



THE  
INDIANA UNIVERSITY  
**CINEMA**



Fall 2016

## General Information

### Ticket Information

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 rest of our events are typically either \$3 for all tickets or \$3 for IUB students/\$6 for non-students. 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 IU Cinema’s lobby one hour prior to any screening, if tickets are still available.

**Tickets for all Fall 2016 events will be available for purchase online and in person beginning at 10 a.m. on Monday, August 8, 2016.**

There is a limit of four tickets per person for each free event, unless otherwise noted. If all tickets have been issued for a free event, IU Cinema will recognize a standby line to seat additional patrons, if seats are available. **No standby line is recognized for sold-out paid events.** 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.

### Building Policies

We are grateful to our patrons for being respectful and compassionate of others during our events. Please visit [cinema.indiana.edu/about/visiting-the-cinema](http://cinema.indiana.edu/about/visiting-the-cinema) to review our general policies regarding appropriate conduct at IU Cinema, including information regarding food and beverages, electronic-device usage, and lost-and-found items.

### Parking Information

You can access information regarding parking near IU Cinema in the inside back cover of this program.

### Indiana University Cinema Staff

Jon Vickers .....*Founding 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 and Web Specialist*

The balance of IU 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!

### 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).



@IUCinema

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Jonathan Banks



Charles Burnett



Glenn Close



### ... 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 from the Director

Welcome back to IU Cinema! We trust you had a great summer and hope that our closure during minor construction has helped you develop a hearty appetite for a season full of good films. As you will soon see while leafing through the following pages, there is plenty here for everyone. With more than 115 films, 21 filmmakers, and 84 days of screenings, we plan to see you often.

Before we tease you with highlights of the program, let me take a moment to publicly thank our IU Cinema staff for a fantastic year last year under the leadership of Brittany D. Friesner. From the team members you may know, like Brittany, Manny Knowles, and Jessica Davis Tagg; to those behind the scenes like Carla Cowden, Kyle Calvert, and Barbara Ann O'Leary; to all of the student staff and volunteers; each helped ensure an amazing year of films, filmmakers, and memorable experiences. Thank you!

And of course, thanks to all of you, our enthusiastic and faithful audience, for sharing in those experiences with us!

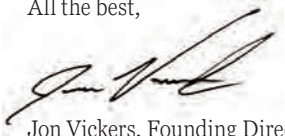
Now, we hope that you will be as excited about this fall's lineup as we are. In celebration of Lilly Library's acquisition of the papers of John Boorman, together with IU Libraries we host the filmmaker himself and a partial retrospective of his work. And that is just the beginning. Along with Boorman, we have groundbreaking director Julie Dash, uncompromising auteur Kelly Reichardt, Chinese Fourth Generation master Xie Wei, avant-garde icons Nathaniel Dorsky and Jerome Hiler, and one of *Variety's* "10 Documakers to Watch," Deborah Riley Draper. We are fortunate to have so many filmmakers presenting their work this semester, so please review the pages closely to connect with these opportunities.

Special events include two screenings with the world-renowned Alloy Orchestra, our first foray into outdoor screenings, an interactive event edited from over 800 home movies, the greatest fan-film ever made, the most handsome Frankenstein monster you have ever seen, special anniversary restorations, and much more.

And, as your "place for film," there are dozens of repertory films presented on 16mm and 35mm this semester. These include film prints from archives in the U.S. and abroad, supporting several series that include *City Lights*, filmmaker retrospectives, James Naremore Presents, Remembering Hoagy, and President's Choice. We are doing our part to help keep film alive!

So please, take your time, circle your favorites, build your schedule, and let us do the rest. You know you are in good hands with us, and we want every experience here to be memorable. Thanks for being with us, or at least wishing you were.

