

# ... A PLACE FOR FILM™

FALL 2015



THE  
INDIANA UNIVERSITY  
CINEMA

## // GENERAL INFORMATION

### PARKING

The nearest parking garage, located at Jordan Avenue, is free to all visitors Friday after 6:00 p.m. through Sunday at 11:00 p.m. On weekdays, the maximum fee for vehicles entering after 5:00 p.m. is \$10. 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 6:00 p.m. until Sunday at 11:00 p.m.

Auditorium (AU) permits are available for purchase at the IU Office of Parking Operations for a price of \$30 for July 2015–June 2016. 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, IU Auditorium, and IU Theater event. Please note, however, that these passes are NOT valid for Monday–Friday matinee screenings.

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 information, call Parking Operations at (812) 855-9848 or visit [parking.indiana.edu](http://parking.indiana.edu).

### TICKET INFORMATION

The IU Cinema has limited capacity with 260 seats. Patrons are encouraged to acquire tickets in advance. More than half of our screenings are free of charge to everyone. The remainder of our events are typically either \$3 for all tickets or \$3 for IUB students/\$6 for the public. Occasionally we present a special event with a higher cost. You can find ticket price information within the listing for each event.

Tickets are required for all events, unless otherwise noted. Tickets are available online through [cinema.indiana.edu/tickets](http://cinema.indiana.edu/tickets), at the IU Auditorium Box Office during regular business hours† (Monday–Friday from 10:00 a.m.–5:00 p.m.), and in the IU Cinema lobby one hour prior to any screening, if tickets are still available.

**Tickets for all Fall 2015 events will be on sale online on August 17, 2015, unless otherwise noted\*** For those who do not wish to purchase tickets online, a limited number of tickets will be available in person on the first day of the month prior to the screening (see below for details).

SCREENING DATES	TICKETS AVAILABLE ONLINE	LIMITED TICKETS AVAILABLE IN PERSON
August screenings.....	August 17 .....	August 17
September screenings.....	August 17 .....	August 17
October screenings*.....	August 17 .....	September 1
November screenings.....	August 17 .....	October 1
December screenings.....	August 17 .....	November 2

\**The John Waters lecture on October 2 (P. 10) and all ticketed events for the Wounded Galaxies Festival, October 7–10 (P. 20–21), have special on sale dates. See individual program notes for details.*

There is a limit of four tickets per person for each free event, unless otherwise noted. If all tickets have been issued for an event, IU Cinema will recognize a standby line to seat additional patrons, if seats are available. Patrons with tickets must be seated at least five minutes before the screening to be guaranteed a seat. For additional ticketing information, please call (812) 855-1103.

†*IU Auditorium Box Office is closed on weekends, national holidays, and during IU spring and winter breaks.*

**Indiana University Cinema is located at**

1213 E. 7th St., Bloomington, IN 47405

You can contact us at 812-855-2646 or [iucinema@indiana.edu](mailto:iucinema@indiana.edu).

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# THE INDIANA UNIVERSITY CINEMA



FROM LEFT: BRITTANY D. FRIESNER, JON VICKERS

## ... A PLACE FOR FILM™

The Indiana University Cinema is a world-class venue and curatorial program 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 BACK TO THE IU CINEMA!

This fall's program will round out our fifth full year of programming as Bloomington's arthouse cinema, Indiana University's cinematheque, a haven for visiting filmmakers, and a showcase for student work ... a place for film.™

These years have been fruitful. Along with screening more than 1,000 film titles, audiences have had a chance to engage over 150 filmmakers, enjoy numerous premieres and one-of-a-kind presentations, live music and film events, and much more. We thank you for being part of these.

As IU plans for its bicentennial in 2020, IU Cinema prepares for its next five years, hoping to secure its place as one of the leading university cinemas in the U.S. Part of that preparation includes my sabbatical, which will be dedicated to several initiatives to propel IU Cinema forward as an innovative and a visionary institution. My sabbatical will also include travel to international festivals, representing Indiana University, as well as working with Film Indiana and other institutions on building infrastructure for growth in film and media production in Indiana.

The Cinema is in the very capable hands of our talented and seasoned staff, under the leadership of Associate Director Brittany D. Friesner. The exciting fall program revealed in the following pages is Brittany's masterwork, along with that of the academic partners with whom we collaborate, several of you who continue to offer programming suggestions, and a bit of my counsel. It is going to be a great semester for cinephiles!

Guests include the one-and-only John Waters, the iconic Penelope Spheeris, documentarian Tony Buba, experimental composer John Zorn, and many more. There are three major silent-film presentations with live music, including *Ben-Hur: A Tale of the Christ* (1925) and *The Birth of a Nation* (1915) with piano accompaniment, as well as Alfred Hitchcock's *Blackmail* (1927), with a 17-piece student orchestra.

Other major events include Wounded Galaxies, a Bloomington festival of experimental media, and the two-week Directed by Women festival of films, a series linked to the global initiative launched by IU Cinema's Social Media Specialist Barbara Ann O'Leary.

There is much more to celebrate in the program, including midnight movies, a celebration of Frank Sinatra's centennial, more repertory programs, and the newest titles from around the globe in our International Arthouse Series. We hope you enjoy looking through these pages and find much that you don't want to miss.

Thank you, as always, for being an essential part of IU Cinema, your place for film.



Jon Vickers  
Director

# INTERNATIONAL ARTHOUSE SERIES

The International Arthouse Series features new film releases from around the globe—some which have not been released theatrically in the U.S. The series is co-sponsored by the Ryder Film Series.



SUNDANCE SHORTS: OH LUCY!



THE WOLFPACK



GÜEROS

## THE WOLFPACK

(2015) Directed by Crystal Moselle  
August 6 – Thursday – 7:00 p.m.  
August 7 – Friday – 7:00 p.m.  
August 8 – Saturday – 3:00 p.m.

The six Angulo brothers have spent their entire lives locked away from society in an apartment on the Lower East Side of Manhattan. They're all exceedingly bright, homeschooled, have no acquaintances outside their family, and have practically never left their home. All they know of the outside world is gleaned from the films they watch obsessively and recreate meticulously, using elaborate homemade props and costumes. For years this has served as a productive creative outlet and a way to stave off loneliness—but after one of the brothers escapes the apartment, the power dynamics in the house are transformed, and all the boys begin to dream of venturing out. *The Wolfpack* charts a fascinating coming of age story and becomes a true example of the power of movies to transform and save lives.

\$3 IUB students, \$6 public.  
(2K DCP. 80 min. Rated R.)

## GÜEROS

(2015) Directed by Alonso Ruiz Palacios  
August 13 – Thursday – 7:00 p.m.  
August 14 – Friday – 7:00 p.m.  
August 15 – Saturday – 3:00 p.m.

Ever since the National University strike broke out, Sombra and Santos have been living in angst-ridden limbo. Education-less, motionless, purposeless, and unsure of what the strike will bring, they begin to look for strange ways to kill time. But their idiosyncratic routine is interrupted by the unexpected arrival of Tomás, Sombra's kid brother. Unable to fit in amongst these older slackers, Tomás discovers that unsung Mexican folk-rock hero Epigmenio Cruz has been hospitalized somewhere in the city. Tomás convinces Sombra and Santos they must track him down in order to pay their final respects on his deathbed. But what they thought would be a simple trip to find their childhood idol, soon becomes a voyage of self-discovery across Mexico City's invisible frontiers.

\$3 IUB students, \$6 public.  
(2K DCP. 106 min. Not Rated.)

## 2015 SUNDANCE FILM FESTIVAL SHORT FILM PROGRAM

(2015) Directed by multiple directors  
August 20 – Thursday – 7:00 p.m.  
August 22 – Saturday – 3:00 p.m.

Showcasing a wide variety of story and style, the 2015 Sundance Film Festival Short Film Tour is an 83-minute program of six short films that won awards at this year's festival, which over the course of its history has been widely considered the premier showcase for short films and a launchpad for several now-prominent independent filmmakers. Including fiction, documentary, and animation from around the world, the 2015 program traverses vibrant styles from wild comedy to quiet poetry. Each breaks through its limited time-frame with a high level of artistry and story that will resonate with audiences long after it ends.

\$3 IUB students, \$6 public.  
(2K DCP. 83 min. Not Rated.)



## PARIS IS BURNING

(1990) Directed by Jennie Livingston  
August 27 – Thursday – 7:00 p.m.

### 25th Anniversary Screening.

Jennie Livingston's iconic documentary offers an intimate portrait of the Harlem drag balls, where rival fashion "houses" compete for trophies and cash prizes in categories like "face," "femme queen realness," and "voguing." Winner of a Sundance Grand Jury Prize, *Paris is Burning* celebrates how one group of New Yorkers, for whom racism, poverty, and homophobia are all too real, creates a world of sustenance and joy. Digitally remastered version courtesy of the UCLA Film & Television Archive in conjunction with Sundance Institute and the Outfest UCLA Legacy Project.

Free, but ticketed.  
(2K DCP. 71 min. Rated R.)

## JELLYFISH EYES

(2013) Takashi Murakami  
August 28 – Friday – 6:30 p.m.  
August 29 – Saturday – 7:00 p.m.

The directorial debut from acclaimed artist Takashi Murakami, *Jellyfish Eyes* brings its creator's endless imagination to the screen in a tale of family, friendship, and loyalty set in a world of fantasy that only Murakami could conjure. Having moved to the country with his mother following the death of his father, young Masashi (Takuto Sueoka) immediately makes a most unlikely friend: a flying, jellyfish-like sprite that he nicknames Kurage-bo. Taking Kurage-bo under his wing and into the classroom, Masashi soon discovers that his schoolmates have similar friends—and that they,

their creators, and the town itself are not all they seem to be.

\$3 IUB students, \$6 public.  
(2K DCP. 101 min. Not Rated.)

## DRUNK STONED BRILLIANT DEAD: THE STORY OF THE NATIONAL LAMPOON

(2015) Directed by Douglas Tirola  
October 29 – Thursday – 7:00 p.m.  
November 5 – Thursday – 7:00 p.m.

Amid the seismic cultural shift of the 1970s, American comedy got a sharper edge when a newly minted magazine named *National Lampoon* stuck its middle finger up at the establishment. Spawned at an Ivy League school by the wonderfully warped minds of Douglas Kenney and Henry Beard, *National Lampoon* rose from a counterculture rag to a revered comic institution. This unique cocktail of high satire and gallows humor exploded onto America's cultural consciousness attracting visionary talents such as Gilda Radner, John Belushi, Bill Murray, and Chevy Chase. Director Douglas Tirola unearths never-before-seen archival footage and brilliantly weaves it together with the magazine's beautiful and often shocking art, reliving *National Lampoon's* meteoric rise from go-to magazine of the counterculture to a brand synonymous with Hollywood's biggest comedies.

\$3 IUB students, \$6 public.  
(2K DCP. 98 min. Not Rated.)

## THE FORBIDDEN ROOM

(2015) Directed by Guy Maddin  
and Evan Johnson  
November 14 – Saturday – 7:00 p.m.  
November 21 – Saturday – 3:00 p.m.

A submarine crew, a feared pack of forest bandits, a famous surgeon, and a battalion of child soldiers all get more than they bargained for as they wend their way toward progressive ideas on life and love.

\$3 IUB students, \$6 public.  
(2K DCP. 130 min. Not Rated.)

## TAXI

(2015) Directed by Jafar Panahi  
November 19 – Thursday – 7:00 p.m.  
November 20 – Friday – 7:00 p.m.

Experience a day in Tehran through the stories and expressions of various taxi passengers as told to their driver. Iranian director Jafar Panahi once again challenges the 20-year ban placed on him from making films, and the result is an honest and candid portrait of the Iranian capital. *Taxi* won the Golden Bear prize at the 2015 Berlin International Film Festival.

\$3 IUB students, \$6 public.  
(2K DCP. 82 min. Not Rated.)

## THE FORBIDDEN ROOM



## JELLYFISH EYES



## DRUNK STONED BRILLIANT DEAD



## PARIS IS BURNING



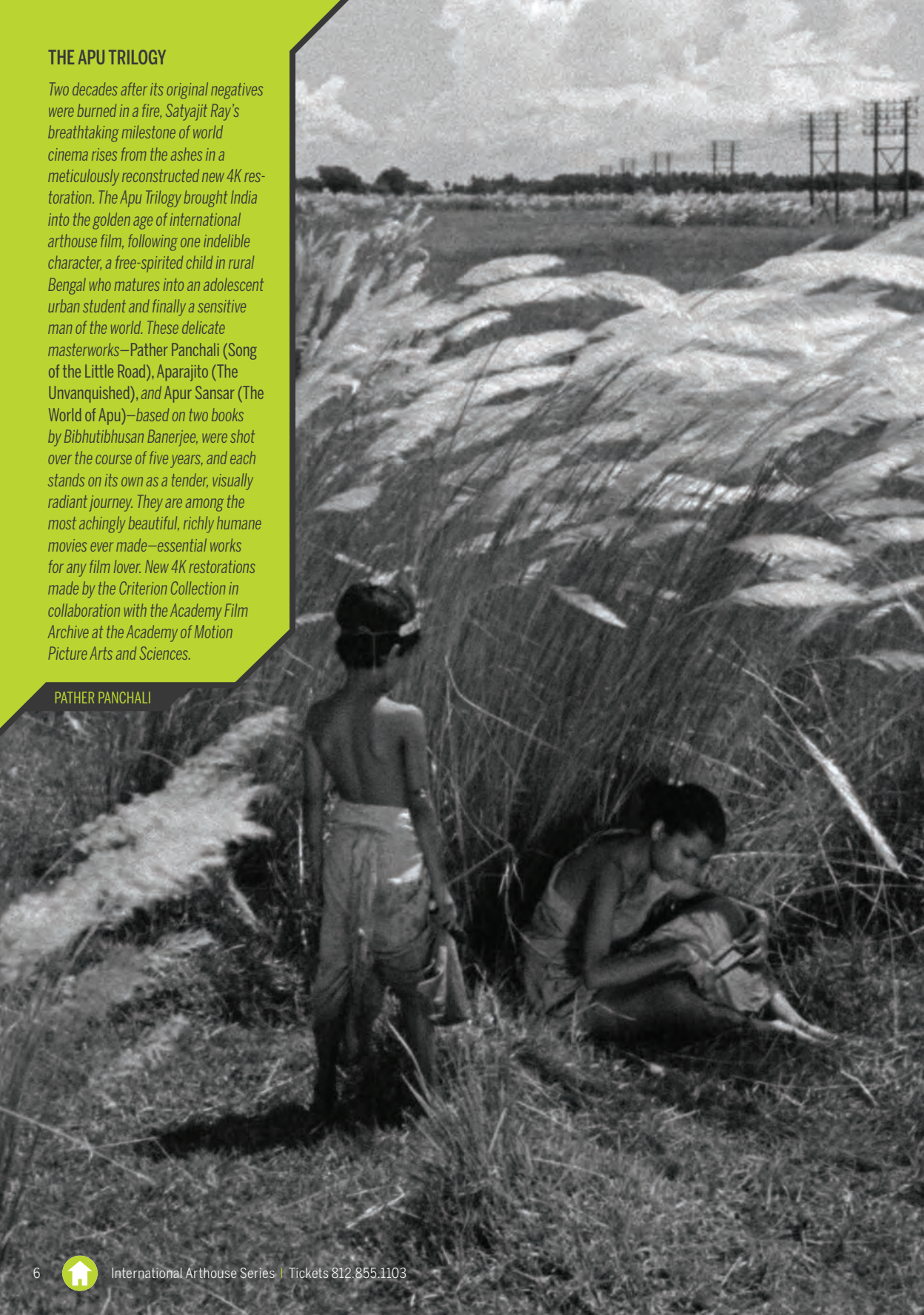
## TAXI



## THE APU TRILOGY

Two decades after its original negatives were burned in a fire, Satyajit Ray's breathtaking milestone of world cinema rises from the ashes in a meticulously reconstructed new 4K restoration. The Apu Trilogy brought India into the golden age of international arthouse film, following one indelible character, a free-spirited child in rural Bengal who matures into an adolescent urban student and finally a sensitive man of the world. These delicate masterworks—*Pather Panchali* (Song of the Little Road), *Aparajito* (The Unvanquished), and *Apur Sansar* (The World of Apu)—based on two books by Bibhutibhusan Banerjee, were shot over the course of five years, and each stands on its own as a tender, visually radiant journey. They are among the most achingly beautiful, richly humane movies ever made—essential works for any film lover. New 4K restorations made by the Criterion Collection in collaboration with the Academy Film Archive at the Academy of Motion Picture Arts and Sciences.

### PATHER PANCHALI







APARAJITO



APUR SANSAR

## **PATHER PANCHALI (SONG OF THE LITTLE ROAD)**

(1955) Directed Satyajit Ray  
December 4 – Friday – 7:00 p.m.

The release in 1955 of Satyajit Ray's debut, *Pather Panchali*, introduced to the world an eloquent and important new cinematic voice. A depiction of rural Bengali life in a style inspired by Italian Neorealism, this naturalistic but poetic evocation of a number of years in the life of a family introduces us to both little Apu and, just as essentially, the women who will help shape him: his independent older sister, Durga; his harried mother, Sarbajaya, who, with her husband often away, must hold the family together; and his kindly and mischievous elderly "auntie," Indir—vivid, multifaceted characters all. With resplendent photography informed by its young protagonist's perpetual sense of discovery, the Cannes-awarded *Pather Panchali* is an immersive cinematic experience and a film of elemental power. In Bengali with English subtitles.

\$3 IUB students, \$6 public.  
(2K DCP. 125 min. Not Rated.)

## **APARAJITO (THE UNVANQUISHED)**

(1956) Directed Satyajit Ray  
December 5 – Saturday – 7:00 p.m.

Satyajit Ray had not planned to make a sequel to *Pather Panchali*, but after the film's international success, he decided to continue Apu's narrative. *Aparajito* picks up where the first film leaves off, with Apu and his family having moved away from the country to live in the bustling holy city of Varanasi (then known as Benares). As Apu progresses from wide-eyed child to intellectually curious teenager, eventually studying in Kolkata, we witness his academic and moral education, as well as the growing complexity of his relationship with his mother. This tenderly expressive, often heart-wrenching film, which won three top prizes at the Venice Film Festival, including the Golden Lion, not only extends but also spiritually deepens the tale of Apu. In Bengali with English subtitles.

\$3 IUB students, \$6 public.  
(2K DCP. 109 min. Not Rated.)

## **APUR SANSAR (THE WORLD OF APU)**

(1959) Directed Satyajit Ray  
December 7 – Monday – 7:00 p.m.

