities. It implies evolution and transformation. And it denotes the physical and literal (athletic prowess, international migration), the metaphorical and interior (psychological, emotional), and the social and political (the rise of celebrity, grassroots organizing). The series is sponsored by IU’s Asian Culture Center, Asian American Studies Program, Office of the Vice President for Diversity, Equity, and Multicultural Affairs, Departments of History, Department of Communication and Culture, College of Arts and Sciences, Center for Research on Race and Ethnicity in Society, IU GLBT Student Support Services Office, and IU Cinema. Screenings are free, but ticketed.

**Linsanity: The Movie** (2013)

Directed by Evan Jackson Leong

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

Aspiring filmmaker Evan Jackson Leong needed a documentary subject, and high school basketball player Jeremy Lin fit the bill. What Leong could never have imagined in his wildest dreams was Lin’s sudden, meteoric rise to planetary NBA sensation in 2012 as the New York Knicks’ backup point guard. Before “Linsanity” took the world by storm, Leong was there to capture every step of this legend in the making. (Digital. 89 min. Not Rated.)

# Movement: Asian Pacific America

**In the Family** (2011) Directed by Patrick Wang

**March 27 - Thursday - 7:00 p.m.**

In the town of Martin, Tennessee, six-year-old Chip Hines has only known a good life with his two dads, Cody and Joey. But when Cody dies suddenly in a car accident, his will reveals that he has named his sister as Chip’s guardian. The years of Joey’s acceptance into Cody’s family unravel as Chip is taken away from him. In his now solitary home life, Joey searches for a solution. *In the Family* is a heartfelt story woven around “two-Dad” families, loss, interracial relations, the American South, and the human side of the law. (35mm. 169 min. Not Rated.)

Director Patrick Wang is scheduled to be present.



**American Revolutionary: The Evolution of Grace Lee Boggs** (2013) Directed by Grace Lee

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

What does it mean to be an American revolutionary today? Grace Lee Boggs is a 98-year-old Detroit resident whose vision of revolution will surprise you. As a writer, activist, and philosopher, she has devoted her life to exposing the contradictions of America’s past and realizing its potentially radical future. *American Revolutionary* plunges us into Boggs’s lifetime of thinking and action, from labor and civil rights to Black Power, feminism, environmental justice, the Asian American movement, and beyond. Revolution, Boggs says, is about something deep within the human experience—the ability to transform oneself to transform the world. (Digital. 82 min. Not Rated.)





# EAST ASIAN FILM SERIES

This semester's East Asian Film Series line-up features award winning films offering two takes on the struggles of citizens in Japan and South Korea. These films, ranging from fictional drama to documentary, are inspired by and follow the IU Cinema's fall showing of the *A Touch of Sin*, awarded "best screenplay" at the Cannes Film Festival, as it portrayed the everyday struggles of Chinese citizens under the pressures of globalization, corruption, and deregulation. This series is sponsored by the IU East Asian Studies Center and the IU Cinema. Special thanks to Stephanie DeBoer. Screenings are free, but ticketed.

## **A Normal Life, Please** (2009) Directed by Tokachi Tsuchiya February 17 - Monday - 7:00 p.m.

*A Normal Life, Please* is directed by Tokachi Tsuchiya, member of the film-making collective "Video Act" committed to documenting social injustice in Japan. Following the life of truck-driver Kaikura Nobukazu and his struggles with his employers, this documentary provides an eye-popping account of the repercussions of the Japanese government's recent steps to relax labor regulations under the pretext of increased competition in the global market. Will justice prevail as Kaikura and his fellow union members take on the company and the yakuza that support them? *A Normal Life, Please* won best documentary honors at the Raindance Festival. In Japanese language with English subtitles. (HD. 70 min. Not Rated.)

## **Jiseul** (2013) Directed by Meul O.

April 21 - Monday - 7:00 p.m.

*Jiseul* (2013) is written and directed by Muel O., a representative of the Jeju-based independent culture project, Terror J. Set during the 1948 Jeju Massacre in Korea, *Jiseul* tells the story of some 120 villagers who hid in a cave for 60 days from soldiers who were under shoot-to-kill orders. The absurdity-of-war theme has been explored in many films, but rarely in such exquisite and intimate detail as in this offering. Striking black-and-white cinematography captures the texture of the region as well as the humanity of its inhabitants. Winner of the World Cinema Dramatic Jury Prize at the 2013 Sundance Film Festival. In Korean language with English subtitles. (2K DCP. 108 min. Not Rated.)



# Remembering Rwanda

April 2014 marks the 20th anniversary of the outbreak of the genocide in Rwanda, during which nearly a million people were slaughtered in the span of 100 days. Today, as the U.S. and other leading powers continue to debate the political and financial role that they should play in the world, the lessons from the Rwandan genocide seem to have been forgotten. This three-film series offers up cinematic views of the tragedy, the difficulties of national reconciliation, and the next generation's hope for a brighter future.

This series is sponsored by Global Village Living-Learning Center, Books & Beyond Project, School of Global and International Studies, Department of Political Science, African Studies Program, School of Education, and IU Cinema. Special thanks to Jeffrey Holdeman. Screenings are free, but ticketed.

## **Sometimes in April** (2005) Directed by Raoul Peck

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

Raoul Peck's drama tells the story of two brothers split by the eruption of the Rwandan genocide in April 1994, in which some 800,000 Tutsis and moderate Hutus were killed by Hutu nationalists in the span of 100 days. "Every year in April, I remember how quickly life ends. Every year, I remember how lucky I should feel to be alive. Every year in April, I remember." (DigiBeta. 140 min. Rated PG-13.)