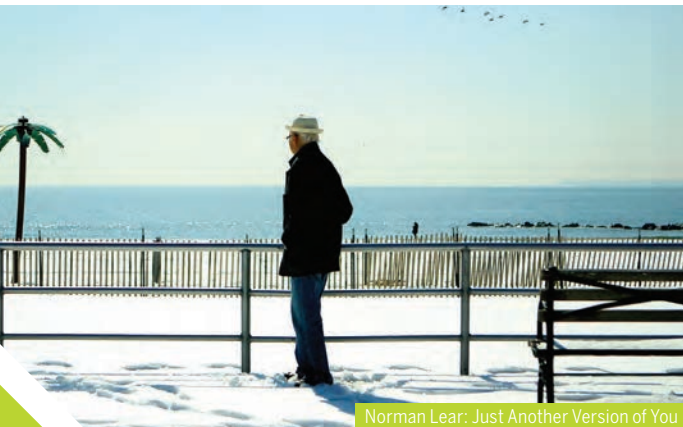
All the best,

A handwritten signature in black ink, appearing to read "Jon Vickers", is written over a light gray rectangular background.

Jon Vickers, Founding Director

# INTERNATIONAL ARTHOUSE SERIES

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



Norman Lear: Just Another Version of You



Sonita



One More Time with Feeling



Microbe and Gasoline

## Norman Lear: Just Another Version of You

(2016) Directed by Heidi Ewing and Rachel Grady

August 27 – Saturday – 7:00 p.m.

Arguably the most influential creator, writer, and producer in the history of television, Norman Lear brought primetime into step with the times. Using comedy and indelible characters, his legendary 1970s shows (*All In the Family*, *Maude*, *Good Times*, and *The Jeffersons*) boldly cracked open dialogue and shifted the national consciousness, injecting enlightened humanism into sociopolitical debates on race, class, creed, and feminism. Documentarians

Rachel Grady and Heidi Ewing (*Jesus Camp*, *DETROPIA*) reveal a psychologically rich man whose extraordinary contributions emerge from both his personal story and a dialogue with the world.

\$3 IUB students, \$6 non-students.  
(2K DCP. 91 min. Not Rated.)

## Microbe and Gasoline

(2016) Directed by Michel Gondry

August 28 – Sunday – 3:00 p.m.

September 1 – Thursday – 9:30 p.m.

September 2 – Friday – 9:30 p.m.

Microbe, a shy, aspiring artist, has trouble making friends at school until he meets Gasoline, a likeminded outcast. Together

they hatch a plan to build a car and spend their summer on an epic road trip across France. This charming adventure from Michel Gondry (*Mood Indigo*, *Be Kind Rewind*) reminds us how friendship can help us reach our true potential. The Guardian calls *Microbe and Gasoline* Gondry's most satisfying film since *Eternal Sunshine of the Spotless Mind*. This delightful and hilarious coming-of-age film also stars Audrey Tautou (*Amélie*, *Da Vinci Code*) as Microbe's mother. In French with English subtitles.

\$3 IUB students, \$6 non-students.  
(2K DCP. 103 min. Rated PG-13.)

## Rosehill

(2015) Directed by Brigitta Wagner  
September 2 – Friday – 6:30 p.m.

A New York actress visits her old friend, a frustrated sex researcher in rural Indiana. Once close friends, they've not seen each other in a few years. The women embark on a road trip that leads them to confront their fears and rediscover the bonds that unite them across distance and time. Filmed in Bloomington, Ind., *Rosehill* is a meditation on people, places, and the way lives collide and change course.

Brigitta Wagner began working in documentary production, curation, film journalism, and archival work at Dartmouth College. She went on to a graduate degree in film history and theory from Freie Universität Berlin and a PhD from Harvard University. Wagner resides in Berlin as an author and is developing her second feature film. She is also part of the WOLF Kino collective and teaches at the MET Film School.

Director Brigitta Wagner is scheduled to be present along with several cast and crew members.

Free, but ticketed.  
(2K DCP. 78 min. Not Rated.)

## Sonita

(2015) Directed by Rokhsareh Ghaem Maghami  
September 6 – Tuesday – 7:00 p.m.  
September 11 – Sunday – 6:30 p.m.