By the time *Apur Sansar* was released, Satyajit Ray had directed not only the first two Apu films but also the masterpiece *The Music Room*, and was well on his way to becoming a legend. This extraordinary final chapter brings our protagonist's journey full circle. Apu is now in his early 20s, out of college, and hoping to live as a writer. Alongside his professional ambitions, the film charts his romantic awakening, which occurs as the result of a most unlikely turn of events, and his eventual, fraught fatherhood. Featuring soon to be Ray regulars Soumitra Chatterjee and Sharmila Tagore in star-making performances, and demonstrating Ray's ever-more-impressive skills as a crafter of pure cinematic imagery, *Apur Sansar* is a breathtaking conclusion to this monumental cinematic trilogy. In Bengali with English subtitles.

\$3 IUB students, \$6 public.  
(2K DCP. 105 min. Not Rated.)





THE TRIBE

## // ADDITIONAL INTERNATIONAL ARTHOUSE FILMS

### KABUKICHÔ LOVE HOTEL

(2014) Directed by Ryuichi Hiroki  
August 25 – Tuesday – 7:00 p.m.  
See page 26 for details.

### EDEN

(2014) Directed by Mia Hansen-Løve  
September 1 – Tuesday – 7:00 p.m.  
September 4 – Friday – 9:30 p.m.  
See page 18 for details.

### LAST DAYS IN VIETNAM

(2014) Directed by Rory Kennedy  
September 3 – Thursday – 7:00 p.m.  
See page 23 for details.

### 6 YEARS

(2015) Directed by Hannah Fidell  
September 12 – Saturday – 3:00 p.m.  
See page 18 for details.

### DÓLARES DE ARENA (SAND DOLLARS)

(2014) Directed by Laura Amelia Guzmán  
and Israel Cárdenas  
September 14 – Monday – 7:00 p.m.  
See page 16 for details.

### SOUND AND CHAOS: THE STORY OF BC STUDIO

(2014) Directed by Ryan Douglass  
and Sara Leavitt  
October 10 – Saturday – 3:00 p.m.  
See page 21 for details.

### MINERS SHOT DOWN

(2014) Directed by Rehad Desai  
October 12 – Monday – 7:00 p.m.  
See page 24 for details.

### HAIRY WHO & THE CHICAGO IMAGISTS

(2014) Directed by Leslie Buchbinder  
October 18 – Sunday – 3:00 p.m.  
See page 19 for details.

### SEMBÈNE!

(2015) Directed by Samba Gadjigo and  
Jason Silverman  
October 20 – Tuesday – 7:00 p.m.  
See page 38 for details.

### FOOD CHAINS

(2014) Directed by Sanjay Rawal  
October 26 – Monday – 7:00 p.m.  
See page 24 for details.

### THE TRIBE

(2014) Directed by Myroslav Slaboshpytskiy  
December 8 – Tuesday – 7:00 p.m.  
See page 36 for details.





BEHIND THE BEAUTIFUL FOREVERS

HAMLET



## BEHIND THE BEAUTIFUL FOREVERS

(2015) Directed by Rufus Norris  
October 18 – Sunday – 6:30 p.m.

Meera Syal (*The Kumars, Goodness Gracious Me, Rafta Rafta at the National*) returns to the National Theatre, directed by Rufus Norris (*Broken, London Road*). Pulitzer Prize-winner Katherine Boo spent three years in Annawadi recording the lives of its residents. From her uncompromising book, winner of the National Book Award for Non-Fiction 2012, David Hare has fashioned a tumultuous play on an epic scale. India is surging with global ambition, but beyond the luxury hotels surrounding Mumbai airport lies a makeshift slum, full of people with plans of their own, but their schemes are fragile—global recession threatens the garbage trade, and another slum-dweller is about to make an accusation that will destroy herself and shatter the neighbourhood.

\$12 IUB students, \$15 public.  
(2K DCP. 180 min. Not Rated.)

## HAMLET

(2015) Directed by Lyndsey Turner  
December 6 – Sunday – 6:30 p.m.

Academy-Award® nominee Benedict Cumberbatch takes on the title role of Shakespeare's great tragedy. As a country arms itself for war, a family tears itself apart. Forced to avenge his father's death but paralysed by the task ahead, Hamlet rages against the impossibility of his predicament, threatening both his sanity and the security of the state.

\$12 IUB students, \$15 public.  
(2K DCP. 240 min. Not Rated.)

# JOHN WATERS

## THE INIMITABLE AND INCOMPARABLE JOHN WATERS

Legendary auteur of trash and charm, **John Waters** was born in Baltimore in 1946 and drawn to movies at an early age—particularly exploitation films that enticed audiences with lurid ad campaigns highlighting sex, drugs, and violence. As a Baltimore teenager, he began making 8mm underground movies influenced by the likes of Jean-Luc Godard, Walt Disney, Andy Warhol, Russ Meyer, and Ingmar Bergman, and, in 1972, Waters created what would become the most notorious film of 1970s American independent cinema—*Pink Flamingos*—making him a cult celebrity.

With the success of the big-budget *Hairspray* in 1988, Waters went from “hon” to Hollywood, but he has never lost his fondness for pushing boundaries and skirting the edges of acceptable behavior. Maintaining his independent cinema ethos, he continues to charm, challenge, and dare audiences with his audacious vision. Commenting on the long-lasting popularity of *Pink Flamingos* after its 25th anniversary re-release, Waters proudly boasted, “it’s hard to offend three generations, but it looks like I’ve succeeded.”

In September 2014, the Film Society of Lincoln Center honored John Waters’ half a century of filmmaking with a 10-day celebration entitled “Fifty Years of John Waters: How Much Can You Take?” featuring a complete retrospective of his film work.

In addition to writing and directing feature films, Waters is the author of seven books—including *Role Models* and *Carsick*, both of which landed on the *New York Times* and the *Los Angeles Times* best seller lists—as well as a photographer, whose work has been shown in galleries all over the world, including the *New Museum of Contemporary Art*, the *Fotomuseum Winterthur*, and the *Andy Warhol Museum*.



### JORGENSEN GUEST FILMMAKER LECTURE **JOHN WATERS**

**“THIS FILTHY WORLD: FILTHIER & DIRTIER”**  
October 2 – Friday – 5:00 p.m.

*Free, but ticketed.\**

“This Filthy World: Filthier & Dirtier” is John Waters’ one-man show; a “vaudeville” act that celebrates the film career and obsessive tastes of the man William S. Burroughs once called “The Pope of Trash.” Focusing in on Waters’ early negative artistic influences and his fascination with true crime, exploitation films, fashion lunacy, and the

extremes of sexual politics, this joyously devious and continuously updated monologue is a rallying cry against the tyranny of good taste and serves as a call to arms for filth followers everywhere. Following the lecture, Waters will be signing copies of his books *Role Models* and *Carsick*, which will be available for sale. **This lecture is presented in partnership with the College Arts and Humanities Institute.**

*\*Tickets available in-person only at IU Auditorium on September 18. Limit two tickets per person.*





CRY-BABY

### POLYESTER

(1981) Directed by John Waters  
August 28 – Friday – 9:30 p.m.

Housewife Francine Fishpaw's life has become a living hell. Her husband Elmer runs a porno theater and is having an affair with his secretary. Her two wayward teenagers—Dexter, a glue sniffing foot stomper, and Lu-Lu, a brazen hussy excited for her next abortion—cannot be controlled. Francine's best friend, Cuddles, is losing her mind and trying to take Francine with her. Even Francine's dog would rather commit suicide than stick around. All hope is lost, until the dreamy Todd Tomorrow appears—but is he really all he appears to be? Don't miss the tragic and subversive debauchery! **Presented with authentic Odorama cards.**

\$3 all tickets.  
(2K DCP. 95 min. Not Rated.)

### FEMALE TROUBLE

(1974) Directed by John Waters  
September 18 – Friday – 9:30 p.m.

*Female Trouble* is the epic life story of bad girl Dawn Davenport, from her delinquent youth as a go-go dancer through her bizarre and outrageous life of crime to her defiant death in an electric chair. Perversely enjoyable, *Female Trouble* is the ultimate indulgence in bad taste and delicious depravity. Divine, Mink Stole, and Edith Massey assault the screen with demented genius and no-holds-barred performances.

\$3 all tickets.  
(35mm. 89 min. Rated NC-17.)

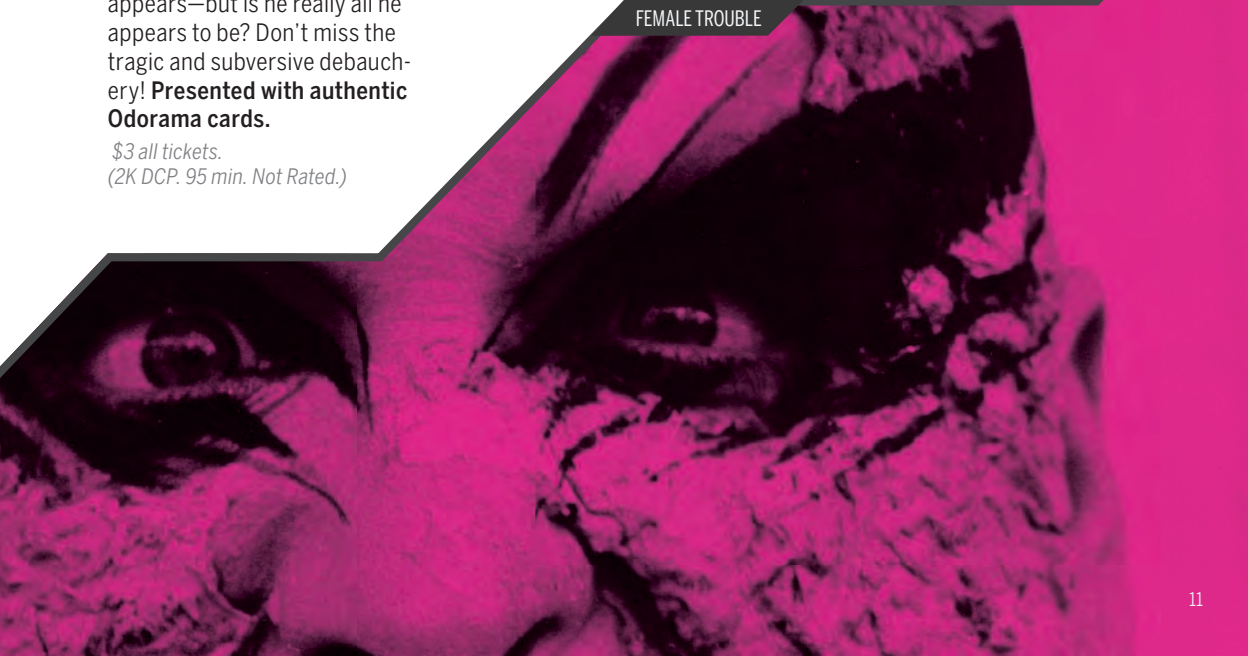
### CRY-BABY

(1990) Directed by John Waters  
October 1 – Thursday – 7:00 p.m.

Johnny Depp leads an all-star cast (Iggy Pop, Ricki Lake, Traci Lords) about the wrong side of the tracks being the best side of the tracks. Waters' outrageous musical comedy pits the juvenile delinquent "Drapes" against the socially acceptable "Squares" in a battle of teen angst where subcultural taboos are bound to be broken once love enters the picture.

\$3 all tickets.  
(35mm. 85 min. Rated PG-13.)

FEMALE TROUBLE



## CECIL B. DEMENTED

(2000) Directed by John Waters  
October 2 – Friday – 7:00 p.m.

An insane action comedy about a young lunatic director (Stephen Dorff) and his devoted cult of cinema terrorists who kidnap a Hollywood movie goddess (Melanie Griffith) and force her to star in their radical underground movie. **Director John Waters is scheduled to be present.**

\$3 all tickets.  
(35mm. 87 min. Rated R.)

## SERIAL MOM

(1994) Directed by John Waters  
October 2 – Friday – 10:00 p.m.

A hilarious and dark twist on the everyday mediocrity of suburban life, *Serial Mom* gives us Kathleen Turner as we've never seen her before. As Beverly Sutphin, Turner plays a seemingly perfect homemaker, who will stop at nothing to rid the neighborhood of anyone who cannot live up to her perfect moral code.

\$3 all tickets.  
(35mm. 95 min. Rated R.)

## PINK FLAMINGOS

(1972) Directed by John Waters  
October 2 – Friday – 11:59 p.m.

A colorful and twisted dark comedy chronicling the exploits of "the filthiest person alive." With *Pink Flamingos*, John Waters created one of the most beloved cult classics of all time. With each perverse and repulsive act, the cast ups the ante until the notorious final scene recommended for only the strongest of stomachs.

\$3 all tickets.  
(35mm. 93 min. Rated NC-17.)



CECIL B. DEMENTED

POLYESTER

SERIAL MOM

PINK FLAMINGOS

# MIDNIGHT MOVIES



THE DARK CRYSTAL



THE BIG LEBOWSKI



HAUSU (HOUSE)

## THE BIG LEBOWSKI

(1998) Directed by Joel Coen and Ethan Coen  
August 28 – Friday – 11:59 p.m.

From the Academy-Award®-winning Coen Brothers comes this classic cult comedy-thriller about bowling, avant-garde art, nihilistic Austrians, and a guy named The Dude. Jeff “The Dude” Lebowski wants a drama-free life, but in a case of mistaken identity, a couple of thugs break into his place and steal his rug. Now, The Dude must embark on a quest to set the record straight and tie his room back together. **Costumes encouraged!**

*\$3 all tickets.  
(2K DCP. 117 min. Rated R.)*

## THE DARK CRYSTAL

(1982) Directed by Jim Henson and Frank Oz  
October 23 – Friday – 11:59 p.m.  
October 24 – Saturday – 3:00 p.m.\*

A fantastical cinematic collaboration between Jim Henson and Frank Oz, *The Dark Crystal* is the

tale of two gelflings, the last of their race, on a quest to restore balance to their alien world. The gelflings, Jen and Kira, must return a broken shard of the dark crystal to bring peace to their world, but first they must survive the journey to the crystal chamber before the Conjunction of the Three Suns.

*October 23: \$3 all tickets.  
\*October 24: Free, children age 12 and younger; \$3 all other tickets.  
(2K DCP. 93 min. Rated PG.)*

## HAUSU (HOUSE)

(1977) Directed by Nobuhiko Ôbayashi  
October 30 – Friday – 11:59 p.m.  
October 31 – Saturday – 7:00 p.m.

An hallucinatory head trip about a schoolgirl who travels with six classmates to her ailing aunt’s creaky country home, only to come face to face with evil spirits, bloodthirsty pianos, and a demonic housecat. Too absurd to be genuinely terrifying, yet too nightmarish to be merely comic, *House*

seems like it was beamed to Earth from another planet. Or perhaps the mind of a child: the director Nobuhiko Ôbayashi fashioned the script after the eccentric musings of his 11-year-old daughter, then employed all the tricks in his analog arsenal (mattes, animation, and collage) to make them a visually astonishing, raucous reality. **Contains graphic content, including violence and nudity.**

*\$3 all tickets.  
(HDCam. 88 min. Not Rated.)*

## ADDITIONAL MIDNIGHT MOVIES

### FRIGHT NIGHT

(1985) Directed by Tom Holland  
September 25 – Friday – 11:59 p.m.  
See page 31 for details.

### PINK FLAMINGOS

(1972) Directed by John Waters  
October 2 – Friday – 11:59 p.m.  
See page 12 for details.



# DIRECTED BY WOMEN

In 2014, IU Cinema Social Media Specialist Barbara Ann O'Leary founded the Directed by Women Global Viewing Party, [www.directedbywomen.com](http://www.directedbywomen.com), envisioned as a two-week celebration of women filmmakers to take place in September 2015. The initiative was an invitation to cinephiles around the world "to appreciate the richness and variety of what women filmmakers bring into the world, become aware of the enormous outpouring of motion picture creativity by women on the planet, and expand global opportunities for screening and streaming films directed by women." Given IU Cinema's longstanding commitment to inclusive and diverse programming, it has committed all of its public programming from September 1–15 to the work of women filmmakers from around the world.



## JORGENSEN GUEST FILMMAKER LECTURE

### PENELOPE SPHEERIS

September 11 – Friday – 3:00 p.m.

Free, no ticket required.

Often referred to as a rock 'n' roll anthropologist, as a child, Penelope Spheeris lived with her family in different trailer parks throughout southern California. She spent her teenage years in Orange County, graduating from Westminster High School with a daunting "most likely to succeed" label. Working as a waitress at Denny's and IHOP, Spheeris put herself through film school and worked as a film editor and a cinematographer before forming her own company in 1974—ROCK 'N REEL, the first Los Angeles production company specializing in music videos. Spheeris produced, directed, and edited videos for major bands throughout the '70s and '80s. Her feature film debut was

the 1979 documentary on the L.A. punk scene, *The Decline of Western Civilization*, which received stunning critical reviews. Spheeris is a prolific documentarian and feature-film and television director whose credits include the two follow-up installments to her debut: *The Decline of Western Civilization Parts II and III*, as well as the narrative films *Dudes*, *Suburbia*, and *Wayne's World*. Spheeris' daughter Anna Fox produced the DVD/BluRay box set of *The Decline of Western Civilization* trilogy and is also scheduled to be present.

## THE DECLINE OF WESTERN CIVILIZATION

(1981) Directed by Penelope Spheeris  
September 10 – Thursday – 6:30 p.m.

The ultimate record of L.A.'s '80s punk subculture, *The Decline of Western Civilization* captured the essence of the scene, providing a front row-seat to the mosh pits, violence, humor, and anti-establishment view of the world, as well

as unparalleled access to some of the most influential and innovative musicians and groups of all time, including X, Circle Jerks, Black Flag, Fear, and Germs. Largely unknown to the mainstream world at the time, many of the punk bands first seen here have become legendary. This time capsule of a singular moment in rock history is highly-celebrated and has been in demand for decades by fans worldwide. New 2K digital restoration. **Director Penelope Spheeris is scheduled to be present.**

Free, but ticketed.

(2K DCP. 100 min. Not Rated.)

## WAYNE'S WORLD





## THE DECLINE OF WESTERN CIVILIZATION PART II: THE METAL YEARS

(1988) Directed by Penelope Spheeris  
September 10 – Thursday – 9:30 p.m.

A fast-paced look at the outrageous heavy metal scene of the late '80s. Set in Los Angeles, the film explores fascinating portraits of struggling musicians, fans and star-struck groupies. This raucous and uproarious chapter features Alice Cooper, Ozzy Osbourne, Poison, members of Aerosmith, Kiss, Motorhead, and performances by Megadeth, Faster Pussycat, Lizzy Borden, London, and Odin and Seduce. New 2K digital restoration.

**Director Penelope Spheeris is scheduled to be present.**

*Free, but ticketed.*  
(2K DCP. 93 min. Rated R.)