## **As We Forgive** (2010) Directed by Laura Waters Hinson

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

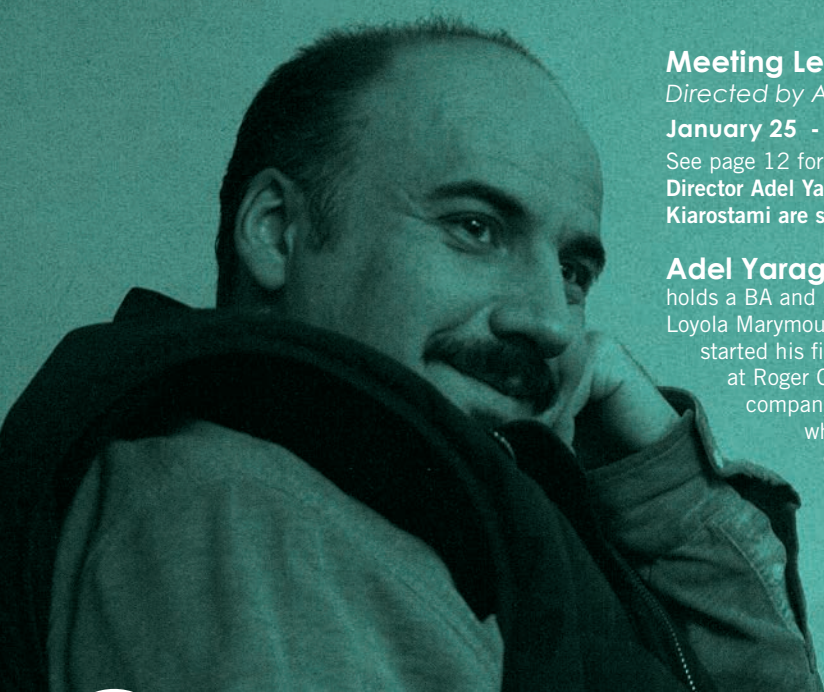
Could you face those who massacred your family (and an eighth of your country's population) and forgive them? This documentary film explores the challenges of Rwanda's home-grown solution to seeking reconciliation after the genocide of 800,000 of its citizens in an ethnic civil war in 1994. With 50,000 killers being returned to the very villages where they committed their horrific crimes, can a nation forgive these perpetrators and learn to function once again as a civil society? (Digital. 53 min. Not Rated.)

## **Africa United** (2010) Directed by Debs Paterson

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

This comical but touching road movie tells the story of three Rwandan kids who travel 3,000 miles of misadventures in pursuit of their goal to attend the World Cup in South Africa. With an infectious soundtrack, innovative storytelling, and large doses of the daunting realities facing young people in Africa, this hope-filled story of perseverance places the future in the hands of the next generation which must use its ingenuity, spunk, and imagination to realize its dreams. (2K DCP. 88 min. Rated PG.)





### **Meeting Leila** (2013)

*Directed by Adel Yaraghi*

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

See page 12 for details.

**Director Adel Yaraghi and co-writer Abbas Kiarostami** are scheduled to be present.

**Adel Yaraghi** is an Iranian filmmaker who holds a BA and an MFA in film production from Loyola Marymount University in Los Angeles. He started his film career as an assistant editor at Roger Corman's Concord-New Horizons company. In 2004 he went back to Iran where he continues working as an editor. He has made several short films both in Iran and the U.S. and released his first feature in 2013, *Meeting Leila*, which was co-written by Abbas Kiarostami.



## **Other Films with Guests**

Screenings free, but ticketed, unless noted.\*

**The Smiling Madame Beudet & Cœur Fidèle** (1922/1923) *Directed by Germaine Dulac & Jean Epstein*

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

See page 33 for details. **Musical accompaniment by the band Garden Gates.**

**Garden Gates** is a group of Bloomington musicians interested in improvisation, mood, dynamics and accompanying moving images. Members include Erin Tobey, Dave Walter, Jeff Grant, Evan Whikehart, and Josephine McRobbie.

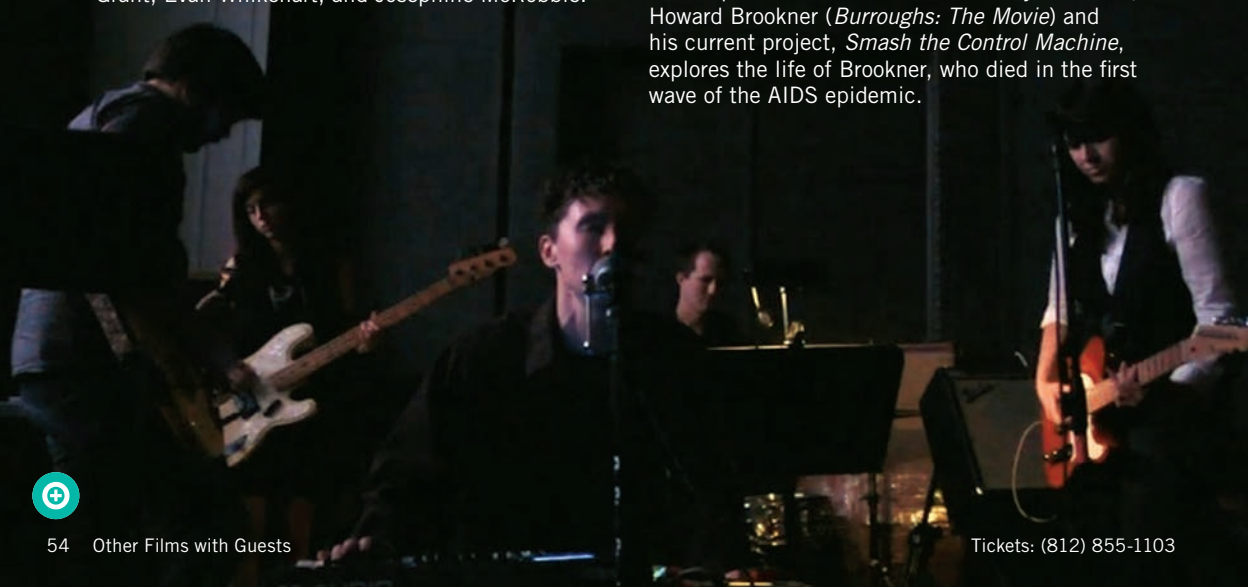
**Burroughs: The Movie** (1983)