Two-time Sundance Film Festival award winner *Sonita* tells the inspiring story of Sonita Alizadeh, an 18-year-old Afghan refugee in Iran, who thinks of Michael Jackson and Rihanna as her spiritual parents and dreams of becoming a big-name rapper. For the time being, her only fans are the other teenage girls in a Tehran shelter. And her family has a very different future planned for her: as a bride she is worth \$9,000. An intimate portrait of creativity and womanhood, *Sonita* highlights the rarely seen intricacies and shifting contrasts of Iranian society through

the lens of an artist who is defining the next generation. In English and Farsi with English subtitles.

\$3 IUB students, \$6 non-students.  
(2K DCP. 91 min. Not Rated.)

## One More Time with Feeling

(2016) Directed by Andrew Dominik  
September 8 – Thursday – 9:00 p.m.

A unique one-night-only cinema event directed by Andrew Dominik (*The Assassination of Jesse James by the Coward Robert Ford, Killing Them Softly*), this is the first opportunity to hear the album *Skeleton Tree*, from Nick Cave & the Bad Seeds, which goes on sale the following day. Originally planned solely as a concert film, it evolved into a mixed-media testament to an artist trying to find his way through the darkness using the music, narration, and Cave's improvised rumination. In black and white, color, 2D, and 3D.

\$6 all tickets.  
(2K DCP. 85 min. Not Rated.)



Rosehill



Brigitta Wagner



Microbe and Gasoline

## International Arthouse Title TBD

September 16 – Friday – 7:00 p.m.

September 17 – Saturday – 7:00 p.m.

## Mia Madre

(2015) Directed by Nanni Moretti

September 23 – Friday – 9:30 p.m.

September 29 – Thursday – 9:30 p.m.

October 2 – Sunday – 6:30 p.m.

In this touching and highly personal new film from the Italian master filmmaker Nanni Moretti (*The Son's Room*, *We Have a Pope*), a harried filmmaker tries to juggle the demands of her latest movie with a personal life in shambles. The star of her film, a bombastic American actor (John Turturro) imported for the production, presents nothing but headaches and her crew is close to mutiny. Away from the shoot, she tries to hold her life together as her mother's illness progresses and her teenage daughter grows ever more distant. A comedy-drama imbued with a quiet sense of grief,

Moretti illuminates the poignancy of human imperfection that is revealed when real life and art intersect. In Italian, English, and French with English subtitles.

*\$3 IUB students, \$6 non-students.  
(2K DCP. 106 min. Rated R.)*

## Author: The JT LeRoy Story

(2016) Directed by Jeff Feuerzeig

October 7 – Friday – 9:30 p.m.

October 15 – Saturday – 7:00 p.m.

On January 9, 2006, *The New York Times* sent shockwaves through the literary world when it unmasked “it boy” wunderkind JT LeRoy, whose tough prose about his sordid childhood had captivated icons and luminaries internationally. It turned out LeRoy didn't actually exist. He was dreamed up by 40-year-old San Francisco former phone-sex operator turned housewife, Laura Albert. *Author: The JT LeRoy Story* takes us down the infinitely fascinating rabbit hole of how Laura Albert—like a Cyrano de Bergerac

on steroids—breathed not only words, but life, into her avatar for a decade. Albert's epic and entertaining account plunges us into a glittery world of rock shows, fashion events, and the Cannes Film Festival's red carpet where LeRoy becomes a mysterious sensation. As she recounts this astonishing odyssey, Albert also reveals the intricate web spun by irrepresible creative forces within her. Her extended and layered JT LeRoy performance still infuriates many; but according to Albert, channeling her brilliant fiction through another identity was the only possible path to self-expression.

*\$3 IUB students, \$6 non-students.  
(2K DCP. 110 min. Not Rated.)*

## An Art That Nature Makes: The Work of Rosamond Purcell

(2015) Directed by Molly Bernstein

October 15 – Saturday – 3:00 p.m.