## SUBURBIA

(1983) Directed by Penelope Spheeris  
September 11 – Friday – 6:30 p.m.

When household tensions and a sense of worthlessness overcome Evan, he finds escape when he clings to the orphans of a throw-away society. The runaways hold on to each other like a family until a tragedy tears them apart. Print courtesy

of the Academy Film Archive.  
**Director Penelope Spheeris is scheduled to be present.**

*Free, but ticketed.*  
(35mm. 94 min. Rated R.)

## THE DECLINE OF WESTERN CIVILIZATION PART III

(1998) Directed by Penelope Spheeris  
September 11 – Friday – 9:30 p.m.

In 1998, *The Decline Of Western Civilization Part III* hit a few select theaters, but was never released until now. With fleeting moments of hilarity and youthful exuberance, at its core it is a disturbing social commentary about kids who have left home due to abuse, neglect, and alienation. Now with a new 2K digital restoration, there are performances by Final Conflict, Litmus Green, Naked Aggression, and The Resistance. *Decline III* won the Freedom of Expression Award at the 1998 Sundance Film Festival. **Director Penelope Spheeris is scheduled to be present.**

*Free, but ticketed.*  
(2K DCP. 86 min. Not Rated.)

## WAYNE'S WORLD

(1992) Directed by Penelope Spheeris  
September 12 – Saturday – 7:00 p.m.

Two slacker friends are offered the chance to go big with their cable-access television by a slimy television executive. Benjamin Oliver (Rob Lowe) offers Wayne Campbell (Mike Myers) and Garth Algar (Dana Carvey) an enticing contract, but they soon realize the network only wants to exploit their show and make big bucks from turning it into something far from the basement antics Wayne and Garth's fans love.

*Free, but ticketed.*  
(2K DCP. 94 min. Rated PG-13)

THE DECLINE OF WESTERN CIVILIZATION II: THE METAL YEARS

THE DECLINE OF WESTERN CIVILIZATION



# LUCHANDO: WOMEN IN CONTEMPORARY LATIN AMERICA

The literal translation of *luchando* is *struggling*. The two films in this series are emblematic of women's ongoing struggle against society's patriarchal norms. Not only do women directors struggle to get their films made, the characters in these films struggle to make a living and to assert their independence. *Luchando: Women in Contemporary Latin America* offers a glimpse of the ways that women and people of African descent in the greater Caribbean region fight for recognition. This series is sponsored by the Black Film Center/Archive, the Center for Latin American and Caribbean Studies, American Studies Graduate Student Association, and the departments of American Studies, African American and African Diaspora Studies, Gender Studies, and Spanish and Portuguese. Series curated by Nzingha Kendall.

## PELO MALO (BAD HAIR)

(2013) Directed by Mariana Rondón  
September 8 – Tuesday – 7:00 p.m.

Mariana Rondón's acclaimed drama centers on the fraught relationship between a single mother, Marta, and her son, Junior, who wants to have his hair straightened for his school photo. Shot in a gritty, working-class Caracas neighborhood, *Pelo Malo* tackles questions of gender identity and burgeoning sexuality. Moreover, racial tensions subtly surface in this sensitively directed and powerfully acted film. After premiering at the Toronto International Film Festival, *Pelo Malo* won awards at Thessaloniki, San Sebastian, and Mar del Plata. In Spanish with English subtitles.

Free, but ticketed.  
(2K DCP. 93 min. Not Rated.)

## DÓLARES DE ARENA (SAND DOLLARS)

(2014) Directed by Laura Amelia Guzmán and Israel Cárdenas  
September 14 – Monday – 7:00 p.m.

In the follow-up to their 2010 feature film, writer/director duo Laura Amelia Guzmán and Israel Cárdenas turn to the beach town of Las Terrenas in their latest film. Continuing their exploration of post-colonial legacies between the shared island nations of the Dominican Republic and Haiti, *Dólares de Arena* traces a complex love triangle between an older French woman (Geraldine Chaplin) and a young Dominican man (Ricardo Ariel Toribio), who are both in love with a 20-something Dominican woman (Yanet Mojica). In Spanish and English with English subtitles.

Free, but ticketed.  
(2K DCP. 80 min. Not Rated.)

PELO MALO (BAD HAIR)

DÓLARES DE ARENA (SAND DOLLARS)

## NEW NEGRESS FILM SOCIETY

*Ja'Tovia Gary and Stefani Saintonge are members of the New Negress Film Society, founded in 2013, as a core collective of Black women filmmakers whose priority is to create community and spaces for support, exhibition, and consciousness-raising. Gary is a Brooklyn-based filmmaker whose work confronts notions surrounding representation and identity. She holds an MFA in Social Documentary Filmmaking from the School of Visual Arts in New York City. Her short film Cakes Da Killa: NO HOMO has screened at a number of festivals in the U.S. and abroad and won the audience award at the Ann Arbor Film Festival. Gary is currently in production on her first documentary feature, The Evidence of Things Not Seen. Saintonge is an award-winning filmmaker and educator based in NYC. She is the recent recipient of the ESSENCE Black Women in Hollywood Discovery Award for her narrative short film, Seventh Grade, a coming-of-age story about adolescent girls tackling sex. Her documentary short, La Tierra de los Adioses, was named Best Latin American Short Documentary at the Festival Internacional de Cine en el Desierto. She holds an MFA in Documentary Film Studies and Production from Hofstra University. Her work focuses on immigration, women, youth, and community. Other NNFS members include Frances Bodomo, Dyani Douze, and Kumi James.*

CAKES DA KILL: NO HOMO



STEFANI SAINTONGE



JA'TOVIA GARY

### JORGENSEN GUEST FILMMAKER LECTURE

#### JA'TOVIA GARY AND STEFANI SAINTONGE

September 4 – Friday – 3:00 p.m.

*Free, no ticket required.*

#### NEW NEGRESS FILM SOCIETY SHORT FILM PROGRAM

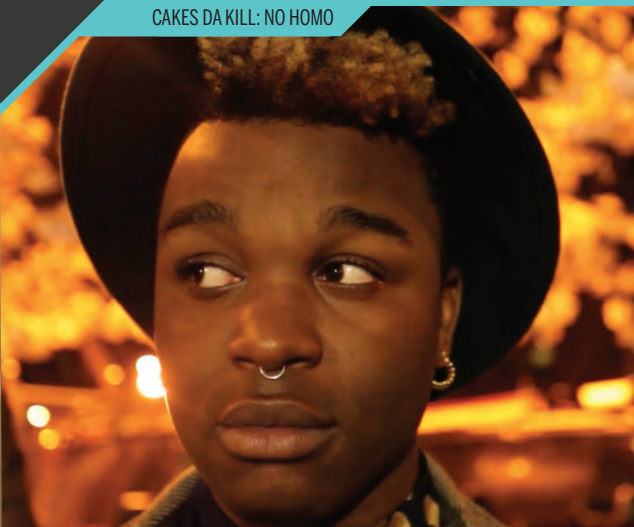
(2011–2015) Directed by multiple directors  
September 4 – Friday – 6:30 p.m.

The New Negress Film Society was originally formed out of a need to create community in an industry where Black women's voices and stories are often suppressed. While supporting a wide range of films, the primary focus of NNFS is on works and

perspectives which break boundaries in film, both politically and artistically, especially works which are womanist in their content and experimental in form. Short films in this program include: *Cakes Da Killa: NO HOMO* (Ja'Tovia Gary, 2013); *Seventh Grade* (Stefani Saintonge, 2014), and *La Tierra de los Adioses* (Stefani Saintonge, 2013). **Directors Ja'Tovia Gary and Stefani Saintonge are scheduled to attend.**

*Free, but ticketed.  
(HD. 75 min. Not Rated.)*

### SEVENTH GRADE

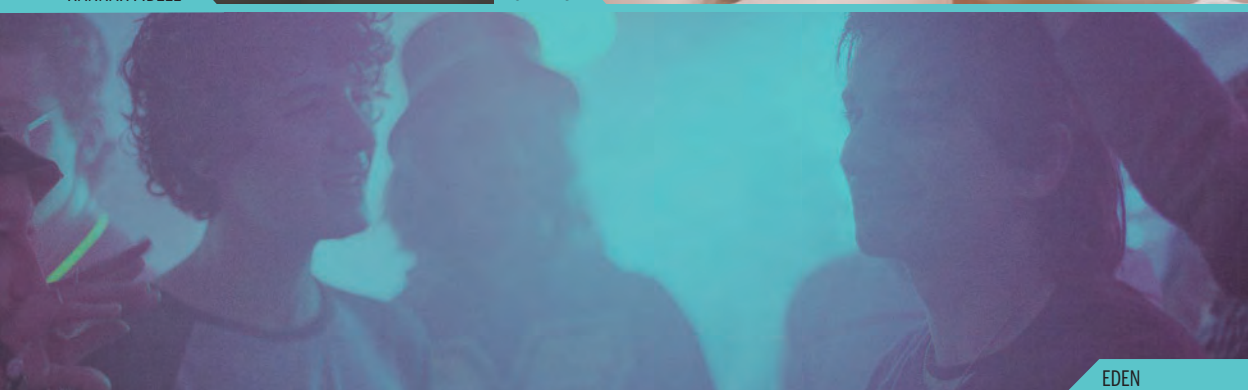




HANNAH FIDELL



6 YEARS



EDEN

## // ADDITIONAL DIRECTED BY WOMEN FILMS AND GUESTS

**Hannah Fidell** wrote and directed the feature film *A Teacher*, which premiered at the 2013 Sundance Film Festival and went on to play such festivals as SXSW where she won the Chicken & Egg Female Narrative Directing Award. In 2012, she was named to *Filmmaker Magazine's* annual "25 New Faces of Independent Film" list. Fidell is developing *A Teacher* into a television show with HBO and her second feature, *6 Years*, premiered at SXSW in 2015. Netflix will release the film later in the year. She is a current fellow of Fox Studio's Global Directing Initiative, a program aimed to get more women directing episodic television.

### 6 YEARS

(2015) Directed by Hannah Fidell  
September 12 – Saturday – 3:00 p.m.

A young couple (*American Horror Story's* Taissa Farmiga and *Boardwalk Empire's* Ben Rosenfield) bound by a seemingly ideal love, begins to unravel as unexpected opportunities spin them down a volatile and violent path and threaten the future they had always imagined. **Director Hannah Fidell is scheduled to be present.**

*Free, but ticketed.*  
(2K DCP. 85 min. Not Rated.)

### LAST DAYS IN VIETNAM

(2014) Directed by Rory Kennedy  
September 3 – Thursday – 7:00 p.m.  
See page 23 for details.

### EDEN

(2014) Directed by Mia Hansen-Løve  
September 1 – Tuesday – 7:00 p.m.  
September 4 – Friday – 9:30 p.m.

Director Mia Hansen-Løve's affecting trip into the '90s Parisian electronic dance movement experienced through the eyes of DJ groups Cheers and Daft Punk who, together with their friends, plunge into the ephemeral nightlife of sex, drugs, and endless music.

*\$3 IUB students, \$6 public.*  
(2K DCP. 131 min. Rated R.)

### GARBAGE DREAMS

(2009) Directed by Mai Iskander  
September 15 – Tuesday – 7:00 p.m.  
See page 27 for details.



# ART & A MOVIE

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

## HAIRY WHO & THE CHICAGO IMAGISTS

(2014) Directed by Leslie Buchbinder  
October 18 – Sunday – 3:00 p.m.

In the mid-1960s, a group of artists located in Chicago offered a Mid-western alternative to the Pop art scene on the coasts. This documentary represents the first film to tell the “wild, woolly, utterly irreverent story” of the artists associated with groups like the Hairy Who, Monster Roster, and Imagists. It features over 40 interviews with the artists, critics, curators, and collectors, intertwined with a wealth of archival footage and photographs, and an original score for cello and voice by composer Tomeka Reid.

*Free, but ticketed.  
(2K DCP. 109 min. Not Rated.)*

## THE AGONY AND THE ECSTASY

(1965) Directed by Carol Reed  
December 6 – Sunday – 3:00 p.m.

Based on a best-selling novel by Irving Stone, this classic biopic tells the story of the conflicts between Michelangelo and Pope Julius II over the decoration of the Sistine Chapel. Starring Charlton Heston as the Renaissance artist and Rex Harrison as his patron, Reed's big budget blockbuster was nominated for five Academy Awards® (Best Art Direction, Best Costume Design, Best Score, Best Sound, and Best Cinematography).

*Free, but ticketed.  
(HD. 138 min. Not Rated.)*

## GALLERY TALKS:

### CHICAGO IMAGISTS IN FOCUS

October 18 – Sunday – 2:00–2:30 p.m.

Gallery of the Art of the Western World, Doris Steinmetz Kellett Endowed Gallery of Twentieth-Century Art, first floor  
Nan Brewer, the IU Art Museum's Lucienne M. Glaubinger Curator of Works on Paper, will discuss a selection of prints, paintings, and sculpture by artists of the “Chicago School,” including Jim Nutt, Ed Paschke, David Sharpe, Jordan Davies, H. C. Westermann, and Hollis Sigler.

### MICHELANGELO IN FOCUS

December 6 – Sunday – 2:00–2:30 p.m.

Judi & Milt Stewart Hexagon Gallery, first floor  
Giles Knox, associate professor in the history of art and guest curator of the special exhibition “Gods and Goddesses: Annibale Carracci and the Renaissance Reborn,” will discuss the influence of Michelangelo on Carracci's Farnese Gallery, the design challenges of large ceiling decoration, and the relationship of artists and patrons in the 16th century.

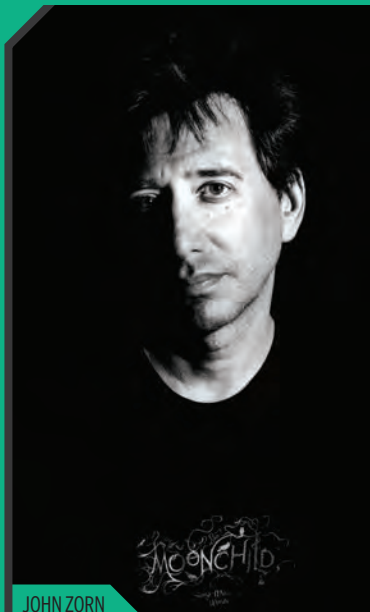
## THE AGONY AND THE ECSTASY



HAIRY WHO & THE CHICAGO IMAGISTS

# WOUNDED GALAXIES

Wounded Galaxies is a five-day festival celebrating experimental music, film, and performance art, with events occurring both on and off the Indiana University campus. The diverse and dynamic programming delves into the improvisational, the occult, and the event horizon of musical experience. Featured artists include John Zorn, Bill Laswell, Cyclobe, Matmos, Martin Bisi, and Chris Kraus. This series is presented by The Burroughs Century, Ltd in partnership with The Media School. Other generous partners include the Borns Jewish Studies Program, the Culture Studies Program, the Department of Gender Studies, the Ethnomusicology Institute, and IU Cinema. For information about festival passes and the full festival schedule, please visit: [woundedgalaxiesfest.com](http://woundedgalaxiesfest.com).



JOHN ZORN

## JORGENSEN GUEST FILMMAKER LECTURE

### JOHN ZORN

October 7 – Wednesday – 3:00 p.m.

Free, no ticket required.

John Zorn is an experimental music composer and Jewish cultural advocate. With roots in the downtown music scene in 1970s NYC, Zorn's eclectic sonic output has continuously pushed against the boundaries of musical genre. Moreover, Zorn has long been an advocate for what he calls "Radical Jewish Culture," and his music label, Tzadik, explores and expands the boundaries of Jewish musical culture.

*Zorn will perform in a double-rock bill featuring Bladerunner (Zorn, Bill Laswell, Dave Lombardo) and Simulacrum (John Medeski, Matt Hollenberg, Kenny Grohowski) on October 7 at the Buskirk-Chumley Theater.*

## 8MM DEREK JARMAN SHORT FILMS FEATURING CYCLOBE

October 8 – Thursday – 7:00 p.m.

In 2013, British soundscape duo Cyclobe composed a phantasmagorical score for three rare Derek Jarman Super 8 films. *Sulphur* (1973, 7 min.), *Tarot* (1975, 16 min.), and *Garden of Luxor* (1972–73, 8 min.). The films explore themes of mythology, the occult, exoticism, and queer sexuality through imagery of magic rituals, tarot cards, skulls, crawling insects, pyramids, the Sphinx, masked figures, and supine young men. This will be the first time that Cyclobe performs their score live during a screening of the films. **The screening event will be followed by an extended Q&A with Cyclobe.**

*\$15 all tickets.\*  
(HD. 60 min. Not Rated.)*



8MM DEREK JARMAN SHORT FILMS: SULPHUR



CYCLOBE

## QUEER MYTHOLOGIES // QUEER HISTORIES

(2003–12) Directed by multiple directors  
October 9 – Friday – 6:30 p.m.

How does one go about creating mythologies of non-normative experience while exploring history in a markedly queer way? The films in this experimental shorts block work to address this central question. Whether engaged in an exploration of human bodies, of untold histories, or of a mythological landscape with new potential, these films understand their characters, their subject matter, and their form in original and markedly queer ways. This shorts program is comprised entirely of contemporary work and includes: *In the Open* (Albert Sackl, 2001), *Shift* (Juan Carlos Zaldivar, 2012), *Ink Deep* (Constance Lévesque, 2012), *But I'm a Genderqueer* (Lauren Soldano, 2011), *All Under* (Gunilla Leander, 2003, U.S. Premiere), *Wildblood* (Jonesy, 2011), and *Maya Deren's Sink* (Barbara Hammer, 2011). **Contains mature content.**

Free, but ticketed.\*

(Various Formats. 81 min. Not Rated.)

## SOUND AND CHAOS: THE STORY OF BC STUDIO

(2014) Directed by Ryan Douglass  
and Sara Leavitt  
October 10 – Saturday – 3:00 p.m.

*Sound and Chaos* is a documentary about the legendary BC Studio, which was co-founded by Martin Bisi and Bill Laswell in Gowanus, Brooklyn, in 1979 with financing from Brian Eno. Artists such as John Zorn, Herbie Hancock, Brian Eno, Sonic Youth, and Afrika Bambaataa all recorded albums and singles at the studio, which has been called a "nexus point" for experimental musicians to exchange "ideas, sounds, and motifs." **Directors Ryan Douglass and Sara Leavitt and Artist Martin Bisi are scheduled to be present.**

\$3 all tickets.\*

(HD. 71 min. Not Rated.)



QUEER MYTHOLOGIES : MAYA DEREN'S SINK



QUEER MYTHOLOGIES : SHIFT



SOUND AND CHAOS: THE STORY OF BC STUDIO

\*Tickets available online and in-person on August 17.