*Directed by Howard Brookner*

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

See page 21 for details. **Filmmaker Aaron Brookner is scheduled to be present.** \*Tickets are \$3

**Aaron Brookner** Aaron Brookner is filmmaker whose work includes documentaries, (including a film on Budd Schulberg during the final years of his life), feature films and music videos. In 2012, he released his first feature titled, *The Silver Goat*. He was inspired to become a filmmaker by his uncle, Howard Brookner (*Burroughs: The Movie*) and his current project, *Smash the Control Machine*, explores the life of Brookner, who died in the first wave of the AIDS epidemic.





## The World Before Her (2012) Directed by Nisha Pahuja

February 27 - Thursday - 7:00 p.m.

*The World Before Her* is a tale of two Indias. In one, Ruhi Singh is a small-town girl competing in Bombay to win the Miss India pageant—a ticket to stardom in a country wild about beauty contests. In the other India, Prachi Trivedi is the young, militant leader of a fundamentalist Hindu camp for girls, where she preaches violent resistance to Western culture, Christianity, and Islam. Moving between these divergent realities, the film creates a lively, provocative portrait of the world's largest democracy at a critical transitional moment—and of two women who hope to shape its future. (HD. 90 min. Not Rated.)

**Director Nisha Pahuja is scheduled to be present.** Events are cosponsored by the Dhar India Studies Program.



## Irshikesh and Sailabala Bhattacharya Memorial Lecture with Nisha Pahuja

February 28 - Friday - 3:00 p.m.

**Nisha Pahuja** is a freelance filmmaker, writer, producer, and researcher who was born in India, but grew up in Toronto. Her third film, *The World Before Her* won the World Documentary Competition Award at Tribeca Film Festival, where it premiered. Though she grew up in Toronto, this is her second film focusing on India. She makes films that deal with social and political issues and are driven by character and narrative.



## The Lady From Shanghai (1948)

Directed by Orson Welles

March 7 - Friday - 7:00 p.m. \*Tickets are \$3

Orson Welles' iconic noir classic has never looked this good. This stunning restoration was completed from 4K scans of the original nitrate negative. A former seaman (Welles) gets mixed-up in a murder plot while working on the yacht of an odd, wealthy couple. (2K DCP. 87 min. Not Rated.)

**Introduction by Professor Emeritus James Naremore and followed by a discussion led by Naremore and Craig Simpson.**

**James Naremore** is Chancellors' Professor Emeritus in Communication and Culture, English, and Comparative Literature at Indiana University. He has received numerous academic honors, including a Guggenheim Fellowship and the Kraszna-Krausz Moving Image Book Award, and his seven books and numerous articles cover impressive theoretical and critical ground. He is the author of *The Magic World of Orson Welles* (Southern Methodist University Press, 1989) and was instrumental in bringing the Orson Welles materials to the Lilly Library, which includes about 20,000 items and pertain to Welles's activities on radio, stage, and film as well as to his personal and political life.



## **My Child** (2013) Directed by Can Candan

**March 24 - Monday - 7:00 p.m.**

What happens when your child comes out to you? *My Child* is a feature documentary about a very courageous and inspiring group of mothers and fathers in Turkey, who are parents of lesbian, gay, bisexual, trans-gender individuals. They have not only gone through the difficult path of accepting their children for who they are, but also have taken the next step to share their experiences with other LGBT families and the public. In *My Child* seven parents intimately share their experiences with the viewer, as they redefine what it means to be parents, family, and activists in this conservative, homophobic, and trans-phobic society. In Turkish language with English subtitles. (2K DCP. 82 min. Not Rated.) **Director Can Candan is scheduled to be present.**

**Can Candan** is a documentary filmmaker and scholar who holds a BA from Hampshire College in film and video and an MFA from Temple University in film and media arts. His films have screened internationally in festivals, conferences, galleries, and on television, and include *Boycott Coke* (1989), *Exodus* (1991), *Duvarlar Mauern Walls* (2000), *3 Hours* (2008), and *My Child* (2013). He has taught film and video courses since 2000 and is currently a faculty member at Boğaziçi University in Istanbul, Turkey. He is also a founding member of docIstanbul-Center for Documentary Studies.



## **Alan Bennett Program**

**April 10 - Thursday - 6:30 p.m.**

The screening includes two BBC television programs of the British dramatist and screenwriter, Alan Bennett. *Portrait of Bust* (1994), directed by Jonathan Stedall, provides Bennett's overview of art, filmed on location at the Leeds. The second program is *Dinner at Noon* (1988), directed by Stuart Burge, where Bennett reminisces about his childhood experiences living in boarding homes, inspired by his visit to a hotel in North England. (Digital. 90 min. Not Rated.)



## **The James Naremore Lecture with Amy Villarejo**

**April 11 - Friday - 4:00 p.m.**

Indiana University's Department of Communication and Culture presents the James Naremore Lecture, which is dedicated to continuing the tradition of scholarly excellence and honoring the similar breadth and depth in the work of other pre-eminent scholars in the field of media studies. James O. Naremore is Chancellors' Professor Emeritus in Communication and Culture, English, and Comparative Literature at Indiana University. He has received numerous academic honors, including a Guggenheim Fellowship and the Kraszna-Krausz Moving Image Book Award, and his seven books and numerous articles cover impressive theoretical and critical ground.