This artful documentary charts the career of celebrated photographer of natural and found objects, Rosamond



Mia Madre



An Art That Nature Makes: The Work of Rosamond Purcell



A Man Called Ove



Author: The JT LeRoy Story



Being 17



Purcell. Imbuing found objects with her artistry, Purcell's photos show an oft-hidden beauty, captured keenly by filmmaker Molly Bernstein. This program is presented in support of the Rosamond Purcell exhibition at the Grunwald Gallery titled *(Re) Imagining Science*, which opens on October 14. Events are sponsored by New Frontiers in the Arts and Humanities, Grunwald Gallery of Art, and the Center for Integrative Photographic Studies. **Artist Rosamond Purcell is scheduled to be present.**

*\$3 all tickets.  
(2K DCP. 75 min. Not Rated.)*

### **A Man Called Ove**

**(2015) Directed by Hannes Holm**  
October 16 – Sunday – 3:00 p.m.  
October 18 – Tuesday – 7:00 p.m.  
October 21 – Friday – 7:00 p.m.

Ove is a widower, recently downsized out of his longtime job, and the grumpiest man on the block. Despite being removed as

president of the condo association years ago, he couldn't give a damn and still polices all neighborhood infractions with an iron fist. When pregnant Parvaneh and her family move into the house opposite Ove's, she accidentally backs her car into Ove's mailbox, beginning an unexpected friendship between the curmudgeon and his newest neighbors. In Swedish and Persian with English subtitles.

*\$3 IUB students, \$6 non-students.  
(2K DCP. 116 min. Rated PG-13.)*

### **Being 17**

**(2016) Directed by André Téchiné**  
November 4 – Friday – 9:30 p.m.  
November 6 – Sunday – 6:30 p.m.

Damien, the son of a military family, lives in barracks in south-western France with his mother, a doctor, while his father is away in the Central African Republic. Damien is given a hard time by a boy at school, Tom, whose adoptive mother falls ill. The repulsion and

violence they display to one another takes on a darker shade when Damien's mother decides to take in Tom to live with them. In French with English subtitles.

*\$3 IUB students, \$6 non-students.  
(2K DCP. 114 min. Not Rated.)*

### **International Arthouse Title TBD**

November 10 – Thursday – 7:00 p.m.  
November 11 – Friday – 9:30 p.m.  
*\$3 IUB students, \$6 non-students.*

### **International Arthouse Title TBD**

December 9 – Friday – 9:30 p.m.  
December 10 – Saturday – 7:00 p.m.  
*\$3 IUB students, \$6 non-students.*

### **International Arthouse Title TBD**

December 13 – Tuesday – 9:30 p.m.  
December 14 – Wednesday – 9:30 p.m.  
*\$3 IUB students, \$6 non-students.*

## **Additional International Arthouse Films**

### **Raiders!: The Story of the Greatest Fan Film Ever Made**

**(2016) Directed by Jeremy Coon  
and Tim Skousen**  
August 20 – Saturday – 3:00 p.m.  
August 22 – Monday – 7:00 p.m.  
See page 23 for details.

### **Zhyva Vatra (The Living Fire)**

**(2015) Directed by Ostap Kostyuk**  
September 18 – Sunday – 3:00 p.m.  
See page 48 for details.

### **Racing Extinction**

**(2015) Directed by Louie Psihoyos**  
September 19 – Monday – 7:00 p.m.  
See page 52 for details.

### **La Hija de la Laguna (Daughter of the Lake)**

**(2015) Directed by Ernesto  
Cabellos Damián**  
September 25 – Sunday – 3:00 p.m.  
See page 44 for details.

### **I Smile Back**

**(2015) Directed by Adam Salky**  
September 25 – Sunday – 6:30 p.m.  
See page 49 for details.

### **Ixcanul**

**(2015) Directed by Jayro Bustamante**  
October 2 – Sunday – 3:00 p.m.  
See page 52 for details.

### **Touched with Fire**

**(2015) Directed by Paul Dalio**  
October 3 – Monday – 7:00 p.m.  
See page 49 for details.

### **Olympic Pride, American Prejudice**

**(2016) Directed by Deborah Riley Draper**  
October 11 – Tuesday – 7:00 p.m.  
See page 32 for details.

### **Taklub**

**(2015) Directed by Brillante Mendoza**  
November 6 – Sunday – 3:00 p.m.  
See page 47 for details.

### **The Diplomat**

**(2015) Directed by David Holbrooke**  
November 17 – Thursday – 7:00 p.m.  
See page 8 for details.

### **Certain Women**

**(2016) Directed by Kelly Reichardt**  
December 1 – Thursday – 7:00 p.m.  
December 3 – Saturday – 7:00 p.m.  
See page 14 for details.