# PRESIDENT'S CHOICE

## CITY OF GOD

(2002) Directed by Fernando Meirelles and Kátia Lund  
August 24 – Monday – 7:00 p.m.

The streets of the world's most notorious slum, Rio de Janeiro's City of God, are a place where combat photographers fear to tread, police rarely go, and residents are lucky if they live to the age of 20. In the midst of the oppressive crime and violence, a frail and scared young boy will grow up to discover that he can view the harsh realities of his surroundings with an artistic eye. In the face of impossible odds, his brave ambition to become a professional photographer becomes a window into his world and ultimately his way out. In Portuguese with English subtitles.

Free, but ticketed.  
(2K DCP. 130 min. Rated R.)

## THE BATTLE OF ALGIERS

(1966) Directed by Gillo Pontecorvo  
November 2 – Monday – 7:00 p.m.

Considered among the most influential political films of all time, Gillo Pontecorvo's *The Battle of Algiers* focuses on a specific and pivotal year in the Algerian struggle for independence from France in the 1950s. With violence escalating on both sides of the conflict, children pick up guns, women bomb cafés, and soldiers resort to torturing insurgents. The film, shot in documentary style on the actual streets of Algiers, takes a searing and honest look at modern warfare. Although nearly 50 years old, *The Battle of Algiers* is a film that still has striking relevance in today's world. In French, Arabic, and English with English subtitles.

Free, but ticketed.  
(35mm. 121 min. Not Rated.)

## THE LAST EMPEROR

(1987) Directed by Bernardo Bertolucci  
November 30 – Monday – 7:00 p.m.

Bernardo Bertolucci's *The Last Emperor* delves into the life and times of China's final emperor, Pu Yi, who ascended the throne in 1908 at age 3. Throughout his reign, Emperor Puyi witnessed decades of cultural and political upheaval in a shifting and tumultuous Chinese culture. The film won nine Academy Awards®, sweeping every category in which it was nominated. In Chinese, Mandarin, Japanese, and Russian with English subtitles.

Free, but ticketed.  
(35mm. 163 min. Rated PG-13.)



CITY OF GOD

THE BATTLE OF ALGIERS

THE LAST EMPEROR



More than any war, the media that brought the Vietnam War home to American audiences defined that conflict. In remembrance of the 40th anniversary of the fall of Saigon—the symbolic end to the war—this film series investigates radically different views of this war than we have typically seen. By combining contemporary historical documentaries with films from those troubled times, this series presents a more inclusive vision of the Vietnam War, one that did not make it onto the nightly news or the front pages of newspapers. This series is sponsored by WTIU, IU Cinema, the Black Film Center/Archive, the Cinema and Media Studies program, The Media School, Indiana University Center for Documentary Research and Practice, and Veteran Support Services.



LAST DAYS IN VIETNAM

NO VIETNAMESE EVER CALLED ME NIGGER



## LAST DAYS IN VIETNAM

(2014) Directed by Rory Kennedy  
September 3 – Thursday – 7:00 p.m.

Nominated for Best Documentary Film at the 2015 Oscars®, Rory Kennedy's *Last Days in Vietnam* chronicles the remarkable final days of the Vietnam War during the fall of Saigon in April of 1975. Faced with advancing forces, the remnants of U.S. and South Vietnamese forces had to work hastily to help their sympathizers escape Saigon. Mixing historical footage with contemporary interviews featuring the people who were there, *Last Days in Vietnam* documents an important symbolic moment in American history. **There will be a post-screening discussion.** In English with Vietnamese subtitles.

Free, but ticketed.  
(HDCam. 98 min. Not Rated.)

## BLACK JOURNAL: THE BLACK G.I.

(1969/1970) Directed by Kent Garrett and Stan Lathan

## NO VIETNAMESE EVER CALLED ME NIGGER

(1968) Directed by David Loeb Weiss  
December 3 – Thursday – 7:00 p.m.

*Black Journal* was a weekly public television newsmagazine in the late 1960s/early 1970s that examined the many issues pertinent to the black American experience at the time. This two-part episode, *The Black G.I.* (55 min.), focuses on the experiences of black G.I.s in the Vietnam War. It features frank discussions from soldiers, ranked officers, and politicians about the racism that defined the different experiences that black soldiers had in this war. While *The Black G.I.* focuses on black soldiers in Vietnam, *No*

*Vietnamese Ever Called Me Nigger* (68 min.) instead trains its lenses on the experiences of black communities in New York during anti-war protests in 1967. Interviewing a variety of people in the streets, as well as black veterans, the film presents a portrait of a moment in American history that stands as a timely and needed reminder of the power of public protest and action. *No Vietnamese Ever Called Me Nigger* has been preserved with funding from the Carnegie Corporation of New York and the New York State Library, Division of Library Development and the print is provided courtesy of the Reserve Film and Video Collection of The New York Public Library for the Performing Arts. **Contains strong language. There will be a post-screening discussion.**

Free, but ticketed.  
(16mm. 123 min. Not Rated.)

# 40 YEARS ON: SCREENING THE VIETNAM WAR



# THEMESTER FILMS

This fall, the College of Arts and Sciences' Themester explores the theme @Work: The Nature of Labor on a Changing Planet. Films were chosen to complement Themester courses and contribute to our understanding of the role of work and labor in our lives. The series is sponsored by the College of Arts and Sciences and IU Cinema. All films will be followed by a brief discussion after the credits.



MODERN TIMES



NORMA RAE

## MODERN TIMES

(1936) Directed by Charlie Chaplin  
August 31 – Monday – 7:00 p.m.

This classic comedy showcases Charlie Chaplin's last portrayal of the iconic Little Tramp as he bumbles through an unfeeling industrialized world during the Great Depression. One of Chaplin's most enduring works and hailed by the American Film Institute as one of the greatest films of all time, the film is still relevant and funny almost 80 years after its initial release. In 1989, *Modern Times* was acknowledged by the Library of Congress for its cultural significance and was added to the National Film Registry.

Free, but ticketed.  
(35mm. 87 min. Rated G.)

## MINERS SHOT DOWN

(2014) Directed by Rehad Desai  
October 12 – Monday – 7:00 p.m.

In August 2012, mineworkers in a South Africa platinum mine began a wildcat strike for better wages. Six days later the police used live ammunition to brutally suppress the strike. This film follows the strike from day one, showing the isolated fight waged by a group of low-paid workers against the combined forces of the mining company Lonmin, the ANC government, and their allies in the National Union of Mineworkers. What emerges is collusion at the top, spiraling violence and the country's first post-apartheid massacre.

**Contains mature content, including real-life violence and intense situations. Director Rehad Desai is scheduled to be present.**

Free, but ticketed.  
(2K DCP. 52 min. Not Rated.)

## FOOD CHAINS

(2014) Directed by Sanjay Rawal  
October 26 – Monday – 7:00 p.m.

This documentary looks at the long hours, low pay, and grueling—often abusive—conditions that the modern farm worker faces and how Americans are unknowingly complicit in the exploitation of a vulnerable population. It explores the power of consumers and voters to change this situation as they become more knowledgeable about their food's origins and pressure corporations and the U.S. government to change the status quo.

Free, but ticketed.  
(2K DCP. 83 min. Not Rated.)

## NORMA RAE

(1979) Directed by Martin Ritt  
November 16 – Monday – 7:00 p.m.

Sally Field won an Oscar® for her spirited portrayal of the title character, based on real-life labor organizer Crystal Lee Sutton. A young mother, worn down by a hard, low-paying job in a southern textiles factory, fights to bring better working conditions through unionization despite the suspicions of coworkers and hostility of management. In 2011, *Norma Rae* was acknowledged by the Library of Congress for its cultural significance and was added to the National Film Registry. **Contains brief profanity, violence, and sexual situations.**

Free, but ticketed.  
(2K DCP. 114 min. Rated PG.)

MINERS SHOT DOWN

them·es·ter

@Work: The Nature of Labor on a Changing Planet

Fall 2015

IU College of Arts and Sciences

Independent documentarian **Tony Buba** chronicles the decline of former steel town Braddock, Pennsylvania, after U.S. steel mills closed and moved their operations overseas in the late 20th century. Buba's focus on local blue-collar workers and other citizens reveals the impact that national decisions had and continue to have on ethnic and racial communities in the Pittsburgh area. Experimentally surreal and humorous, while expressing compassion for and political commitment to the working class, Buba's films show how cities once central to America's steel industry experience the devastating legacy of those decisions. Critic J. Hoberman called Buba one of the few regional filmmakers "to successfully and unsentimentally peel off the national smile button." This series is a part of the College of Arts and Sciences' *Themester 2015: @Work: The Nature of Labor on a Changing Planet* and is sponsored by the Department of History and IU Cinema.



TONY BUBA

## LIGHTNING OVER BRADDOCK —A RUSTBOWL FANTASY

(1988) Directed by Tony Buba  
October 22 – Thursday – 7:00 p.m.

Buba's first feature film (the title a take-off of Wim Wenders' *Lightning Over Water* [1980]) concerns a director—Buba, playing himself—trying to make a movie with street hustler Sal Carulli. *Lightning Over Braddock* also develops Buba's style of the "exploded documentary," fusing social documentary, autobiography, and whimsical fiction. Creating this style from multiple influences, from the immediacy of Third World Newsreel films and Kentucky Appalshop's commitment to community to Luis Bunuel's surrealism, he produces an eccentric picture of industrial America's decay as has emerged in decades. *Lightning Over Braddock* will be preceded by two of Buba's short films: *Betty's Corner Café* (1976, 12 min.) and *Mill Hunk Herald* (1981, 13 min.). **Director Tony Buba is scheduled to be present.**

Free, but ticketed.  
(16mm/HDCam. 105 min. Not Rated.)

## STRUGGLES IN STEEL: A HISTORY OF AFRICAN- AMERICAN STEELWORKERS

(1996) Directed by Tony Buba  
October 23 – Friday – 6:30 p.m.

This documentary focuses on the Civil Rights Movement in the heavily segregated steel industry and its equally segregated union, The United Steelworkers of America (USWA), at the time when this industry—devastated by mismanagement and global competition—began to crumble. It is a powerful picture of black working-class life in the latter part of the 20th century, told in a combination of interviews and documentary footage. Through live testimonials and revelatory archival materials, *Struggles* shows the contributions of African Americans to the steel industry and to the labor movement more generally. **Director Tony Buba is scheduled to be present.**

Free, but ticketed.  
(DigiBeta. 86 min. Not Rated.)

## JORGENSEN GUEST FILMMAKER LECTURE TONY BUBA

October 23 – Friday – 3:00 p.m.  
Free, no ticket required.



## DOCUMENTING THE DECLINE OF THE URBAN WORKING CLASS: THE FILMS OF TONY BUBA

# EAST ASIAN FILM SERIES

This semester's East Asian Film Series features three films by prominent directors offering entertaining yet poignant takes on the everyday struggles of workers within significant industries in Japan, Taiwan, Mainland China, as well as South Korea. This series is supported by the East Asian Studies Center and Taiwan Economic and Cultural Office and offered as part of the College of Arts and Sciences' Themester 2015: @Work: The Nature of Labor on a Changing Planet.

## KABUKICHÔ LOVE HOTEL

(2014) Directed by Ryuichi Hiroki  
August 25 – Tuesday – 7:00 p.m.

*Kabukichô Love Hotel* follows the intersecting lives of employees and visitors over one day and one night at a "Love Hotel"—an establishment where visitors never linger long, but its employees labor late hours—in Tokyo's titular Kabukichô district. The film premiered at the 2014 Toronto Film Festival. In Japanese with English subtitles.

Free, but ticketed.  
(2K DCP. 135 min. Not Rated.)

## THE WORLD

(2004) Directed by Zhangke Jia  
September 22 – Tuesday – 7:00 p.m.

Director of the award-winning *The World*, Zhangke Jia, has long produced films that both artfully and strikingly depict the everyday conditions of people under the pressures of China's recent and rapid modernization. Set in the actual location of the "World (Shijie)" theme park outside of Beijing, the film follows

the personal lives and working conditions of the employees, most from the hinterlands within China, that maintain the entertainment center. In Mandarin Chinese with English subtitles.

Free, but ticketed.  
(35mm. 133 min. Not Rated.)

## PINOY SUNDAY

(2009) Directed by Wi Ding Ho  
October 15 – Thursday – 7:00 p.m.

A comedy directed by Wi Ding Ho, *Pinoy Sunday* depicts a day in the life of Filipino migrant workers in Taipei, as they carry a heavy red couch—a symbol of the life of leisure to which they aspire—across the city. The film features premier Filipino comedians Bayani Agbayani and Epy Quizon. Winner of the Best New Director award at the 47th Golden Horse Awards. In Tagalog and Mandarin with English subtitles.

Free, but ticketed.  
(35mm. 84 min. Not Rated.)

PINOY SUNDAY



KABUKICHÔ LOVE HOTEL



THE WORLD



## // ADDITIONAL THEMESTER FILMS AND GUESTS

### GARBAGE DREAMS

(2009) Directed by Mai Iskander  
September 15 – Tuesday – 7:00 p.m.

The IU Office of Sustainability presents this award-winning documentary that follows the journey of three teenage boys, born into the world's largest "garbage village." Here, the Zaballeen or "garbage people" make their living by recycling an impressive 80 percent of trash they collect from the city of Cairo. Enter multi-national corporations to the waste-management system, and we see a unique exploration of how globalization affects this community. This screening is sponsored by the College of Arts and Sciences' Themester 2015, the Indiana University Office of Sustainability, the Consortium for the Study of Religion, Ethics, and Society, the Department of Apparel Merchandising and Interior Design, and the Student Sustainability Council.

Free, but ticketed.  
(Digital. 83 min. Not Rated.)

### EN EL HOYO (IN THE PIT)

(2006) Directed by Juan Carlos Ruflo  
September 28 – Monday – 7:00 p.m.

*En el hoyo* portrays the daily experiences, personal lives, and camaraderie of construction workers as they build the second story of Mexico City's massive Periférico Freeway. Revealing both the nobility of some workers and the unseemliness of others, the film broaches the different ways that men and women endure and comprehend their undercompensated and often unacknowledged toil that remains hidden to millions of motorists and passersby. This screening is sponsored by the College of Arts and Sciences' Themester 2015, the Department of Spanish and Portuguese, Latino Studies, and the Center for Latin American and Caribbean Studies. **Contains mature language.** In Spanish with English subtitles.

Free, but ticketed.  
(35mm. 84 min. Not Rated.)

### LOVE AND SOLIDARITY IN THE STRUGGLE FOR LABOR RIGHTS: LEARNING FROM NONVIOLENT REVOLUTIONARY JAMES LAWSON

(2014) Directed by Michael Honey  
November 10 – Tuesday – 7:00 p.m.

*Love and Solidarity* chronicles the life of African American civil rights and labor activist James Lawson, who served as nonviolent theorist for Martin Luther King, Jr. For the last 30 years, Lawson has worked as a Methodist minister in Los Angeles using nonviolent direct action techniques to help immigrants and low-wage workers organize in service economy jobs. This screening is sponsored by the College of Arts and Sciences' Themester 2015, the Black Film Center/Archive, the departments of History, African American and African Diaspora Studies, and Folklore and Ethnomusicology. **Director Michael Honey is scheduled to be present.**

Free, but ticketed.  
(2K DCP. 35 min. Not Rated.)

EN EL HOYO (IN THE PIT)



# CITY LIGHTS FILM SERIES

*City Lights* is a continuing series of key masterworks of 20th-century filmmaking. The series is sponsored by The Media School at Indiana University. All films are programmed from the title list in the David Bradley collection, held by the Lilly Library. Curators include James Gilmore, Dan Hassoun, and Katie Johnson.



DUCK SOUP



KLUTE

## KLUTE

(1971) Directed by Alan Pakula  
September 19 – Saturday – 3:00 p.m.

Jane Fonda earned huge critical acclaim and her first Oscar® for her performance in this 1971 thriller directed by Alan J. Pakula, who would in later years direct other award-winning thrillers such as *The Parallax View* (1974) and *All the President's Men* (1976). John Klute (Donald Sutherland) is hired to investigate the case of a missing business executive. In neo-noir style, this investigation leads him to New York City prostitute Bree Daniels (Fonda) as a source for information and suspicion.

**Contains mature content, including some nudity.**

*Free, but ticketed.*  
(35mm. 114 min. Rated R.)

## DUCK SOUP

(1933) Directed by Leo McCarey  
October 3 – Saturday – 3:00 p.m.

Hail Freedonia! The Marx Brothers (Groucho, Chico, Harpo, and Zeppo) wreak national havoc in this slapstick political satire, probably their best known and most beloved film. Bursting at the seams with irreverent antics, visual puns, caustic one-liners, mistaken

identities, and surprisingly sharp political commentary, *Duck Soup* was largely ignored upon its initial release in 1933, but has since been recognized as one of the great American screen comedies.

*Free, but ticketed.*  
(2K DCP. 70 min. Not Rated.)

## SUNSET BOULEVARD

(1950) Directed by Billy Wilder  
October 31 – Saturday – 3:00 p.m.

Arguably the most biting satire of Hollywood ever made, writer/director Billy Wilder employed silent-era star Gloria Swanson and silent-era director Erich von Stroheim as two of the three center pieces of this deliciously witty and deeply creepy story of a faded star trying to mount a comeback to a Hollywood studio system that has forgotten her. Rounding out the trio is William Holden, rarely in better form as the broke screenwriter hired—and then held captive—by Swanson's aging star. **Contains mild violence.**

*Free, but ticketed.*  
(2K DCP. 115 min. Not Rated.)

SUNSET BOULEVARD





## GUYS AND DOLLS

(1955) Directed by Joseph L. Mankiewicz  
November 2 – Monday – 3:00 p.m.

Nathan Detroit, the fixer of New York's longest established floating crap game, is feeling the heat on all sides. The cops are bearing down on him, his clientele have full wallets and itchy dice fingers, and his fiancée is demanding a wedding that's been 14 years in the making. Desperate for cash to arrange his next game, Nathan makes a sucker bet with travelling high-roller Sky Masterson: woo the leader of the local save-a-soul mission, or lose \$1,000. Both gambler and fixer get more than they bargained for when love and the law start to close in on their games and the stakes start to rise heavenward.

*\$3 all tickets.  
(2K DCP. 150 min. Not Rated.)*

BREAKFAST AT TIFFANY'S



PILLOW TALK

## BREAKFAST AT TIFFANY'S

(1961) Directed by Blake Edwards  
December 7 – Monday – 3:00 p.m.

The names Audrey Hepburn and Holly Golightly have become synonymous since this dazzling romantic comedy was translated to the screen from Truman Capote's best-selling novella. Holly is a deliciously eccentric New York City playgirl determined to marry a Brazilian millionaire. George Peppard plays her next-door neighbor, a writer who is "sponsored" by a wealthy Patricia Neal. Guessing who's the right man for Holly is easy. Seeing just how that romance blossoms is one of the enduring delights of this gem-like treat set to Henry Mancini's Oscar®-winning score and the Oscar®-winning Mancini-Johnny Mercer song "Moon River."