**Amy Villarejo** is professor and chair of the Department of Performing and Media Arts at Cornell University, where she is also jointly appointed in the Feminist, Gender, & Sexuality Studies Program. Her publications include *Queen Christina*, co-authored with Marcia Landy (BFI Publishing, 1995); *Keyframes: Popular Film and Cultural Studies*, co-edited with Matthew Tinkcom (Routledge, 2001); *Lesbian Rule: Cultural Criticism and the Value of Desire* (Duke University Press, 2003), which won the 2005 Katherine Singer Kovacs Book Award from the Society for Cinema and Media Studies; and *Film Studies: The Basics* (Routledge, 2007). Her newest book, *Ethereal Queer*, is forthcoming from Duke University Press in January of 2014. Her articles on documentary film, activist media, television, and queer culture have appeared in numerous journals, and she has also contributed to a variety of edited volumes, including a co-edited special issue of *GLQ*, and book projects.





# OTHER FILMS

Screenings free, but ticketed.

## **The New Black** (2013)

*Directed by Yoruba Richen*

**Jan. 27 - Mon. - 7:00 p.m.**

Tackling the misconception that African-Americans are more homophobic than any other group in the United States, *The New Black* offers a nuanced perspective on the intersections of race, sexuality, religion and politics. Shot during the run-up to Maryland's historic 2012 referendum on same-sex marriage, the film follows activists on both sides of the debate, revealing a rich diversity within black America. For Richen, the conflict over same-sex marriage is tied up not only with the struggle to define black family, but also with the legitimacy of black participation and acceptance in American society. Sponsored by the Black Film Center/Archive, Department of Gender Studies and IU Cinema. (Digital. 80 min. Not Rated.)

## **Iris Film Festival** (2013)

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

The Indiana University Department of Communication and Culture's Iris Film Festival showcases innovative, inspired and engaging films and videos in the short format, many of which originate from members of the Bloomington and Indiana University communities. The festival provides a venue for students to showcase their talent, as well as celebrate the great film and video work created by independent filmmakers in the Bloomington community. (Digital. 90 min. Not Rated.)

## **Hannah Arendt** (2013) *Margarethe von Trotta*

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

German-Jewish philosopher and political theorist, Hannah Arendt's reporting on the 1961 trial of ex-Nazi Adolf Eichmann in *The New Yorker*—controversial both for her portrayal of Eichmann and the Jewish councils—introduced her now-famous concept of the “Banality of Evil.” Using footage from the actual Eichmann trial and weaving a narrative that spans three countries, the film turns the often invisible passion for thought into immersive, dramatic cinema. In German, French, English and Hebrew languages with English subtitles. (2K DCP. 113 min. Not Rated.) The film will be followed by a panel discussion. The event is sponsored by the Robert A. and Sandra S. Borns Jewish Studies Program.

## **The Act of Killing** (2013) *Directed by Joshua Oppenheimer*

**March 6 - Thursday - 7:00 p.m.**

In Indonesia, a country where killers are celebrated as heroes, the filmmakers challenge unrepentant death squad leaders to dramatize their role in genocide. The hallucinatory result is a cinematic fever dream, an unsettling journey deep into the imaginations of mass-murderers and the shockingly banal regime of corruption and impunity they inhabit. *The Act of Killing* is a journey into the memories and imaginations of the perpetrators, offering insight into the minds of mass killers. It is a nightmarish vision of a frighteningly trite culture of impunity in which killers can joke about crimes against humanity on television chat shows, and celebrate moral disaster with the ease and grace of a soft shoe dance number. In Indonesian and English language with English subtitles. (2K DCP.

115 min. Not Rated.) **Director Joshua Oppenheimer is scheduled to be present.** Events are being presented and hosted by UB Films. Special thanks to Brandon Walsh.





## 2011-2013 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, 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, Alison Klayman, Alain LeTourneau, William Lustig, Terence Marsh, Albert Maysles, Pam Minty, Bryn Mosser, Stanley Nelson, Ron Osgood, Richard Pena, Nicolas Winding Refn, Angelo Pizzo, Luis Recoder, Mireia Sallares, Walter Salles, Nelson Pereira Dos Santos, John Sayles, Christel Schmidt, Paul Schrader, Jonathan Sebring, Amy Seimetz, Parvez Sharma, Todd Solondz, Whit Stillman, Monika Treut, Joe Swanberg, Michael Uslan, Christine Vachon, Kevin Willmott, Chuck Workman, Hoyt Yeatman, 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.

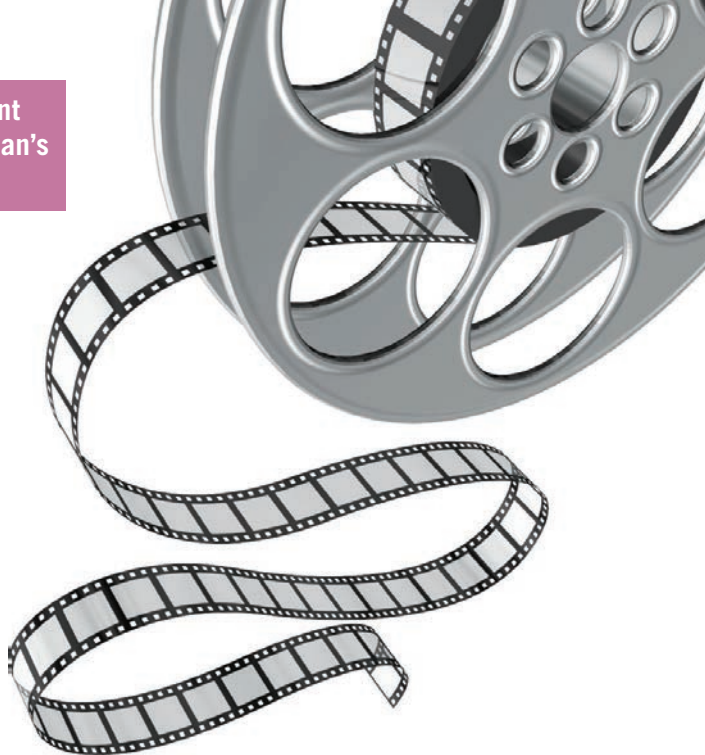


**NOTE:** Unfortunately, due to a recent scheduling conflict, Chantal Akerman's visit has been canceled.

## 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.*



### ~~Chantal Akerman~~

~~Director~~

~~February 21 - Friday - 3:00 p.m.~~

### Nisha Pahuja

Director

February 28 - Friday - 3:00 p.m.