### **Dauna: Lo que lleva el río (Gone with the River)**

**(2015) Directed by Mario Crespo**  
December 5 – Monday – 7:00 p.m.  
See page 44 for details.

# DAVID HOLBROOKE: ORIGINAL THINKER

David Holbrooke is a documentary filmmaker whose films include *The Diplomat* (2015), *Hard as Nails* (2007), *Freaks Like Me* (2005), *Time for a New God* (2004), and *A Redwood Grows in Brooklyn* (2006), featuring acclaimed nature photographer James Balog. Several of these films are part of an ongoing series he created called "Original Thinkers." He is currently developing narrative features and several documentaries. David is also Festival Director of Telluride Mountainfilm in Colorado since 2008, where he lives with his family, two big dogs, and a bunch of bikes.

David Holbrooke's visit to Indiana University is presented in partnership between the School for Global and International Studies, The Media School, and IU Cinema.



## The Diplomat

(2015) Directed by David Holbrooke  
November 17 – Thursday – 7:00 p.m.

*The Diplomat* tells the remarkable story of the life and legacy of Ambassador Richard Holbrooke, whose singular career spans 50 years of American foreign policy from Vietnam to Afghanistan. Told through the perspective of his eldest son David, the documentary

takes you behind the scenes of high stakes diplomacy where peace is waged and wars are ended. The film was released in 2015 on the 20th anniversary of Holbrooke's crowning achievement: the Dayton Peace Accords which ended the war in Bosnia. Director David Holbrooke is scheduled to be present.

Free, but ticketed.  
(2K DCP. 105 min. Not Rated.)

## A Conversation with David Holbrooke

November 17 – Thursday – 3:00 p.m.\*  
Free, no ticket required.

\*Lecture will take place in the atrium of the School of Global and International Studies

# TODD WAGNER: THE ART AND ECONOMY OF INDIE FILM

*Entrepreneur and Indiana University alumnus Todd Wagner made his impact in the technology world when he and business partner Mark Cuban launched Broadcast.com, one of the first platforms to stream live events and radio stations over the Internet. Wagner later fused his passion for entertainment with his business portfolio to build the Wagner/Cuban Companies, which spans content creation, distribution, and exhibition: 2929 Entertainment, 2929 Productions, Magnolia Pictures, Landmark Theatres, and AXS TV.*

*As CEO of 2929 Entertainment, Wagner has provided artistic vision and business acumen critical to such important films as the Oscar®-nominated *Good Night, and Good Luck*, and *Enron: The Smartest Guys in the Room*, *We Own the Night*, and *The Road*, to name a few. Wagner has also several other varied business interests that include Chideo and the Weinstein Company, and he serves on the boards of directors for both the American Film Institute and the Tribeca Film Institute.*

*In addition to his business endeavors and social entrepreneurship, Wagner has made a very substantial commitment of time, energy, and resources to giving back through the Todd Wagner Foundation. Since 2000, the foundation has implemented Wagner's vision of venture philanthropy and invested tens of millions of dollars in cutting-edge programs that empower underserved communities and at-risk youth. His business and philanthropic efforts have earned Wagner numerous honors and awards over the past 15 years.*



Good Night, and Good Luck



Good Night, and Good Luck

## Jorgensen Guest Filmmaker Lecture Todd Wagner

November 11 – Friday – 3:00 p.m.

*Free, no ticket required.*

### Good Night, and Good Luck

(2005) Directed by George Clooney

November 11 – Friday – 6:30 p.m.