*\$3 all tickets.  
(2K DCP. 115 min. Not Rated.)*

## PILLOW TALK

(1959) Directed by Michael Gordon  
October 5 – Monday – 3:00 p.m.

Paired together for the first time onscreen in a romantic comedy, Doris Day and Rock Hudson hit it out of the park. Upright interior decorator Jan Morrow (Day) and playboy composer Brad Allen (Hudson) are forced to share a telephone party line, whose calls overlap at the least convenient moments. Each anonymously despising the other, their worlds coincidentally collide, leading to a series of playful deceptions and flirtatious tricks that ultimately land the two in a compromising romantic quandary.

*\$3 all tickets.  
(2K DCP. 102 min. Not Rated.)*



GUYS AND DOLLS

# MONDAY MATINEE CLASSICS





# DIABOLIQUE<sup>®</sup>

## INTERNATIONAL FILM FESTIVAL

SEPTEMBER 25-27, 2015

**Diabolique International Film Festival** is presented by *Diabolique Magazine*, the fastest-growing publication in the world dedicated to genre cinema. The festival began nine years ago as the Dark Carnival Film Festival. Since 2007 it has screened more than 350 films from more than a dozen countries, and hosted visiting filmmakers from around the world.

Over the years, DIFF has gained a reputation as a festival that truly values independent genre films and the people who make them. As a result,

the festival has been featured in a variety of national publications, having been recognized by *MovieMaker Magazine* as one of the "Top 25 Film Festivals Worth the Entry Fee," and one of the "13 Horror Film Festivals to Die For."

This year DIFF will be presenting awards for official festival selections in 11 categories, including Best Feature, Best Short, Best Screenplay, Best Editing, Best Cinematography, Best Director, Best Sound/Score, Best SFX, Best Actor, and Best Actress.

*All Friday and Saturday screenings at IU Cinema are \$6 each; festival passes are available for \$25 and include admission for all Friday, Saturday, and Sunday screenings. For a complete schedule of events, visit [diaboliquefilmfestival.com](http://diaboliquefilmfestival.com).*

### FRIDAY, SEPTEMBER 25

"The Films that Inspired the Festival"  
Screenings begin at 6:30 p.m.  
IU Cinema

### SATURDAY, SEPTEMBER 26

Official Festival Selections  
Screenings begin at 12:00 p.m.  
IU Cinema

### SUNDAY, SEPTEMBER 27

Official Festival Selections  
Screenings begin at 1:00 p.m.  
Radio-TV Building, room 251  
(Please note: These screenings do not  
take place in IU Cinema.)





## DIABOLIQUE PRESENTS: THE FILMS THAT INSPIRED THE FESTIVAL

*In the Diabolique International Film Festival's final year, the DIFF committee would like to share with you the films that inspired them to be festival programmers and filmmakers alike. Please join us for some of the most creative, exciting horror films from the last 40 years, and hear how they inspired the last decade of horror in Bloomington, Ind.*

### JAWS

(1975) Directed by Stephen Spielberg  
September 25 – Friday – 6:30 p.m.

#### 40th Anniversary Screening.

Directed by Academy Award®-winner Steven Spielberg, *Jaws* set the standard for edge-of-your-seat suspense, quickly becoming a cultural phenomenon and forever changing the movie industry. When the seaside community of

Amity finds itself under attack by a dangerous great white shark, the town's chief of police (Roy Scheider), a young marine biologist (Richard Dreyfuss) and a grizzled shark hunter (Robert Shaw) embark on a desperate quest to destroy the beast before it strikes again.

*\$6 all tickets/\$25 festival pass.  
(2K DCP. 124 min. Rated PG.)*

### THE LOST BOYS

(1987) Directed by Joel Schumacher  
September 25 – Friday – 9:30 p.m.

In this hit '80s hybrid of the horror movie and the teen flick, a single mom and her two sons become involved with a pack of vampires when they move to an offbeat Northern California town.

*\$6 all tickets/\$25 festival pass.  
(35mm. 92 min. Rated R.)*

### FRIGHT NIGHT

(1985) Directed by Tom Holland  
September 25 – Friday – 11:59 p.m.

#### 30th Anniversary Screening.

A teenage horror-film addict is shocked to discover his new next-door neighbor is a vampire. The problems only grow for young Charley Brewster when he expresses his thoughts about fanged new neighbor Jerry Dandrige. His girlfriend, Amy, thinks Charley is avoiding their relationship, his single mom thinks Dandrige could be a potential boyfriend, and his buddy "Evil" just thinks Charley's losing it.

*\$6 all tickets/\$25 festival pass.  
(2K DCP. 106 min. Rated R.)*

### THE LOST BOYS



### FRIGHT NIGHT



### JAWS



# FRIDAY NIGHT FRIGHTS



THE EVIL DEAD

MOMMIE DEAREST

## TREMORS

(1990) Directed by Ron Underwood  
October 9 – Friday – 9:30 p.m.

Two country handymen lead a cast of zany characters to higher ground in this sci-fi comedy about slimy subterranean creatures hell bent on eating the entire town. Just as Val McKee (Kevin Bacon) and Earl Bassett (Fred Ward) decide to leave Perfection, Nevada, strange rumblings prevent their departure. With the help of a seismology student (Finn Carter), they discover their desolate town is infested with gigantic man-eating creatures that live below ground.

\$3 all tickets.  
(2K DCP. 96 min. Rated PG-13.)

## POLTERGEIST

(1982) Directed by Tobe Hooper  
October 16 – Friday – 9:30 p.m.

After moving in to their new suburban house, the Bowens are ready to start their new life. But the ghosts of the home's past have other machinations. Youngest daughter Maddy's imaginary friend goes from childhood novelty to terrifying reality when sinister spirits start to wreak havoc. Her parents have no choice but to bring in parapsychologists to try to wrestle Maddy back from the supernatural forces holding her captive.

\$3 all tickets.  
(35mm. 114 min. Rated PG.)

## THE EVIL DEAD

(1982) Directed by Sam Raimi  
October 23 – Friday – 9:30 p.m.

Originally released in 1982, *The Evil Dead* tells the tale of a group of friends who go to a cabin in the woods, where they find an unspeakable evil lurking in the forest. They find the Necronomicon, the Book of the Dead, and the taped translation of the text. Once the tape is played, the evil is released. One by one, the teens become deadly zombies. With only one remaining (Bruce Campbell), it is up to him to survive the night and battle *The Evil Dead*.

\$3 all tickets.  
(35mm. 85 min. Rated NC-17.)





POLTERGEIST



TREMORS

## MOMMIE DEAREST

(1981) Directed by Frank Perry  
October 30 – Friday – 9:30 p.m.

Based on the best-selling memoir by Christina Crawford, *Mommie Dearest* pulls back the curtain on life with Joan Crawford. This campy adaptation features an over-the-top portrayal of Crawford by Faye Dunaway as an intensely terrifying and abusive monster of an adoptive mother, who could give any horror-film antagonists a run for their money.

\$3 all tickets.

(2K DCP. 129 min. Rated R.)

## ADDITIONAL FRIDAY NIGHT FRIGHTS FILMS

### SERIAL MOM

(1994) Directed by John Waters  
October 2 – Friday – 10:00 p.m.  
See page 12 for details.



# UNDERGROUND FILM SERIES

This series is presented in partnership with The Media School and the Cinema and Media Studies program. Thanks to the Underground programming team that includes Joan Hawkins, Eric Zobel, Jamie Hook, Chris Miles, Megan Brown, Alex Swanson, and Ryan Powell.

## THE OUTRAGEOUS BARON MUNCHAUSEN (BARON PRÁŠIL)

(1962) Directed by Karel Zeman  
September 18 – Friday – 6:30 p.m.

Karel Zeman's 1962 film *The Outrageous Baron Munchausen (Baron Prášil)* takes as its starting point the tales of the fictional German nobleman of the title. Worlds collide when a young astronaut, Tommy, finds the rococo braggart on the moon and the two explorers set off together on a series of fantastical adventures. Setting the action against deliberately artificial backgrounds, the film mixes live action with animation and stop-motion to tell a story that is as outrageous as the title promises. In Czech with English subtitles.

Free, but ticketed.  
(HD. 83 min. Not Rated.)

## PUNISHMENT PARK

(1971) Directed by Peter Watkins  
October 16 – Friday – 6:30 p.m.

Peter Watkins's brutal documentary-style *Punishment Park* follows two groups of young political dissidents: one during a tribunal hearing, and the second in the Punishment Park trial, a desperate race through 53 miles of desert. Prisoners found guilty by the tribunal are given a choice: prison time, or, upon

completion of the Punishment Park exercise, freedom. However, with National Guardsmen in close pursuit of the prisoners, hostility and violence quickly erupts. Exploring themes of police brutality, security politics, and human survival psychology, *Punishment Park* is as relevant and shocking today as it was over 40 years ago. **Contain mature content, including violence, brutality, and language.**

Free, but ticketed.  
(35mm. 88 min. Rated R.)

## EXPERIMENTAL HITCHCOCK SHORT FILMS PROGRAM

(1985–2000) Directed by multiple directors  
October 30 – Friday – 6:30 p.m.

Immortalized as its Master of Suspense, Alfred Hitchcock nevertheless also radically challenged the Hollywood system's norms and cinematic language. The explicitly experimental filmmakers featured in this program have in turn appropriated Hitchcock's work as their own raw material. First, Les Leveque renders Hitchcock dizzyingly kaleidoscopic with *2 Spellbound* and *4 Vertigo*. Next, Rea Tajiri's *Hitchcock Trilogy* offers poetic deconstructions of *Vertigo*, *Psycho*, and *Torn Curtain*. Finally, *Psykho III The Musical* is queer video artist Tom Rubnitz's filmic restaging of Mark Oates' camp reenactment of *Psycho*.

Free, but ticketed.  
(2K DCP. 54 min. Not Rated.)

## ADDITIONAL UNDERGROUND FILMS QUEER MYTHOLOGIES // QUEER HISTORIES

(2003–12) Directed by multiple directors  
October 9 – Friday – 6:30 p.m.  
See page 21 for details.

EXPERIMENTAL HITCHCOCK SHORT FILMS: 4 VERTIGO



PUNISHMENT PARK



THE OUTRAGEOUS BARON MUNCHAUSEN

Reflecting the explosion of hip-hop scholarship in the past two decades, *The History and Craft of Hip-Hop* is a celebration of the extraordinary level of technique and artistry involved in hip-hop music. The three films serve as a chronicle of best practices in hip-hop, focusing on rap but touching on each of the other three original hip-hop art forms—graffiti, breakdancing, and turntablism—as well, and ultimately offering a multi-faceted view of a living and electrifying art form. This series is sponsored by the Jacobs School of Music and the Department of Folklore and Ethnomusicology.



FREESTYLE: THE ART OF RHYME

## WILD STYLE

(1983) Directed by Charlie Ahearn  
October 3 – Saturday – 7:00 p.m.

With its ad-libbed dialogue, cast of non-actors, and thin plotline, *Wild Style* is more a documentary than a feature film. Set in the urban decay of early-1980s New York City, the film ostensibly follows the early career of Zoro, a young graffiti artist. But its primary purpose is to offer authentic, virtuosic displays of the four original art forms of hip-hop culture, culminating in an extended concert scene that features some of hip-hop's legendary performers. **Contains strong language.**

*Free, but ticketed.*  
(HD. 82 min. Rated R.)

## FREESTYLE: THE ART OF RHYME

(2005) Directed by Kevin Fitzgerald  
October 24 – Saturday – 7:00 p.m.

*Freestyle* examines the art of improvisation, a musical practice common to every genre, and one that connects contemporary hip-hop to its roots. Focusing primarily on improvised rapping by underground hip-hop artists, the film also contains rare footage of some of rap's

precursors, such as sermons, toasts, and the spoken-word performances of the Last Poets. But its many displays of skillful, improvised rhyming make *Freestyle* a stunning celebration of rappers at their most brilliant. **Contains strong language.**

*Free, but ticketed.*  
(2K DCP. 72 min. Not Rated.)

## SOMETHING FROM NOTHING: THE ART OF RAP

(2012) Directed by Ice-T  
November 6 – Friday – 7:00 p.m.

In Ice-T's documentary, the greatest rappers ever to hold a mic—among them Grandmaster Caz, Kool Moe Dee, Q-Tip, Rakim, and Eminem—discuss the minutiae of their craft, from rhyme schemes to flow to lyrical topics to vocal production. Along the way, viewers are treated to freestyle rhymes by each of the artists, as well as discussions of the qualities they value most in rap and excerpts from their own favorite rap songs. **Contains strong language.**

*Free, but ticketed.*  
(HD. 113 min. Not Rated.)



WILD STYLE



SOMETHING FROM NOTHING: THE ART OF RAP

# THE HISTORY & CRAFT OF HIP-HOP



# NEW UKRAINIAN CINEMA

Ukraine was a vibrant center for filmmaking in the Soviet Union, but in the tumultuous years of the 1990s—during which Ukraine became an independent state and underwent wrenching economic, social, and political transformations—Ukrainian cinema fell into a comatose state. The last decade has witnessed two revolutions in the new Ukraine, as well as what some observers call a “new wave” of Ukrainian cinema. The New Ukrainian Cinema film series features films by two of the most exciting young Ukrainian filmmakers to emerge in this revitalized atmosphere: Dmytro Moysseyev and Myroslav Slaboshpytskiy. This series is sponsored by the Russian and East European Institute, the Cinema and Media Studies program, and the departments of Sociology, International Studies, Speech and Hearing Sciences, Anthropology, and Recreation, Park, and Tourism Studies (School of Public Health).



SUCH BEAUTIFUL PEOPLE



THE TRIBE

## SUCH BEAUTIFUL PEOPLE

(2013) Directed by Dmytro Moysseyev  
September 29 – Tuesday – 7:00 p.m.

This gorgeous movie—artfully composed in a muted sandy palette with exquisite attention to visual detail—takes place on the shores of the Black Sea in Crimea, where a group of neighbors seek tranquility and fulfillment fishing and striving to live lives of meaning, outside the bustle and cynicism of city life. This is a film about universal themes of human interaction and love and explores the full range of human desires and relationships. *Such Beautiful People* is a gentle story of gentle people striving to make their lives better, to find true happiness, and to better understand one another. In Ukrainian language with English subtitles.

Free, but ticketed.  
(HD. 94 min. Not Rated.)

## THE TRIBE

(2014) Directed by Myroslav Slaboshpytskiy  
December 8 – Tuesday – 7:00 p.m.

Serhiy, a deaf teenager, enters a specialized boarding school where, to survive, he becomes part of a wild organization—the Tribe. His love for one of the concubines will unwillingly lead him to break all the unwritten rules within the Tribe’s hierarchy. This unsettling film compels viewers to ponder the ethics and effects of social exile of the disabled and different, as well as humans’ propensity to dominate and abuse one another. The actors communicate only through sign language, and the film includes no spoken dialogue or incidental music. **Contains mature content, graphic nudity, and violence.** In Sign languages with English subtitles.

Free, but ticketed.  
(2K DCP. 127 min. Rated R.)



In the aftermath of the Second World War, Europe relied on immigrants for economic growth. Over the past two decades filmmakers have found the experience of Muslim immigrants especially salient as they consider questions of individual identity formation and community belonging. These films concentrate on the daily life and struggles of minority immigrant communities in France, Germany, and the United Kingdom and reveal the complexities of Euro-Muslim culture, religion, and identity today. This series is sponsored by the Institute for European Studies, Center for the Study of the Middle East, Turkish Language Flagship Center, and the Inner Asian and Uralic National Resource Center.

## LA HAINE

(1995) Directed by Mathieu Kassovitz  
October 27 – Tuesday – 7:00 p.m.

A dramatic story of bleak desperation in Paris's "suburban" ghettos, *La Haine* was hailed when first screened for its moving depiction of an often ignored side of France. Today, its focus on three desperate young men and their reaction to police violence make its story significant for American audiences as well as French ones. **Contains mature content, including violence, drug use, brief nudity, and strong language throughout.** In French with English subtitles.

Free, but ticketed.  
(HD. 98 min. Not Rated.)

## GEGEN DIE WAND (HEAD-ON)

(2004) Directed by Fatih Akin  
November 17 – Tuesday – 7:00 p.m.

Pain and struggle to belong to a place, a person, a culture, and a country unfolds in

this raw tense love story emblematic of immigrant experience in Germany. Cahit wants to reject his Turkish background; Sibel wishes to please her parents yet escape their conservative control. They join together in a search for freedom, their journey revealing the power and limitations of personal choice. **Contains mature content, including strong graphic sexuality, pervasive language, some brutal violence, and drug content.** In German and Turkish with English subtitles.

Free, but ticketed.  
(35mm. 121 min. Rated R.)

## MY SON THE FANATIC

(1997) Directed by Udayan Prasad  
December 1 – Tuesday – 7:00 p.m.

In Europe today, the children of immigrants are often more religiously devout than are their parents. Based on Hanif Kureishi's short story of the same title, *My Son the Fanatic* explores this dynamic through the lives of an easy-going Pakistan-born taxi driver, his prostitute girlfriend, and his increasingly "tradition"-minded son.

**Contains mature content, including sexuality, language and a scene of drug use.**

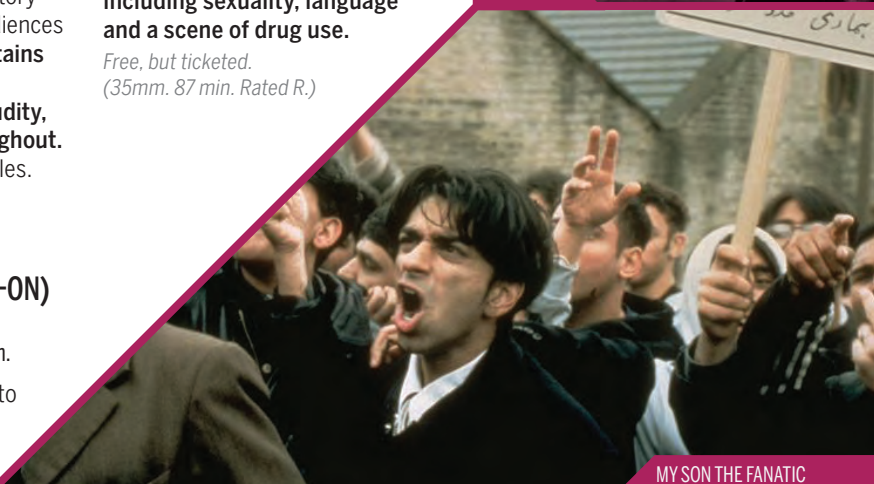
Free, but ticketed.  
(35mm. 87 min. Rated R.)