Hrishikesh and Sailabala  
Bhattacharya Memorial Lecture

### Patrick Wang

Director

March 28 - Friday - 3:00 p.m.

### Edward James Olmos

Actor/Director/Producer

April 4 - Friday - 3:00 p.m.

### Abbas Kiarostami

Director

April 7 - Monday - 2:00 p.m.

### Amy Villarejo

Scholar

April 11 - Friday - 4:00 p.m.

The James Naremore Lecture

### Meryl Streep

Actress

April 16 - Wednesday - 3:00 p.m.

IU Auditorium

### Roger Corman

Director/Producer

April 18 - Friday - 3:00 p.m.










# SPRING 2014 CALENDAR of FILMS

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

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


## ICON KEY

-  International Arthouse Series | Pgs 4-9
-  Abbas Kiarostami | Pgs 10-13
-  Chantal Akerman | Pgs 14-15
-  Meryl Streep | Pgs 16-18
-  National Theatre Live | Pg 19
-  The Burroughs Century | Pgs 20-23
-  The Art and Legacy of Roger Corman | Pgs 24-27
-  Roger Corman | Pgs 28-29
-  President's Choice | Pgs 30-31
-  City Lights | Pgs 32-34
-  Art and a Movie | Pg 35
-  Underground | Pgs 36-38
-  Queer Disorientations | Pg 39
-  South Asian Gangster Films | Pgs 40-41
-  WWI: 100 Years Removed | Pgs 42-43
-  Latino Film Festival/Conference | Pgs 44-46
-  Double Exposure | Pg 47
-  Italian Film Festival/Conference | Pgs 48-49
-  Roots/Routes: Contemporary Caribbean Film | Pg 50
-  Movement: Asian Pacific America | Pg 51
-  East Asian | Pg 52
-  Remembering Rwanda | Pg 53
-  Other Films With Guests | Pgs 54-56
-  Other Films | Pg 57
-  Jorgensen Guest Filmmaker Lecture Series | Pgs 58-59