Set during the early days of broadcast journalism in 1950's America, *Good Night, and Good Luck* chronicles the real-life conflict between television newsman Edward R. Murrow and Senator Joseph McCarthy. With

a desire to report the facts and enlighten the public, Murrow and his dedicated staff defy corporate pressures to examine the lies and scare tactics perpetrated by McCarthy during his communist 'witch-hunts'. A very public feud develops when the Senator accuses Murrow of being a communist. In a climate of fear and reprisal, the CBS crew's tenacity proves historic and monumental. **Producer Todd Wagner is scheduled to be present.**

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



Todd Wagner

# JOHN BOORMAN: CONJURER OF CINEMA

*"John Boorman is an intoxicated moviemaker, with a wonderful kind of zeal," raved film critic Pauline Kael. Indeed, his impassioned cinematic forays have followed Lee Marvin through a criminal labyrinth, Sean Connery into a dystopian future, four city-dwellers down a harrowing river journey, a merry child through the rubble of the London Blitz, and King Arthur on his quest for the Holy Grail.*

*With 17 feature films over 50 years, Boorman's distinctive, personal signature (namely the recurring theme of creation through destruction) has transcended every genre in which he has worked. Yet his boundless imagination and ability to immerse himself into different eras, cultures, and worlds make each of his films feel different than the last. As Kael added, "I don't know of any other director who puts such a burnish on his obsessions ... It's as if he were guiding us down a magic corridor and kept parting the curtains in front of us."*

*This series is presented in partnership with IU Libraries. In 2016, Lilly Library acquired the papers of the esteemed filmmaker, which are now part of their research collection. Special thanks to Dean Carolyn Walters, Joel Silver, and Craig Simpson.*



John Boorman

## Jorgensen Guest Filmmaker Lecture John Boorman

October 28 – Friday – 3:00 p.m.

*Free, no ticket required.*

## Zardoz

(1974) Directed by John Boorman

October 14 – Friday – 11:59 p.m.

John Boorman's *Zardoz* is a psychedelic, science-fiction allegory of 1970s America on a path to possible destruction. Zed (Sean Connery) is an 'Enforcer,' part of a warrior/exterminating clan controlled by the God-like Zardoz, who appears as a giant floating head in the sky. Zed discovers

the secret of Zardoz and infiltrates a secret, utopian land of eternal life (and apathy), whose residents are fascinated by their newest specimen from the outland. Zed's presence, however, may upset their society's balance in profound ways.

*\$3 all tickets.  
(35mm. 105 min. Rated R.)*

## Excalibur

(1981) Directed by John Boorman

October 23 – Sunday – 6:30 p.m.

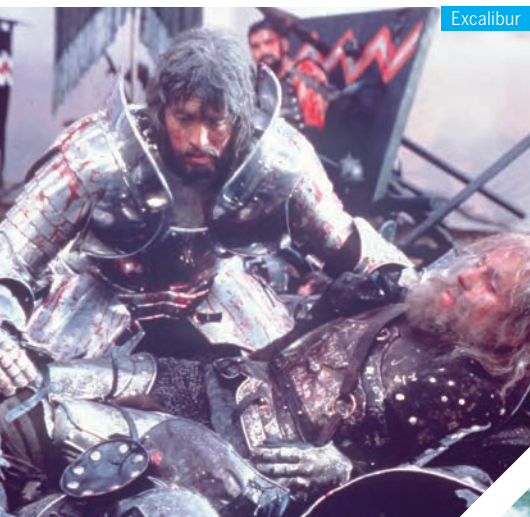
Shot entirely on location in Ireland, John Boorman brilliantly recreates the timeless myth of Arthur's rise and fall in *Excalibur*.



Zardoz

After extracting the famed sword from its stone, Arthur becomes ruler of Camelot, leading the Knights of the Roundtable under the guidance of Merlin and lady Guenevere. Lust and betrayal lead to the kingdom's inevitable decay. The film helped launch the acting careers of several Irish and English actors, including Liam Neeson, Helen Mirren, Patrick Stewart, Gabriel Byrne, and Neil Jordan.