GEGEN DIE WAND (HEAD-ON)



LA HAINE



MY SON THE FANATIC

# CULTURAL DIVIDES

REFLECTIONS ON THE IMMIGRANT EXPERIENCE IN EUROPE



# SEMBÈNE

FATHER OF AFRICAN CINEMA

With a filmography spanning over 40 years, Senegal's Ousmane Sembène (1923–2007) earned international renown as a revolutionary artist and as the Father of African Cinema for his indigenized filmmaking practice. Sembène eschewed Western languages and narrative style for a new cinematic aesthetic drawing from African storytelling traditions, performed in African languages (Wolof, Diola, Bambara), and expressly produced for African audiences. As Samba Gadjigo quotes Sembène: "Africa is my 'audience' while the West and the 'rest' are only targeted as 'markets.'" Fifty years on from his first feature production, we celebrate his legacy with a new documentary and two recent digital restorations. This series is sponsored by the Black Film Center/Archive, The Media School, the Cinema and Media Studies program, and the departments of African Studies, French and Italian, and Comparative Literature.



LA NOIRE DE ... (BLACK GIRL)



SEMBÈNE!

## LA NOIRE DE ... (BLACK GIRL) (1965) & BOROM SARRET (THE WAGONER) (1963)

Directed by Ousmane Sembène  
October 19 – Monday – 7:00 p.m.

Ousmane Sembène's first feature, *La Noire de ... (Black Girl)* follows a young Senegalese woman who imagines a glamorous life for herself in Marseille as she begins working for a bourgeois French family. She soon discovers that life as a domestic is a dehumanizing experience not far removed from slavery. *La Noire de ...* earned awards for Sembène at Senegal's Festival Mondial des Arts Nègres and France's Festival de Cannes

(the prestigious Prix Jean Vigo). Also screening is Sembène's earlier short, *Borom Sarret (The Wagoner)* the story of a poor cart driver struggling in postcolonial Dakar.

**Samba Gadjigo and Jason Silverman are scheduled to be present.** In French with English subtitles.

*Free, but ticketed.*  
(2K DCP. 85 min. Not Rated.)

## SEMBÈNE!

(2015) Directed by Samba Gadjigo and Jason Silverman  
October 20 – Tuesday – 7:00 p.m.

Reviewing its 2015 premiere at Sundance, Bilge Ebiri wrote that, of all the festival's films this year, "no film

demonstrated the power of cinema more resonantly than *Sembène!*" The documentary chronicles Ousmane Sembène's fascinating life as a militant artist, self-taught novelist, and "Father of African Cinema." Using rare archival footage, animation, and the firsthand experience of Sembène expert and colleague Samba Gadjigo, the filmmakers present an honest and complex portrait. *Sembène!* emerges also as Gadjigo's story, as he recounts the ways that Sembène's work transformed his life. **Directors Samba Gadjigo and Jason Silverman are scheduled to be present.**

*Free, but ticketed.*  
(2K DCP. 82 min. Not Rated.)



Although he started his career as a popular singer, by the 1950s, Francis Albert Sinatra was every bit as much a movie star. He was the epitome of popular culture. His music, films, style, and attitude influenced an entire generation and his influence still ripples throughout today's pop culture. Not only a talented artist, Sinatra utilized his global celebrity to fight bigotry and racism on a personal and international scale, speaking up for his friends and fellow artists who were often not allowed to stay in the same hotels that housed the stages on which they performed. He is, was, and will always be the Chairman of the Board. This film series celebrates the highlights of his cinematic career in honor of what would have been his 100th birthday, December 12, 2015.

## THE MAN WITH THE GOLDEN ARM

(1955) Directed by Otto Preminger  
November 14 – Saturday – 3:00 p.m.

Based on the novel by Nelson Algren, *The Man With the Golden Arm* features Sinatra as strung-out junkie Frankie Machine, who is an expert card dealer and heroin addict. Trying to get his life back in order after being released from prison, Frankie is determined to get clean of the drugs and the gambling. Eleanor Parker stars as Frankie's jealous and wheelchair-bound wife with Kim Novak playing sympathetic B-girl Molly trying to help Frankie go cold turkey. Print courtesy of the Academy Film Archive.

\$3 all tickets.  
(35mm. 119 min. Not Rated.)

role as Angelo Maggio, best friend to Robert E. Lee Prewitt (Montgomery Clift), would prove life-altering for the star. Winner of eight Oscars®, including Best Picture, Best Director, and Best Adapted Screenplay, *From Here to Eternity* delivered a Best Supporting Actor award for Sinatra and brought his career back from the brink. *The House I Live In*, directed by Mervyn LeRoy, (1945, 10 min.) will precede the feature. Created with the intention to oppose anti-Semitism and racial prejudice at the end of WWII, this film starring Sinatra was selected in 2007 for preservation in the U.S. National Film Registry by the Library of Congress. *The House I Live In* print is provided courtesy of the Indiana University Libraries Moving Image Archive.

\$3 all tickets.  
(2K DCP/16mm. 128 min. Not Rated.)

## FROM HERE TO ETERNITY

(1953) Directed by Fred Zinneman  
December 5 – Saturday – 3:00 p.m.

Passion and tragedy collide in this landmark film set on a fateful December day in 1941 Hawaii. Loosely based on the James Jones debut novel, *From Here to Eternity* focuses on the aspirations and frustrations of the intertwined lives on the Schofield Army Barracks in Honolulu in the days leading up to the attack on Pearl Harbor. Sinatra's

## OCEAN'S 11

(1960) Directed by Lewis Milestone  
December 12 – Saturday – 7:00 p.m.

New Year's Eve in Las Vegas. Roulette wheels spin, cards snap, slots chime, champagne fizzes, shows go on... and the lights go out. It's the perfect time to steal a kiss or a \$25 chip. But for Danny Ocean and 10 partners in crime, it's the ideal moment to steal millions. Sinatra and his off-screen Rat Pack pals Dean Martin, Sammy Davis Jr., Peter Lawford, and Joey Bishop play army buddies who scheme to knock out power to the Vegas strip, electronically rig five big casino vaults, and raid them all at the same instant.

\$3 all tickets.  
(35mm. 127 min. Not Rated)

### ADDITIONAL SINATRA AT 100 FILMS

## GUYS AND DOLLS

(1965) Directed by Joseph L. Mankiewicz  
November 2 – Monday – 3:00 p.m.  
See page 29 for details.



OCEAN'S 11



THE MAN WITH THE GOLDEN ARM



FROM HERE TO ETERNITY

# SINATRA AT 100



# BACK TO BACK TO BACK TO THE FUTURE

In the '80s, it seemed too far in the future. But the date is now upon us. Celebrate *Back to the Future Day*, October 21, 2015, at the IU Cinema. We will be screening all three films. You decide if you want to start in the future and work your way backwards, or vice versa. This event is not ticketed, and seating will be on a first-come-first-served basis. Start times are approximate.



BACK TO THE FUTURE PART II



BACK TO THE FUTURE



BACK TO THE FUTURE PART III

## BACK TO THE FUTURE

(1985) Directed by Robert Zemeckis  
October 21 – Wednesday – 1:00 p.m.  
October 21 – Wednesday – 9:00 p.m.

From the Academy Award®-winning filmmakers Steven Spielberg and Robert Zemeckis comes *Back to the Future*—the original, groundbreaking adventure that sparked one of the most successful trilogies ever. When teenager Marty McFly (Michael J. Fox) is blasted to 1955 in the DeLorean time machine created by the eccentric Doc Brown (Christopher Lloyd), he finds himself mixed up in a time-shattering chain reaction that could vaporize his future—and leave him trapped in the past.

Free, no ticket required.  
(2K DCP. 116 min. Rated PG.)

## BACK TO THE FUTURE PART II

(1989) Directed by Robert Zemeckis  
October 21 – Wednesday – 3:00 p.m.  
October 21 – Wednesday – 7:00 p.m.

Getting back was only the beginning as the most spectacular time-travel adventure ever continues in *Back to the Future Part II*—the sequel that proves that lightning can strike twice! Picking up precisely where they left off, Marty and Doc launch themselves to the year 2015 to fine-tune the future and inadvertently disrupt the space-time continuum. Now, their only chance to fix the present is by going back to 1955 all over again before it is too late.

Free, no ticket required.  
(2K DCP. 108 min. Rated PG.)

## BACK TO THE FUTURE PART III

(1990) Directed by Robert Zemeckis  
October 21 – Wednesday – 5:00 p.m.

They've saved the biggest trip for last as the most popular time-traveling movie trilogy ever comes to a rousing conclusion in *Back to the Future Part III*. Stranded in 1955 after a freak accident, Marty McFly discovers he must travel back to 1885 to rescue Doc Brown before he becomes smitten with school teacher Clara Clayton (Mary Steenburgen). Now, it's up to Marty to keep Doc out of trouble, get the DeLorean running, and put the past, present, and future on track so they can all get back to where—and when—they belong.

Free, no ticket required.  
(2K DCP. 118 min. Rated PG.)

## THE GOONIES

(1985) Directed by Richard Donner  
August 29 – Saturday – 3:00 p.m.

### 30th Anniversary Screening.

A group of childhood friends band together to find a pirate's ancient treasure in order to save their neighborhood from being developed into a golf course. When Mikey (Sean Astin) discovers a crumbling treasure map in his parents' attic, he and his friends have no choice but to go on (perhaps) their final adventure together to discover the famed pirate One-Eyed Willy's hidden fortune. It's the only way to save the "Goon Docks" and their Goonies way of life.

Free, children age 12 and younger;  
\$3 all other tickets.  
(35mm. 114 min. Rated PG.)

## MY NEIGHBOR TOTORO

(1988) Directed by Hayao Miyazaki  
October 17 – Saturday – 3:00 p.m.

On the surface, *My Neighbor Totoro* is the simple tale of two sisters, Satsuki and Mei. The two move to a new countryside home with their father, where they

discover the nearby forests are home to a family of Totoros, powerful, giant creatures who inhabit the trees and can only be seen by children. However, as with many of Hayao Miyazaki's works, beneath the film's simple narrative lies great wisdom. At its core, *My Neighbor Totoro* is an introspective look at humans relationship to Earth.

Free, children age 12 and younger;  
\$3 all other tickets.  
(2K DCP. 86 min. Rated G.)

## THE SOUND OF MUSIC

(1965) Directed by Robert Wise  
December 11 – Friday – 7:00 p.m.

**50th Anniversary Screening.** Julie Andrews and Christopher Plummer star in this beloved family classic from Rodgers and Hammerstein. *The Sound of Music* chronicles the adventures of spirited, young nun-in-training Maria as she leaves her convent to become the governess to seven unruly children. Maria enlivens their world and wins over their hearts, as well as their father, Captain Georg von Trapp. When

invading German Nazis threaten their way of life, the family must attempt a daring escape.

\$3 all tickets.  
(2K DCP. 174 min. Rated G.)

## THE SOUND OF MUSIC QUOTE-ALONG

(1965) Directed by Robert Wise  
December 12 – Saturday – 2:00 p.m.

This is your chance to celebrate your favorite lines and songs from *The Sound of Music*. **Costumes and audience participation are highly encouraged!**

Free, children age 12 and younger;  
\$3 all other tickets.  
(2K DCP. 174 min. Rated G.)

### ADDITIONAL CINEKIDS FILMS

## THE DARK CRYSTAL

(1982) Directed by Jim Henson and Frank Oz  
October 24 – Saturday – 3:00 p.m.  
See page 13 for details.

MY NEIGHBOR TOTORO



THE SOUND OF MUSIC



THE GOONIES

# CINEKIDS



# THE BIRTH OF A NATION

## FROM CINEMATIC PAST TO FAST FORWARD PRESENT: D.W. GRIFFITH'S THE BIRTH OF A NATION— A CENTENNIAL SYMPOSIUM

Occasioned by the centennial of *The Birth of a Nation*, the Black Film Center/Archive at Indiana University is hosting a two-day symposium, "From Cinematic Past to Fast Forward Present: D.W. Griffith's *The Birth of a Nation*—A Centennial Symposium," November 12–13, to assess the film's legacy and significance in the contemporary period. The symposium is comprised of keynote addresses by distinguished film scholars Melvyn Stokes (University College London) and Linda Williams (University of California, Berkeley); three panels exploring the film's relevance to race relations, immigration, media representations of race, and inequality in the American experience; and a roundtable discussion of the film's pedagogical utility. The public is encouraged to attend and participate in the symposium's deliberations and activities. The *Birth of a Nation* symposium is sponsored by the Black Film Center/Archive in partnership with The Media School and IU Cinema with the support of grants from New Frontiers/New Currents, the College of Arts and Humanities Institute, and the Ostrom Program. For more information, visit [www.indiana.edu/~bfca/events](http://www.indiana.edu/~bfca/events).

## THE BIRTH OF A NATION

(1915) Directed by D.W. Griffith  
November 12 – Thursday – 6:30 p.m.

D.W. Griffith's *The Birth of a Nation* is one of the most important works in the history of world cinema, a landmark achievement in visual storytelling, but also unabashedly racist propaganda. A thrilling epic, the film chronicles the saga of two families, one Confederate and one Union, through the Civil War and

Reconstruction. After screening it at the White House, President Woodrow Wilson declared the film "writing history with lightning."

**Live accompaniment provided by pianist Rodney Sauer.** The 35mm print is preserved by the Museum of Modern Art with support from the Lillian Gish Trust for Film Preservation. **Contains racially objectionable content.**

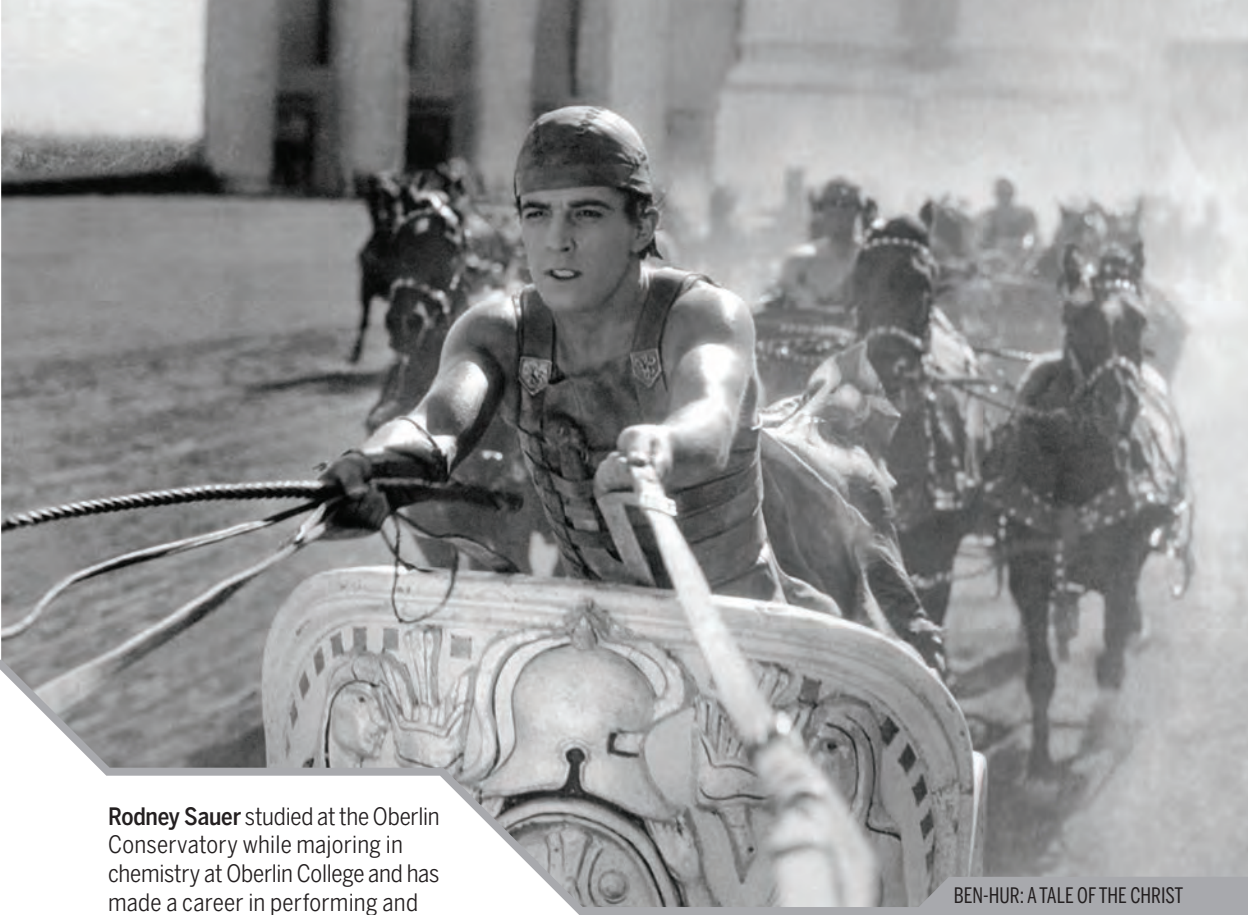
Free, but ticketed.  
(35mm. 186 min. Not Rated.)



THE BIRTH OF A NATION

RODNEY SAUER





BEN-HUR: A TALE OF THE CHRIST

**Rodney Sauer** studied at the Oberlin Conservatory while majoring in chemistry at Oberlin College and has made a career in performing and recording dance and film music. He has researched historic practices of silent film orchestras, and his article on the history and use of “photoplay music” was published in the *American Music Research Center Journal*. While Sauer is best known for his work as director and score compiler for the Mont Alto Motion Picture Orchestra, a chamber quintet that revives the “library compilation” method used by silent film theater orchestras, he also improvises and composes music for silent films as a solo artist. With Mont Alto, Sauer has performed nationwide from Lincoln Center in Manhattan to Grauman’s Egyptian Theater on Hollywood Boulevard, and he is a regular at the San Francisco Silent Film Festival, the Denver Silent Film Festival, and the Telluride Film Festival.

### **BEN-HUR: A TALE OF THE CHRIST**

(1925) Directed by Fred Niblo  
November 13 – Friday – 7:00 p.m.

Based on the best-selling novel of the 1800s by Indiana Civil War General Lew Wallace, this epic silent film recounts the adventures of Judah Ben-Hur, a fictional Jewish prince, who is enslaved by the Romans and becomes a charioteer and a Christian. Running in parallel with Judah’s narrative is the unfolding story of Jesus. This 1925 film adaptation is more faithful to Lew Wallace’s work than the 1959 film, and reflects themes of betrayal, conviction, and redemption, with a revenge plot that leads

to a story of love and compassion. *Ben-Hur* is the most expensive film of the silent era and extras in the film include such stars as John Barrymore, Gary Cooper, Clark Gable, Carole Lombard, Joan Crawford, Douglas Fairbanks, and Mary Pickford. **Live accompaniment provided by pianist Rodney Sauer.** Preceding the film will be a preview of the new documentary *Lew Wallace: Shiloh Soldier | Ben-Hur Bard*, premiering in late 2015 on WTIU. This screening is sponsored by WTIU.