◆ A guest is scheduled to be present


## JANUARY

### 10 FRIDAY


-  7:00 p.m.  
The Punk Singer Pg 4

### 11 SATURDAY


-  3:00 p.m.  
Network Pg 33

-  7:00 p.m.  
The Punk Singer Pg 4


### 13 MONDAY


-  7:00 p.m.  
Le notti bianche Pg 30

### 16 THURSDAY


-  7:00 p.m.  
Lenny Cooke Pg 5


### 17 FRIDAY


-  6:30 p.m.  
The Punk Singer Pg 4

-  9:30 p.m.  
Pussy Riot: A Punk Prayer Pg 4


### 18 SATURDAY


-  3:00 p.m.  
The Traveler Pg 11

-  6:30 p.m.  
Raging Bull Pg 24


-  9:30 p.m.  
Boxcar Bertha Pg 24

### 19 SUNDAY


-  3:00 p.m.  
Weather Diaries Pg 39

-  6:30 p.m.  
Lenny Cooke Pg 5

### 20 MONDAY


-  7:00 p.m.  
Rocco and His Brothers Pg 30


### 21 TUESDAY

-  7:00 p.m.  
Abbas Kiarostami:  
A Report Pg 11

# JANUARY / FEBRUARY


## 23 THURSDAY


 6:30 p.m.  
The Wind Will Carry Us  
Pg 10

 9:30 p.m.  
Close-up Pg 11


## 24 FRIDAY


 3:00 p.m.  
Abbas Kiarostami  
*Rescheduled for 4/7*

 6:30 p.m.  
Taste of Cherry Pg 12


 9:30 p.m.  
Ten Pg 12


## 25 SATURDAY

  3:00 p.m.  
Meeting Leila Pg 12

 7:00 p.m.  
Where is the Friend's  
House Pg 13

## 26 SUNDAY


 3:00 p.m.  
Life, And Nothing More...  
Pg 13

 6:30 p.m.  
The Habit of Art Pg 19


## 27 MONDAY

  7:00 p.m.  
The New Black Pg 57


## 28 TUESDAY

 7:00 p.m.  
The White Ribbon  
Pg 42


## 30 THURSDAY

 7:00 p.m.  
The Invisible Woman Pg 5

## 31 FRIDAY

 6:30 p.m.  
Girls Behaving Badly  
Pg 36

## 31 FRIDAY CONT.


 9:30 p.m.  
The Invisible Woman  
Pg 5

## FEBRUARY


### 1 SATURDAY


 3:00 p.m.  
Born Yesterday Pg 33

 6:30 p.m.  
Iris Film Festival Pg 57


 9:30 p.m.  
The Invisible Woman  
Pg 5

### 2 SUNDAY

 3:00 p.m.  
Through the Olive Trees  
Pg 13


 6:30 p.m.  
The Invisible Woman  
Pg 5

### 3 MONDAY


 7:00 p.m.  
The Rocket Pg 6


### 6 THURSDAY

 6:30 p.m. ♦  
Burroughs: The Movie  
Pg 21


 9:30 p.m.  
Kill Your Darlings Pg 21

### 7 FRIDAY


 6:30 p.m.  
Drugstore Cowboy  
Pg 22

 9:30 p.m.  
Chappaqua Pg 22


### 8 SATURDAY


 6:30 p.m.  
Twister Pg 23

## 8 SATURDAY CONT.


 9:30 p.m.  
Häxan: Witchcraft  
Through the Ages  
Pg 23

## 9 SUNDAY

 3:00 p.m.  
Burroughs Shorts  
Program Pg 21

 6:30 p.m.  
Naked Lunch Pg 23


## 10 MONDAY

 7:00 p.m.  
The Leopard Pg 31


## 11 TUESDAY


 7:00 p.m.  
Gallipoli Pg 42

## 13 THURSDAY

 7:00 p.m.  
The Rocket Pg 6


## 14 FRIDAY

 6:30 p.m.  
Underground Alice  
Pg 36



 9:30 p.m.  
The Rocket Pg 6


## 15 SATURDAY

 3:00 p.m.  
The Purple Rose of  
Cairo Pg 33


 7:00 p.m.  
Maqbool Pg 41

## 16 SUNDAY

  3:00 p.m.  
Beyond the Hills Pg 39

 6:30 p.m.  
Coriolanus Pg 19


## 17 MONDAY

 7:00 p.m.  
A Normal Life, Please  
Pg 52

## 20 THURSDAY

 7:00 p.m.  
Jeanne Dielman Pg 15


## 21 FRIDAY



 3:00 p.m.  
Chantal Akerman Pg 15

 6:30 p.m.  
News From Home Pg 15


 9:30 p.m.  
Almayer's Folly Pg 15

## 22 SATURDAY

3:00 p.m. ♦  
 The Smiling Madame  
Beudet/Coeur Fidèle  
Pg 33


  7:00 p.m. ♦  
Gangs of Wasseyour  
Part 1 Pg 40

## 23 SUNDAY



 3:00 p.m.  
Rembrandt Pg 35

 6:30 p.m.  
Almayer's Folly Pg 15

## 24 MONDAY

 7:00 p.m. ♦  
Le Bonheur D'Elza  
Pg 50


## 25 TUESDAY


  7:00 p.m.  
Çanakkale 1915 Pg 43

## 27 THURSDAY

 7:00 p.m. ♦  
The World Before Her  
Pg 55


## 28 FRIDAY



 3:00 p.m. ♦  
Nisha Pahuja Pg 55

 7:00 p.m.  
The Past Pg 7


# MARCH / APRIL


## 1 SATURDAY

 3:00 p.m.  
The Past Pg 7

  7:00 p.m.  
Gangs of Wasseypur  
Part II Pg 41

## 2 SUNDAY

 3:00 p.m.  
The Past Pg 7

 6:30 p.m.  
The Past Pg 7



## 3 MONDAY

 7:00 p.m. ♦  
Hannah Arendt Pg 57

## 4 TUESDAY

7:00 pm  
Shorts Program


## 6 THURSDAY

  7:00 p.m. ♦  
The Act of Killing Pg 57


## 7 FRIDAY

 7:00 p.m. ♦  
The Lady From  
Shanghai Pg 55

## 8 SATURDAY

 3:00 p.m.  
Magnificent Obsession  
Pg 34


 6:30 p.m.  
The Conversation Pg 25

 9:30 p.m.  
The Terror Pg 25


## 9 SUNDAY

 6:30 p.m. ♦  
Double Exposure Pg 47


## 10 MONDAY

 7:00 p.m.  
La Hija Natural Pg 50


## 11 TUESDAY


 7:00 p.m.  
A Very Long  
Engagement Pg 43

## 13 THURSDAY


 7:00 p.m.  
Like Father, Like Son  
Pg 7


## 14 FRIDAY

 6:30 p.m.  
Spatial Underground  
Films Pg 37

 9:30 p.m.  
Like Father, Like Son  
Pg 7


## 15 SATURDAY


 3:00 p.m.  
Like Father, Like Son  
Pg 7

 6:30 p.m.  
Paper Moon Pg 26


 9:30 p.m.  
Targets Pg 26

## 23 SUNDAY

 3:00 p.m.  
Like Father, Like Son  
Pg 7

 6:30 p.m.  
War Horse Pg 19


## 24 MONDAY

 7:00 p.m. ♦  
My Child Pg 56


## 25 TUESDAY



7:00 p.m.  
TBA

## 27 THURSDAY


 7:00 p.m. ♦  
In the Family Pg 51

## 28 FRIDAY


 3:00 p.m. ♦  
Patrick Wang Pg 51

  7:00 p.m.  