*Free, but ticketed.*  
(35mm. 143 min. Not Rated.)

# **BEN-HUR: A TALE OF THE CHRIST**



# BLACKMAIL

## U.S. PREMIERE OF A NEW ORCHESTRAL SCORE

*This presentation of Blackmail with orchestral accompaniment marks another major collaboration with the Jacobs School of Music. Since opening, IU Cinema has collaborated with the Jacobs School of Music on multiple silent feature films with a student orchestra and maestro, as well as premieres of new scores for student films.*



NEIL BRAND

**Neil Brand** has been accompanying silent films for over 30 years, regularly in London at the Barbican, and at film festivals around the world, including the Bologna and Pordenone festivals where he inaugurated the School of Music and Image. He has made his name as a performer and composer, scoring British Film Institute video releases for dozens of silent films. Neil is considered one of the finest improvising piano accompanists in the world, but also a prolific radio playwright and actor who appears frequently on television, stage, and screen. Neil Brand's fruitful relationship with the BBC Symphony Orchestra has resulted in London performances of his acclaimed orchestral score for Alfred Hitchcock's *Blackmail* (commissioned by Cinema Ritrovato, Bologna), which will play five times in four different countries this year, including the U.S. Premiere at IU Cinema.

## BLACKMAIL

(1929) Directed by Alfred Hitchcock  
November 7 – Saturday – 7:00 p.m.

Based on a Charles Bennett play of the same name, Alfred Hitchcock's taut thriller focuses on Frank Webber, a Scotland Yard detective and his girlfriend Alice White. As their relationship becomes rocky, an incident with another man leaves Alice as the prime suspect in one of Frank's investigations and the couple a target of blackmail from a mysterious third party. Originally made as a silent film, the studio had Hitchcock reshoot parts as a "talkie" and two versions of the film were released to British cinemas. **Presented with live orchestral accompaniment and the U.S. premiere of a new musical score by Neil Brand. Composer Neil Brand is scheduled to be present.**

*Advanced tickets are free to the first 100 IU Bloomington students with student ID. All other tickets are \$6. (2K DCP silent presentation with live orchestra. 85 min. Not Rated.)*



BLACKMAIL

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



**OLD NATIONAL BANK**



From 2011–14, the world witnessed as millions of people self-organized and collectively began to imagine something different together. According to sociologist George Katsiaficas, “the basic assumptions of a society—patriotic nationalism and the authority of the government, hierarchy, the division of labor, and specialization vanish overnight. [...] Popular movements not only imagine a new way of life and a different social reality but millions of people live according to transformed norms, values, and beliefs.” The intention of this two-night series is to take brief glimpses of these transformative moments through the lens of radical filmmakers Brandon Jourdan and Marianne Maeckelbergh (the team behind *Global Uprisings*) and Matt Peterson. The series is sponsored by Students Against State Violence and the Institute for European Studies.



THE GREEK REVOLT

MADRID ON THE BRINK



## GLOBAL UPRISINGS SHORT FILMS NIGHT ONE

(2011–12) Directed by Brandon Jourdan and Marianne Maeckelbergh

### SCENES FROM A REVOLT SUSTAINED

(2014) Directed by Matt Peterson, Luhuna Carvalho, Nate Lavey  
October 5 – Monday – 7:00 p.m.

In December 2010, after a Tunisian food cart vendor had his produce confiscated by the police, he set himself on fire in rebellion against repressive state forces. This single fire quickly spread into a conflagration of revolt that eventually became known as the Arab Spring. Only months later, this fire returned to the streets of Greece, while plaza occupations modeled on Cairo’s Tahrir Square were replicated across Spain, Portugal, and the U.S. Short films include: *The Greek Revolt* (2011), *The Battle of Oakland* (2012), and *Madrid on the Brink* (2012).

**Director Matt Peterson is scheduled to be present.**

Free, but ticketed.  
(2K DCP. 127 min. Not Rated.)

## GLOBAL UPRISINGS SHORT FILMS NIGHT TWO

(2013–14) Directed by Brandon Jourdan and Marianne Maeckelbergh  
October 6 – Tuesday – 7:00 p.m.

After the new Egyptian State violently suppressed the revolutionary movement that brought down the former regime and American police forces evicted Occupy camps across the country, it seemed to many this wave of unprecedented international unrest was an anomaly finally coming to an end. Few expected 2013–14 would give rise to massive, leaderless insurrections across Turkey, Brazil, and Bosnia while reigniting radical social movements across the U.S., Europe, and Mexico.

Short films include: *Egyptian Winter* (2013), *Bosnia and Herzegovina in Spring* (2014), and *The Taksim Commune* (2013).

Free, but ticketed.  
(2K DCP. 95 min. Not Rated.)

THE TAKSIM COMMUNE



# GLOBAL UPHEAVAL: DOCUMENTS FROM A WORLD IN REVOLT

# OTHER FILMS AND GUESTS

## TIME BANDITS

(1981) Directed by Terry Gilliam  
**Free Screening at Bryan Park!**  
August 21 – Friday – Begins at dusk,  
rain date is August 22

Eleven-year-old Kevin is bored with his parents' obsession for gadgets and tired of being ignored. When a band of motley time-traveling dwarves stumble out of his wardrobe, he strikes out on a wayward adventure through time in search of the perfect treasures to steal. *Time Bandits* is a darkly mischievous and playful tale of time travel, evil, and maps, from the comedic minds of Monty Python's Terry Gilliam and Michael Palin. **For up-to-the-minute information on weather-related cancellations, call the Bloomington Parks and Recreation Community Events Hotline at (812) 349-3754.**

Free, no ticket required.  
(Digital. 110 min. Rated PG.)

## THE CABINET OF DR. CALIGARI (DAS CABINET DES DR. CALIGARI)

(1920) Directed by Robert Wiene  
September 21 – Monday – 7:00 p.m.

This brilliant movie jolted the postwar masses and catapulted the movement known as German Expressionism into film history. Called by Roger Ebert "the first true horror film," it plunges audiences into a nightmare realm in which light, shadow, and substance are abstracted and set in eerie counterpoint with the depraved acts of Dr. Caligari (Werner Krauss) and the Sleepwalker (Conrad Veidt). This restoration was scanned from the (mostly) preserved camera negative at the German Federal Film Archive, with English subtitles and a score by the Musikhochschule, Freiburg.

This screening is presented in association with the Max Reger Festival hosted by the Jacobs School of Music, on September 25–27, and is sponsored by the Jacobs School of Music in partnership with the Max Reger Foundation of America, David V. Cox, Founder and Chairman, with special support from Professor Janette Fishell and in-kind support from Professor Andrew Mead.

Free, but ticketed.  
(2K DCP. 75 min. Not Rated.)

## HEDWIG AND THE ANGRY INCH

(2001) Directed by John Cameron Mitchell  
October 13 – Tuesday – 7:00 p.m.

Winning audience and best director awards at the Sundance Film Festival, *Hedwig and the Angry Inch* follows the life story of an East Berlin transsexual punk-rock woman who sets out

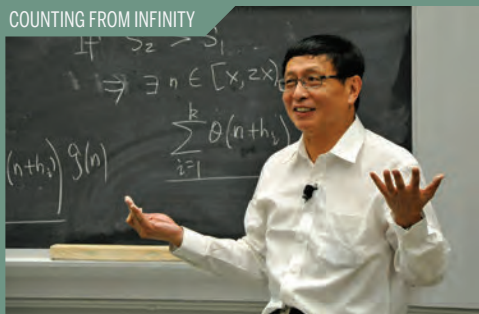
TIME BANDITS



THE CABINET OF DR. CALIGARI



COUNTING FROM INFINITY





to tour America with her band, following the former lover/bandmate who stole her songs. Stage productions have played for many years in Japan, and Korea hosted a TV reality show about the search for a new Hedwig. IU alumna Harriet Newman Leve was one of the producers that brought Hedwig to Broadway in 2014, featuring Neil Patrick Harris as the title character; the production received four 2014 Tony Awards, including Best Revival of a Musical, Best Featured Actor in a Musical, Best Supporting Actress in a Musical and Best Lighting Design of a Musical. This screening is sponsored by the Office of the Executive Dean of the College of Arts and Sciences. **Stage Producer Harriet Newman Leve is scheduled to be present.**

*Free, but ticketed.*  
(35mm. 95 min. Rated R.)

### IT MIGHT GET LOUD

(2008) Directed by David Guggenheim  
October 17 – Saturday – 7:00 p.m.

The history of music is as varied as it is vibrant. There may be no

finer example of that vibrancy than the electric guitar. *It Might Get Loud* is a celebration of the instrument. The film follows three of the most influential guitarists of the last 50 years: Led Zeppelin's Jimmy Page, U2's The Edge, and Jack White, and it explores their own personal histories and relationships with the instrument. Equal parts documentary, live performance, and character study, *It Might Get Loud* is as riveting a film as the instrument it celebrates. This screening is sponsored by Professor Michael McGerr who is a part of the Department of History and WIUX-LP, Pure Student Radio.

*Free, but ticketed.*  
(35mm. 98 min. Rated PG.)

### COUNTING FROM INFINITY: YITANG ZHANG AND THE TWIN PRIME CONJECTURE

(2015) Directed by George Csicsery  
November 9 – Monday – 7:00 p.m.

In April 2013, a lecturer at the University of New Hampshire submitted a paper to the *Annals*

of *Mathematics*, the premier math journal. Within weeks word spread—an unknown mathematician, with no permanent job, working in complete isolation, had made an important breakthrough on the Twin Prime Conjecture. The film recounts Zhang's rise from obscurity to mathematical celebrity. The story of quiet perseverance amidst adversity is interwoven with a history of the Twin Prime Conjecture. This screening is sponsored by the Indiana University Department of Mathematics and the Center for Documentary Research and Practice.

*Free, but ticketed.*  
(HD. 80 min. Not Rated.)

### FALL 2015 STUDENT FILMS SHOWCASE

December 15 – Tuesday – 6:30 p.m.  
December 16 – Wednesday – 6:30 p.m.

IT MIGHT GET LOUD

HEDWIG AND THE ANGRY INCH



# JORGENSEN

GUEST  
FILMMAKER  
LECTURES SERIES



KEVIN KLINE

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.

## 2011–2015 GUESTS HAVE INCLUDED:

Vadim Abdrashitov, James Acheson, Natalia Almada, Barry Allen, Rick Alverson, Kenneth Anger, David Anspaugh, Anthony Arno, Angus Aynsley, Beth B, Jonathan Banks, Jacob Bender, Prashant Bhargava, Olivia Block, Peter Bogdanovich, Irene Taylor Brodsky, Richard Brody, Charles Burnett, Philip Carli, George Chakiris, Glenn Close, Roger Corman, Pedro Costa, Donald Crafton, David Darg, Bridgett M. Davis, Peter Davis, Josephine Decker, 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, Steve James, Abbas Kiarostami, Alison Klayman, Kevin Kline, Alain LeTourneau, William Lustig, Guy Maddin, Terence Marsh, Albert Maysles, Pam Minty, Bryn Mooser, Bill Morrison, Stanley Nelson, Edward James Olmos, Ron Osgood, Richard Pena, Nicolas Winding Refn, Nisha Pahuja, Angelo Pizzo, Luis Recoder, Mireia Sallares, Walter Salles, Nelson Pereira Dos Santos, John Sayles, Christel Schmidt, Paul Schrader, Jonathan Sehring, Amy Seimet, MM Serra, Parvez Sharma, Abderrahmane Sissako, Todd Solondz, Whit Stillman, Meryl Streep, Monika Treut, Joe Swanberg, Michael Uslan, Christine Vachon, Amy Villarejo, Patrick Wang, Peter Weir, Ti West, Kevin Willmott, Chuck Workman, Hoyt Yeatman, Adel Yaraghi, A.B. Yehoshua, and Krzysztof Zanussi.



GLENN CLOSE



ABDERRAHMANE SISSAKO



PETER WEIR

This lecture series is made possible through the generous support of the Ove W Jorgensen Foundation. Unless otherwise noted, lectures are held in the IU Cinema and no tickets are necessary; however, seating is limited.

**JA'TOVIA GARY AND  
STEFANI SAINTONGE**

Directors  
September 4 – Friday – 3:00 p.m.

**PENELOPE SPHEERIS**

Director  
September 11 – Friday – 3:00 p.m.

**JOHN WATERS\***

Director  
October 2 – Friday – 5:00 p.m.  
*\*Free, but ticket required.*  
*Tickets available in-person only at  
IU Auditorium on September 18.*  
*Limit two tickets per person.*

**JOHN ZORN**

Composer  
October 7 – Wednesday – 3:00 p.m.

**TONY BUBA**

Director  
October 23 – Friday – 3:00 p.m.



# FALL 2015 CALENDAR OF FILMS

## ICON KEY

-  International Arthouse Series
-  National Theatre Live
-  The Inimitable and Incomparable John Waters
-  Midnight Movies
-  Directed By Women: Penelope Spheeris
-  Directed By Women: Luchando: Women in Contemporary Latin America
-  Directed By Women: New Negress Film Society
-  Directed by Women: Additional Films and Guests
-  Art and a Movie
-  Wounded Galaxies
-  President's Choice
-  40 Years On: Screening the Vietnam War
-  Themester: @Work: The Nature of Labor on a Changing Planet
-  Themester: Documenting the Decline of the Urban Working Class: The Films of Tony Buba
-  Themester: East Asian Film Series
-  Themester: Additional Films and Guests
-  City Lights Film Series
-  Monday Matinee Classics
-  Diabolique International Film Festival
-  Friday Night Frights
-  Underground Film Series
-  The History and Craft of Hip-Hop
-  New Ukrainian Cinema
-  Cultural Divides: Reflections on the Immigrant Experience in Europe
-  Sembène: Father of African Cinema
-  Sinatra at 100
-  Back to Back to Back to the Future
-  CINEKids
-  *The Birth of a Nation*
-  *Ben-Hur: A Tale of the Christ*
-  *Blackmail*
-  Global Upheaval: Documents from a World in Revolt
-  Other Films and Guests
-  Jorgensen Guest Filmmaker Lecture Series
- \$ *Event has an admission price.*
- ◆ *A guest is scheduled to be present.*

Film schedule is subject to change. Please check the IU Cinema website for the most current listings: [cinema.indiana.edu](http://cinema.indiana.edu).



The IU Cinema app is available for Android and Apple devices.

# // AUGUST

## WEEK OF AUGUST 3

### 6 THURSDAY

7:00 p.m. **The Wolfpack**  
🏠 Pg 4 \$

### 7 FRIDAY

7:00 p.m. **The Wolfpack**  
🏠 Pg 4 \$

### 8 SATURDAY

3:00 p.m. **The Wolfpack**  
🏠 Pg 4 \$

## WEEK OF AUGUST 10

### 13 THURSDAY

7:00 p.m. **Güeros**  
🏠 Pg 4 \$

### 14 FRIDAY

7:00 p.m. **Güeros**  
🏠 Pg 4 \$

### 15 SATURDAY

3:00 p.m. **Güeros**  
🏠 Pg 4 \$

## WEEK OF AUGUST 17

### 20 THURSDAY

7:00 p.m. **2015 Sundance Film Festival Short Film Program**  
🏠 Pg 4 \$

### 21 FRIDAY

At Dusk **Movies in Bryan Park: Time Bandits**  
🎧 Pg 46

### 22 SATURDAY

3:00 p.m. **2015 Sundance Film Festival Short Film Program**  
🏠 Pg 4 \$

## WEEK OF AUGUST 24

### 24 MONDAY

7:00 p.m. **City of God**  
🎧 Pg 22

### 25 TUESDAY

7:00 p.m. **Kabukichô Love Hotel**  
🎧 Pg 26

### 27 THURSDAY

7:00 p.m. **Paris is Burning**  
🏠 Pg 5

### 28 FRIDAY

6:30 p.m. **Jellyfish Eyes**  
🏠 Pg 5 \$

9:30 p.m. **Polyester**  
🎧 Pg 11 \$

11:59 p.m. **The Big Lebowski**  
🌙 Pg 13 \$

### 29 SATURDAY

3:00 p.m. **The Goonies**  
🎧 Pg 41 \$

7:00 p.m. **Jellyfish Eyes**  
🏠 Pg 5 \$

## WEEK OF AUGUST 31

### 31 MONDAY

7:00 p.m. **Modern Times**  
🎧 Pg 24

THE BIG LEBOWSKI



THE GOONIES



PARIS IS BURNING



# // SEPTEMBER

## WEEK OF AUGUST 31

### 1 TUESDAY

7:00 p.m. **Eden**  
♀ Pg18 \$

### 3 THURSDAY

7:00 p.m. **Last Days in Vietnam**  
🌈 Pg23 ♦

### 4 FRIDAY

3:00 p.m. **Jorgensen Guest  
Filmmaker Lecture  
with Ja'Tovia Gary  
and Stefani Saintonge**  
♣ Pg17 ♦

6:30 p.m. **New Negress Film Society  
Short Film Program**  
♀ Pg17 ♦

9:30 p.m. **Eden**  
♀ Pg18 \$

## WEEK OF SEPTEMBER 7

### 8 TUESDAY

7:00 p.m. **Pelo Malo (Bad Hair)**  
♀ Pg16

### 10 THURSDAY

6:30 p.m. **The Decline of Western  
Civilization**  
♀ Pg14 ♦

9:30 p.m. **The Decline of Western  
Civilization Part II: The  
Metal Years**  
♀ Pg15 ♦

### 11 FRIDAY

3:00 p.m. **Jorgensen Guest  
Filmmaker with  
Penelope Spheeris**  
♣ Pg14 ♦

6:30 p.m. **Suburbia**  
♀ Pg15 ♦

9:30 p.m. **The Decline of Western  
Civilization Part III**  
♀ Pg15 ♦

## 12 SATURDAY

3:00 p.m. **6 Years**  
♀ Pg18 ♦

7:00 p.m. **Wayne's World**  
♀ Pg15

## WEEK OF SEPTEMBER 14

## 14 MONDAY

7:00 p.m. **Dólares de Arena  
(Sand Dollars)**  
♀ Pg16

## 15 TUESDAY

7:00 p.m. **Garbage Dreams**  
♣ Pg27

KLUTE



DÓLARES DE ARENA (SAND DOLLARS)