American Revolutionary  
Pg 51


## 29 SATURDAY

 3:00 p.m.  
Linsanity Pg 51


 6:30 p.m.  
Matinee Pg 27

 9:30 p.m.  
Piranha Pg 27

## 30 SUNDAY


 3:00 p.m.  
Score Pg 39

## 31 MONDAY


 7:00 p.m.  
Sandra Pg 31


## APRIL

## 1 TUESDAY

 7:00 p.m.  
Sometimes in April  
Pg 53



## 3 THURSDAY


 7:00 p.m.  
Mosquita y Mari Pg 44

 9:30 p.m.  
La Lucha de Ana Pg 44


## 4 FRIDAY

 3:00 p.m. ♦  
Edward James Olmos  
Pg 45


  6:30 p.m. ♦  
Go For Sisters Pg 45

 9:30 p.m. ♦  
In the Time of the  
Butterflies Pg 45

## 5 SATURDAY


 4:30 p.m. ♦  
Jean Gentil Pg 46

 7:00 p.m. ♦  
América Pg 46

 9:30 p.m.  
Bless me, Última  
Pg 46

## 7 MONDAY


 2:00 p.m.  
Abbas Kiarostami Pg 11


 7:00 p.m.  
The Iron Lady Pg 17

## 8 TUESDAY

 7:00 p.m.  
As We Forgive Pg 53


## 10 THURSDAY


 6:30 p.m.  
Alan Bennett Program  
Pg 56

 9:30 p.m.  
Nymphomaniac  
Part I Pg 8


## 11 FRIDAY


 4:00 p.m. ♦  
Amy Villarejo Pg 56


 6:30 p.m.  
Henry Hills Program  
Pg 38

 9:30 p.m.  
Vic + Flo Saw a Bear  
Pg 8

## 12 SATURDAY

 3:00 p.m.  
Last Year at Marienbad  
Pg 34


 6:30 p.m.  
Vic + Flo Saw a Bear  
Pg 8

 9:30 p.m.  
Nymphomaniac  
Part I Pg 8



# APRIL / MAY

## 13 SUNDAY


 3:00 p.m.  
Vic + Flo Saw a Bear  
Pg 8

 6:30 p.m.  
Silkwood Pg 17

## 14 MONDAY

 7:00 p.m.  
Death in Venice Pg 31

## 15 TUESDAY

 7:00 p.m.  
August: Osage County  
Pg 17


## 16 WEDNESDAY

 3:00 p.m. ♦  
Meryl Streep Pg 18


 7:00 p.m. ♦  
Special Presentation  
Pg 18

## 17 THURSDAY

 6:30 p.m.  
Sophie's Choice Pg 18

 9:30 p.m.  
Corman's World Pg 28


## 18 FRIDAY

 3:00 p.m. ♦  
Roger Corman Pg 29


 6:30 p.m. ♦  
The Wild Angels Pg 28

 9:30 p.m. ♦  
The Trip Pg 28

## 19 SATURDAY

 3:00 p.m. ♦  
The Intruder Pg 29


 6:30 p.m. ♦  
Tomb of Ligeia Pg 29

 9:30 p.m.  
Corman's World Pg 28


## 20 SUNDAY

 3:00 p.m.  
Finding Vivian Maier Pg 9


## 21 MONDAY

 7:00 p.m.  
Jiseul Pg 52


## 22 TUESDAY

 7:00 p.m.  
Africa United Pg 53

## 23 WEDNESDAY

 7:00 p.m. ♦  
Crazy About Iris Blond  
Pg 48

## 24 THURSDAY

 7:00 p.m. ♦  
Il mio miglior nemico  
Pg 48

## 25 FRIDAY


 7:00 p.m. ♦  
Me, Them and Lara Pg 49

## 26 SATURDAY

  7:00 p.m. ♦  
A Flat for Three Pg 49

## 27 SUNDAY

 3:00 p.m.  
A Model for Matisse Pg 35


 6:30 p.m.  
Music of the Heart Pg 18


## 28 MONDAY

 7:00 p.m.  
Finding Vivian Maier Pg 9


## MAY


### 1 THURSDAY

 6:30 p.m.  
The Grand Budapest Hotel  
Pg 9


 9:30 p.m.  
Nymphomaniac Part II  
Pg 8

## 2 FRIDAY


 6:30 p.m.  
Ann Arbor Film Fest  
Pg 38

 9:30 p.m.  
The Grand Budapest  
Hotel Pg 9


## 3 SATURDAY


 3:00 p.m.  
Fantastic Mr. Fox Pg 18

6:30 p.m.  
The Grand Budapest  
Hotel Pg 9

 9:30 p.m.  
Nymphomaniac Part  
II Pg 8

## 4 MAY

 3:00 p.m.  
Finding Vivian Maier  
Pg 9

 6:30 p.m.  
The Grand Budapest  
Hotel Pg 9

## 5 MONDAY

7:00 p.m.  
Student Films

## 6 TUESDAY

7:00 p.m.  
Student Films

## 7 WEDNESDAY

7:00 p.m.  
Student Films

# 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.

## \$100,000+

Ove W Jorgensen  
Foundation  
Jane & Jay Jorgensen

John Keith  
Charles Leinenweber  
Scott McCaulay  
Matt Miller  
Joseph & Sandra Morrow  
Barbara Ann O'Leary  
Katherine & Travis  
Paulin

Adam Dries  
Tonia Edwards  
Nicola Evans  
Janice Farlin  
Richard & Susan  
Ferguson  
Amber & Stephen  
Friesen

Gail McKenzie  
Debbie Melloan  
Perry Metz  
Elaine & Phillip  
Meyer  
Robert Meyer  
Michael Molenda  
Brent Molnar  
Lori & Michael  
Morimoto

Wessex Press Llc.  
Jennifer & Scott  
Witzke  
David & Micaela  
Wood  
Robert & Judy  
Woodley  
The Women's Club  
Yun Yu  
Phoebe Zhifei  
Ira Zinman  
Eva Zogorski

## \$25,000 - \$99,999

Steve & Alicia Trawick  
Jon & Jennifer Vickers

Gregg Richardson  
Kevin Sapp  
Terry Sloan  
Jeff & Michelle Stuckey  
Michael Trosset  
Grafton & Laura Trout  
Greg Waller  
Brenda Weber  
Thomas Wolff

Brittany Friesner  
Denise Gardiner  
Brian Garvey  
Christopher Gilbert  
Jill Godmillow  
Laura Goins  
Jane Goodman  
George & Jeanne  
Grossman

Glee Noble  
Daniel Oates  
Max O'Guinn  
Jason Pear  
Rekha Philips  
John Powell  
Bart Quinet

## Tributes and Memorials

In memory of  
Alex Doty  
In memory of  
Skip Hawkins  
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

## \$10,000 - \$24,999

John & Amy Applegate  
David R. Franklin  
Rita Grunwald  
Bruce & Robin Miller  
Jim & Roberta Sherman

Wachovia Foundation  
Wells Fargo Foundation  
Susan Yoon

Matthew Guschwan  
Mark Hain  
Gregory Harris  
Joan Hawkins  
Judith McAlister-  
Hermann