## 18 FRIDAY

6:30 p.m. **The Outrageous Baron Munchausen (Baron Prásil)**

 Pg 34

9:30 p.m. **Female Trouble**

 Pg 11 \$

## 19 SATURDAY

3:00 p.m. **Klute**

 Pg 28

7:00 p.m. **TBD**

WEEK OF SEPTEMBER 21

## 21 MONDAY

7:00 p.m. **The Cabinet of Dr. Caligari (Das Cabinet des Dr. Caligari)**

 Pg 46

## 22 TUESDAY

7:00 p.m. **The World**

 Pg 26

## 24 THURSDAY

7:00 p.m. **TBD**

## 25 FRIDAY

6:30 p.m. **Jaws**

 Pg 31 \$

9:30 p.m. **The Lost Boys**

 Pg 31 \$

11:59 p.m. **Fright Night**

 Pg 31 \$

## 26 SATURDAY

12:00 p.m. **Diabolique International All Day Film Festival**

 Pg 30 \$

WEEK OF SEPTEMBER 28

## 28 MONDAY

7:00 p.m. **El En Hoyo (In the Pit)**

 Pg 27

## 29 TUESDAY

7:00 p.m. **Such Beautiful People**

 Pg 36

FRIGHT NIGHT



SUBURBIA



# // OCTOBER

## WEEK OF SEPTEMBER 28

### 1 THURSDAY


7:00 p.m. **Cry-Baby**  
 Pg11 \$

### 2 FRIDAY


5:00 p.m. **Jorgensen Guest Filmmaker with John Waters**  
 Pg10 ◆

7:00 p.m. **Cecil B. DeMented**  
 Pg12 \$ ◆

10:00 p.m. **Serial Mom**  
 Pg12 \$

11:59 p.m. **Pink Flamingos**  
 Pg12 \$

### 3 SATURDAY


3:00 p.m. **Duck Soup**  
 Pg28

7:00 p.m. **Wild Style**  
 Pg35

## WEEK OF OCTOBER 5

### 5 MONDAY

3:00 p.m. **Pillow Talk**  
 Pg29 \$

7:00 p.m. **Global Uprisings Short Films Night One & Scenes from a Revolt Sustained**  
 Pg45 ◆


### 6 TUESDAY

7:00 p.m. **Global Uprisings Short Films Night Two**  
 Pg45

### 7 WEDNESDAY


3:00 p.m. **Jorgensen Guest Filmmaker Lecture with John Zorn**  
 Pg20 ◆

### 8 THURSDAY


7:00 p.m. **8mm Derek Jarman Short Films featuring Cyclobe**  
 Pg20 \$ ◆

### 9 FRIDAY

6:30 p.m. **Queer Mythologies // Queer Histories**  
 Pg21

9:30 p.m. **Tremors**  
 Pg32 \$

### 10 SATURDAY

3:00 p.m. **Sound and Chaos: The Story of BC Studio**  
 Pg21 \$ ◆

7:00 p.m. **TBD**

## WEEK OF OCTOBER 12

### 12 MONDAY

7:00 p.m. **Miners Shot Down**  
 Pg24 ◆

### 13 TUESDAY


7:00 p.m. **Hedwig and the Angry Inch**  
 Pg46 ◆

### 15 THURSDAY


7:00 p.m. **Pinoy Sunday**  
 Pg26

### 16 FRIDAY

6:30 p.m. **Punishment Park**  
 Pg34

9:30 p.m. **Poltergeist**  
 Pg32 \$


### 17 SATURDAY

3:00 p.m. **My Neighbor Totoro**  
 Pg41 \$

7:00 p.m. **It Might Get Loud**  
 Pg47

### 18 SUNDAY

3:00 p.m. **Hairy Who & the Chicago Imagists**  
 Pg19


6:30 p.m. **NTL: Behind the Beautiful Forevers**  
 Pg9 \$

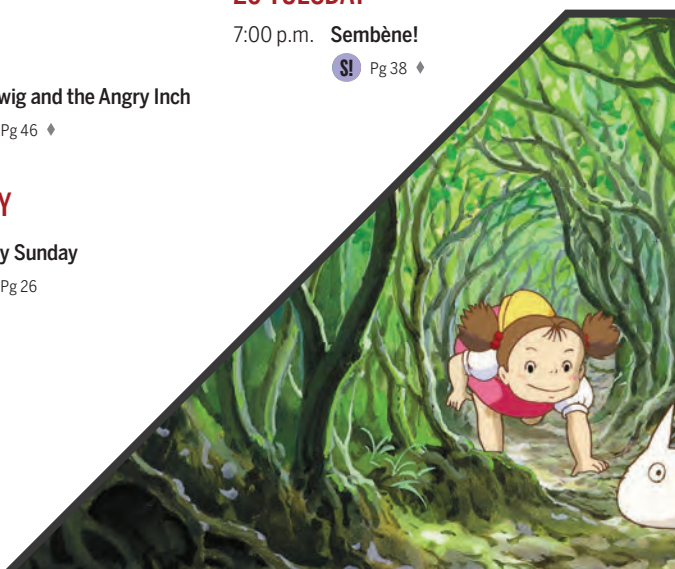
## WEEK OF OCTOBER 19

### 19 MONDAY

7:00 p.m. **La Noire de ... (Black Girl) & Borom Sarret (The Wagoner)**  
 Pg38 ◆

### 20 TUESDAY

7:00 p.m. **Sembène!**  
 Pg38 ◆





## 21 WEDNESDAY

BACK TO BACK TO BACK TO THE FUTURE

1:00 p.m. **Back to the Future**

3:00 p.m. **Back to the Future II**

5:00 p.m. **Back to the Future III**

7:00 p.m. **Back to the Future II**

9:00 p.m. **Back to the Future**

 Pg 40

## 22 THURSDAY

7:00 p.m. **Lightning Over Braddock—  
A Rustbowl Fantasy**

 Pg 25 ♦

## 23 FRIDAY

3:00 p.m. **Jorgensen Guest Filmmaker  
Lecture with Tony Buba**

 Pg 25 ♦

6:30 p.m. **Struggles in Steel: A History  
of African-American  
Steelworkers**

 Pg 25 ♦

9:30 p.m. **The Evil Dead**

 Pg 32 \$

11:59 p.m. **The Dark Crystal**

 Pg 13 \$

## 24 SATURDAY

3:00 p.m. **The Dark Crystal**

 Pg 13 \$

7:00 p.m. **Freestyle: The Art of Rhyme**

 Pg 35

WEEK OF OCTOBER 26

## 26 MONDAY

7:00 p.m. **Food Chains**

 Pg 24

## 27 TUESDAY

7:00 p.m. **La Haine**

 Pg 37

## 29 THURSDAY

7:00 p.m. **Drunk Stoned Brilliant Dead:  
The Story of the National  
Lampoon**

 Pg 5 \$

## 30 FRIDAY

6:30 p.m. **Experimental Hitchcock  
Short Films Program**

 Pg 34

9:30 p.m. **Mommie Dearest**

 Pg 33 \$

11:59 p.m. **Hausu (House)**

 Pg 13 \$

## 31 SATURDAY

3:00 p.m. **Sunset Boulevard**

 Pg 28

7:00 p.m. **Hausu (House)**

 Pg 13 \$

FOOD CHAINS



# // NOVEMBER

## WEEK OF NOVEMBER 2

### 2 MONDAY

3:00 p.m. **Guys and Dolls**

 Pg 29 \$

7:00 p.m. **The Battle of Algiers**

 Pg 22

### 5 THURSDAY

7:00 p.m. **Drunk Stoned Brilliant Dead: The Story of the National Lampoon**

 Pg 5 \$

### 6 FRIDAY

7:00 p.m. **Something from Nothing: The Art of Rap**

 Pg 35

### 7 SATURDAY

7:00 p.m. **Blackmail**

 Pg 44 ♦

## WEEK OF NOVEMBER 9

### 9 MONDAY

7:00 p.m. **Counting From Infinity: Yitang Zhang and the Twin Prime Conjecture**

 Pg 47

### 10 TUESDAY

7:00 p.m. **Love and Solidarity in the Struggle for Labor Rights: Learning from Nonviolent Revolutionary James Lawson**

 Pg 27 ♦

### 12 THURSDAY

6:30 p.m. **The Birth of a Nation**

 Pg 42 ♦

### 13 FRIDAY

7:00 p.m. **Ben Hur: A Tale of the Christ**

 Pg 43 ♦

### 14 SATURDAY

3:00 p.m. **The Man with the Golden Arm**

 Pg 39 \$

7:00 p.m. **The Forbidden Room**

 Pg 5 \$

BLACKMAIL



THE LAST EMPEROR



NORMA RAE



WEEK OF NOVEMBER 16

**16 MONDAY**

7:00 p.m. **Norma Rae**

 Pg 24

**17 TUESDAY**

7:00 p.m. **Gegen die Wand (Head-On)**

 Pg 37

**19 THURSDAY**

7:00 p.m. **Taxi**

 Pg 5 \$

**20 FRIDAY**

7:00 p.m. **Taxi**

 Pg 5 \$

**21 SATURDAY**

3:00 p.m. **The Forbidden Room**

 Pg 5 \$

WEEK OF NOVEMBER 23

**CLOSED FOR  
THANKSGIVING HOLIDAY**

WEEK OF NOVEMBER 30

**30 MONDAY**

7:00 p.m. **The Last Emperor**

 Pg 22


THE MAN WITH THE GOLDEN ARM



# // DECEMBER

## WEEK OF NOVEMBER 30

### 1 TUESDAY

7:00 p.m. **My Son the Fanatic**  
 Pg 37

### 3 THURSDAY

7:00 p.m. **Black Journal: The Black G.I. / No Vietnamese Ever Called Me Nigger**  
 Pg 23 ♦

### 4 FRIDAY

7:00 p.m. **Pather Panchali (Song of the Little Road)**  
 Pg 7 \$

### 5 SATURDAY

3:00 p.m. **From Here to Eternity / The House I Live In**  
 Pg 39 \$

7:00 p.m. **Aparajito (The Unvanquished)**  
 Pg 7 \$


### 6 SUNDAY

3:00 p.m. **The Agony and the Ecstasy**  
 Pg 19

6:30 p.m. **N.T.L.: Hamlet**  
 Pg 9 \$

## WEEK OF DECEMBER 7

### 7 MONDAY


3:00 p.m. **Breakfast at Tiffany's** ♦  
 Pg 29 \$

7:00 p.m. **Apur Sansar (The World of Apu)**  
 Pg 7 \$


### 8 TUESDAY

7:00 p.m. **The Tribe**  
 Pg 36

### 11 FRIDAY

7:00 p.m. **The Sound of Music**  
 Pg 41 \$


### 12 SATURDAY

2:00 p.m. **The Sound of Music Quote-Along**  
 Pg 41 \$


7:00 p.m. **Ocean's 11**  
 Pg 39 \$

## WEEK OF DECEMBER 14

### 15 TUESDAY

6:30 p.m. **2015 Student Films**  
 Pg 47

### 16 WEDNESDAY

6:30 p.m. **2015 Student Films**  
 Pg 47

## APARAJITO



## THE SOUND OF MUSIC



## THE AGONY AND THE ECSTASY



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Wendy-Jo Y. Toyama  
Adam D. Troner  
Michael W. Trosset  
Constance M. VanAusdall  
Donald L. & Suzanne T. Viehmann  
Suzanne T. Viehmann  
Ruth H. Walker  
James R. & Phyllis A. Walker  
George L. Walker  
Karen E. & James R. Walker  
Timothy & Mary K. Walsh  
Jack A. Ward  
Benjamin S. Warden  
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Phoebe Zhou  
Ronald R. & Judith A. Zilkowski  
Max D. & Mary A. Zook

## **IN-KIND CONTRIBUTIONS VALUED OVER \$10,000**

*The Ryder—Peter LoPilato  
IU Advanced Visualization Lab*

*\*Denotes donor is deceased.*

# CREATIVE COLLABORATIONS

The Indiana University Cinema is an independent academic unit that reports to the Office of the Provost. In support of Indiana University's longstanding commitment to excellence, research, and public engagement in the arts, the IU Cinema's Creative Collaborations program provides a platform for making IU's intellectual and cultural assets accessible and visible through campus- and community-wide thematic film programming, creating a space for making the arts and humanities at IUB robustly public-facing through strong and innovative outreach throughout the Bloomington campus and community.

To facilitate diverse and inclusive film programming partnerships across campus and community, the IU Cinema utilizes a Program Advisory Board to review and approve Creative Collaborations partnership requests each semester. The board consists of members from most of the 14 schools across the Bloomington campus, as well as an undergraduate student representative and a community member representative.

In its first four years, the Cinema has been privileged to partner with over 100 campus and community partners on more than 300 screenings, which has led to enriching and engaging programming for university faculty, staff, and students, as well as Bloomington community members.

## PROGRAM ADVISORY BOARD MEMBERS

<b>Greg Waller, Board Chair</b>	<i>The Media School</i>
<b>Darlene Sadlier, Board Emeritus</b>	<i>College of Arts and Sciences, Spanish and Portuguese</i>
<b>Beau Vallance, Board Emeritus</b>	<i>School of Education</i>
<b>Greg Carter</b>	<i>School of Nursing</i>
<b>Joan Hawkins</b>	<i>The Media School</i>
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<b>Arthur Liou</b>	<i>School of Design</i>
<b>Michael T. Martin</b>	<i>The Media School, Black Film Center/Archive</i>
<b>Mike McAfee</b>	<i>Community Representative, Visit Bloomington</i>
<b>Elaine Monaghan</b>	<i>The Media School</i>
<b>Marie Richardson</b>	<i>Undergraduate Student</i>
<b>Selma Sabanovich</b>	<i>School of Informatics and Computing</i>
<b>Liz Shea</b>	<i>College of Arts and Sciences, Theatre, Drama, and Contemporary Dance</i>
<b>Rachel Stoeltje</b>	<i>Indiana University Libraries Moving Image Archive</i>
<b>Konrad Strauss</b>	<i>Jacobs School of Music</i>
<b>Tim Waters</b>	<i>Maurer School of Law</i>
<b>Dawn Wisher</b>	<i>Kelley School of Business</i>
<b>Open</b>	<i>School of Optometry</i>
<b>Open</b>	<i>School of Public Health</i>
<b>Open</b>	<i>School of Social Work</i>

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The IU Cinema welcomes Creative Collaborations film programming proposals from any IU Bloomington academic or non-academic unit, as well as community partners (such as Habitat for Humanity, Boys and Girls Club of Monroe County, Sycamore Land Trust, etc.), and IU student organizations.

Visit [www.cinema.indiana.edu/creative-collaborations](http://www.cinema.indiana.edu/creative-collaborations) for more details and to access the online application.

## FALL 2015 ACADEMIC PARTNERS

American Studies Graduate Student Association  
Black Film Center/Archive  
Borns Jewish Studies Program  
Center for Documentary Research and Practice  
Center for Latin American and Caribbean Studies  
Center for the Study of the Middle East  
Cinema and Media Studies Program  
College Arts and Humanities Institute  
College of Arts and Sciences  
College of Arts and Sciences' Themester 2015  
College Ostrom Grant Program  
Comparative Literature  
Consortium for the Study of Religion, Ethics, and Society  
Culture Studies Program  
Department of African American and African Diaspora Studies  
Department of African Studies  
Department of American Studies  
Department of Anthropology  
Department of Folklore and Ethnomusicology  
Department of French and Italian  
Department of Gender Studies  
Department of History  
Department of International Studies  
Department of Mathematics

Department of Political Science  
Department of Sociology  
Department of Spanish and Portuguese  
Department of Speech and Hearing Sciences  
Department of Apparel Merchandising and Interior Design  
East Asian Studies Center  
Ethnomusicology Institute  
Indiana University Art Museum  
Indiana University Office of Sustainability  
Inner Asian and Uralic National Resource Center  
Institute for European Studies  
Jacobs School of Music  
Latino Studies  
New Frontiers in the Arts and Humanities  
Office of the Executive Dean of the College of Arts and Sciences  
Recreation, Park, and Tourism Studies (School of Public Health)  
Russian and East European Institute  
Student Sustainability Council  
Students Against State Violence  
The Media School  
Turkish Language Flagship Center  
Veteran Support Services  
WIUX-LP, Pure Student Radio  
WTIU

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♦ A guest is scheduled to be present.

## // SUPPORT THE IU CINEMA!

In January 2016, the IU Cinema celebrates its fifth anniversary. As we look back through the years, we know the Cinema has been able to make its mark on the campus and surrounding community so profoundly only through the unwavering support of our Cinema patrons. We want to thank you for helping establish the Cinema as a gem on IU's Bloomington campus. Of course, there is always opportunity to grow, so we invite you to play a pivotal role in helping us expand our reach. Invest in the Cinema's mission to make great films and an incredible theatrical experience accessible to our entire community.

### BUILDING OUR FUTURE

Did you know you can have your name live in perpetuity as part of the IU Cinema legacy by purchasing a Cinema seat? Currently we have more than 70 seats secured by loyal supporters like you, and we would love to see your name on your favorite Cinema chair! Or perhaps you want to support our guest filmmaker visits, or Cinema film programming?

Whatever best suits your wishes to provide support, we can make it happen together! You can find more information regarding these opportunities at our website [cinema.indiana.edu/support](http://cinema.indiana.edu/support) or by contacting Brittany D. Friesner at [bdfriesn@indiana.edu](mailto:bdfriesn@indiana.edu).

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### VOLUNTEER

Join the IU Cinema Usher Corps or Promotional Street Team! Volunteers see great movies, welcome guests, help spread the word about the IU Cinema, and get to see "behind the curtain" of the Cinema's day-to-day operations. For more information, visit [cinema.indiana.edu/support/volunteering](http://cinema.indiana.edu/support/volunteering) or contact Jessica Davis Tagg at 812-855-2646 or [jtagg@indiana.edu](mailto:jtagg@indiana.edu).

## // IU CINEMA STAFF

**Jon Vickers** ..... *Director*  
**Brittany D. Friesner** ..... *Associate Director*  
**Manny Knowles** ..... *Assistant Director, Cinema Systems and Operations*  
**Carla Cowden** ..... *Business Manager*  
**Jessica Davis Tagg** ..... *Events and Operations Manager*  
**Kyle Calvert** ..... *Design and Marketing Manager*  
**Barbara Ann O'Leary** ..... *Social Media Specialist*

The balance of the Cinema's staff includes a team of part-time employees and volunteers, including projectionists, house managers, ushers, and a variety of interns, each of whom are critical to the success of the Cinema. We are so appreciative of our staff, volunteers, and interns. We thank them all!

A man in a striped suit is lying on a chair in the back of a vintage car. The image is tinted with a blue color. The man is smiling and has his arms behind his head. The car's interior and wheels are visible.

THE  
INDIANA UNIVERSITY  
CINEMA