N. Craig Ridenour  
Amanda & Keith  
Roach  
Stephanie Sanders  
Rohini Sarin  
Susanne Schwibs  
Linda Shah  
Wendy Shay  
Judith Mahy-Shiffrin  
Richard Shiffrin  
Ann Shive  
Curtis & Judith Simic  
Jonathan Simons  
Gabrielle Sloan  
Esther Smail  
Janet Stavropoulos  
David & Linda  
Stewart  
Beverly Stoeltje  
Patricia Surfus  
Miles Taylor  
Nina Jo Taylor  
Debbie & Robert  
Terrill  
Jonathon Uhrich  
George Walker  
Carolyn Lipson-  
Walker  
David Wall  
Dorothy Warmbier  
Kelly & Richard  
Weddle

## \$5,000 - \$9,999

Anonymous  
Fidelity Charitable  
Investments  
Andrew & Betsy  
Fippinger  
Kelly Kish  
Barbara Klinger  
Richard Miller  
James Naremore  
Darlene Sadlier

## Up to \$999

Anonymous  
Janet & Marlon Bailey  
Burcu Bakioglu  
Katherine Ball  
Nancy Bauman  
Richard Bauman  
Sarah Baumgart  
Tracey Bee  
Trina Biehl  
Gayle Bloom  
Cary Boyce  
Hamilton Brannan  
Claudia Breger  
Kathryn Callen  
Erin Chapman  
Barbara Ann &  
John Clark  
Nicholas Clarkson  
Jeanette Clausen  
Don & Jean Cook  
Nancy & Thomas  
Cottrell  
Dennis & Jane  
Cromwell  
Michael & Melissa  
Curtin

## \$1,000 - \$4,999

Cheryl Baumgart  
Marsha Bradford &  
Harold Dumes  
Thomas & Catherine  
Buck  
Hildgeard Burkard  
Anita & William Cast  
Thomas & Katherine  
Connors  
Carla Cowden  
Enberg Family  
Foundation  
John & Kathy Fiederlein  
Ellen & Paul Gignilliat  
Arun & Jody Ghosh  
Jo Ellen & Stephen Ham  
Andy Hunsucker  
Marcia Hunt  
Jay Hunt

## Seat Contributions

Number of named  
seats in the IU  
Cinema - 60

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

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

# ACKNOWLEDGMENTS

## CONTRIBUTORS TO THE PROGRAM

Thanks to those who have contributed to the writing or editing of program notes as well as to the design and layout of this publication. They include: Laura Ivins-Hulley, Jamie Hook, Eric Zobel, Christopher Miles, Russell Sheaffer, Joan Hawkins, Jennifer Vickers, Josephine McRobbie, Brian Graney, Sony Pictures Classics, Nan Brewer, James Paasche, Antonio Vitti, Criterion Collection, Milestone Films, IFC Entertainment, Janus Films, Noelle Griffis, Daniel Grinberg, Jason Qualls, HBO Films, Stephanie DeBoer, Rialto Pictures, New Yorker Films, Manny Knowles, Brittany Friesner, Ryan Powell, David Church, Claudia Breger, Anke Birkenmaier, John Neito-Philips, Melanie Castillo-Cullather, Ellen Wu, Maria Bucur-Deckard, William Rasch, John Bodnar, Joanna Davis, Can Candan, Adel Yaraghi, Dreamlab Films, Charles Cannon, Brett Boles, Michael Dodson, Çiğdem Balım Harding, Zeitgeist Films, Miramax, Weinstein Co., Yesim Sezgin, Magnolia Pictures, Jeffrey Holdeman, Amy Villarejo, Fida Film, Variance Films, Park Circus, Kino Lorber and Jon Vickers.

## CREDITS ON IMAGES

The following entities are credited for images used in this publication: Yesim Sezgin, Columbia TriStar Motion Picture Group, IFC Entertainment, IFC Films, Janus Films, Kino Lorber, Inc., the Library of Congress, Magnolia Pictures, Metro Goldwyn Mayer, Inc., Milestone Films, New Yorker Films, Paramount Pictures, MGA Partners, Roadside Attractions LLC, Sony Pictures Classics, Park Circus, Sony Pictures Entertainment, Strand Releasing, Twentieth Century Fox Film Corporation, United Artists Corporation, Universal Pictures, Variance Films, Warner Bros. Entertainment, National Theatre, Zeitgeist Films, Cinema Guild, National Film Board of Canada, eOne Entertainment, Rialto Pictures, UCLA, Black Film Center/Archive, HBO Films, Cult Epics, Video Data Bank, Fida Film, Wolf Releasing, Patrick Wang, Can Candan, OcsaFilm, Aurora Dominicana, CBS Films, Amy Villarejo, Isla Films, Adel Yaraghi, Vladimir Abud, Nisha Pahuja, Pathe, Image Bearer Pictures, Laura Waters Hinson, Brigitte LaCombe, MPTV Images and Bob Willoughby.

## PROGRAM ADVISORY BOARD

The following Indiana University faculty and staff members served to guide the academic programming included in this publication: Greg Waller (chair), Sahar Pastel-Daneshgar, Dennis Elliott, Christopher Hunt, Barbara Klinger, Carla Cowden, Michael Martin, Dawn New, Howard Rosenbaum, Selma Sabanovic, Darlene Sadlier, Timothy Waters, Frank Lewis, Elizabeth Shea, Rachael Stoeltje, and Elizabeth (Beau) Vallance.

## 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 – [jvwicker@indiana.edu](mailto:jvwicker@indiana.edu).

If you are interested in supporting IU Cinema as a volunteer, you can request additional information by contacting Brittany Friesner at [bdfriesn@indiana.edu](mailto:bdfriesn@indiana.edu).

Copyright © 2014, The Trustees of Indiana University



Please recycle.



THE  
INDIANA UNIVERSITY  
**CINEMA**

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