*\$3 all tickets.  
(35mm. 140 min. Rated R.)*



Excalibur



Deliverance



Point Blank

### Point Blank

**(1967) Directed by John Boorman**  
October 27 – Thursday – 6:30 p.m.

Lee Marvin is Walker, and he wants his money—\$93,000, to be exact, taken from him following a heist through a violent double-cross. When Walker comes to collect, each member of the criminal organization he encounters leads him higher into a red-tape-ensnared corporate bureaucracy and deeper into John Boorman's fractured maze. Among the most influential modern films noir, *Point Blank* unfolds like a



Hope and Glory

fever-dream with a protagonist who won't wake up. Co-starring Angie Dickinson, Keenan Wynn, and Carroll O'Connor. **35mm print is provided courtesy of Lilly Library and IU Libraries' Moving Image Archive. Director John Boorman is scheduled to be present.**

*\$3 all tickets.*  
*(35mm. 92 min. Not Rated.)*

### Deliverance

**(1972) Directed by John Boorman**  
October 27 – Thursday – 9:30 p.m.

Four friends from the big city decide to take a canoe trip down the Cahulawassee River in backwoods Georgia before a newly built dam floods the area. What starts as a thrilling adventure through idyllic wilderness culminates in a nightmarish life-and-death struggle with more than the River Valley forever changed. Includes a wicked cameo from James Dickey, author of the original novel, as the local sheriff and

features the famous instrumental music sequence "Dueling Banjos."

*\$3 all tickets.*  
*(2K DCP. 110 min. Rated R.)*

### Hope and Glory

**(1987) Directed by John Boorman**  
October 28 – Friday – 6:30 p.m.

Boorman's semi-autobiographical *Hope and Glory* is a cinematic love letter to a special family, an extraordinary time, and a child's adventure while the world was at war. Billy Rohan's childhood is filled with danger and discovery in London during the Blitz. In hopes of a safer life, Grace Rohan moves her children to the countryside when her husband goes to battle. This remarkable film is balanced by humor, charm, and sobering insights into the toll that wartime can take on children, especially those as sensitive as Billy. **Director John Boorman is scheduled to be present.**

*\$3 all tickets.*  
*(2K DCP. 113 min. Rated PG-13.)*

## Queen and Country

(2014) Directed by John Boorman  
October 28 – Friday – 9:30 p.m.

John Boorman's cinematic memoir of his National Service days picks up from the story of *Hope and Glory*, his much-loved account of boyhood life in London. Bill Rohan is now 18 years old and is called up for service against the backdrop of the Korean War. Assigned to teach typing to soldiers going to the frontline in Korea, Bill and fellow recruit Percy have little time for military life. Besides, Bill has more serious matters to attend to, such as a beautiful older woman and an obsession with cinema. **Director John Boorman is scheduled to be present.**

\$3 all tickets.  
(2K DCP. 114 min. Not Rated.)

## The General

(1998) Directed by John Boorman  
October 29 – Saturday – 3:00 p.m.

*The General* is based on the story of Martin Cahill, a notorious Dublin gangster who led a series of daring robberies that stunned Ireland in the 1980s. The film introduces Brendan Gleeson as Cahill and reunites John Boorman with his *Deliverance* star Jon Voight, who plays the Irish policeman determined to bring Cahill down. Despite being the country's most wanted man, he brazenly eluded capture, thumbing his nose at the police and the IRA. Boorman won the Best Director Prize at the Cannes Film Festival for *The General*.

\$3 all tickets.  
(35mm. 124 min. Rated R.)



# XIE FEI: A HALF CENTURY AS FILMMAKER, MENTOR, AND EDUCATOR

*Xie Fei entered the Beijing Film Academy in 1960 and directed his first feature film in 1978. He is considered an important member of the Chinese “Fourth Generation” film directors whose works have won numerous domestic and international awards, including a Golden Bear and Silver Bear at the Berlin International Film Festival. He has also worked as a professor in the Directing Department at the Beijing Film Academy since 1965, teaching world-renowned directors such as Zhang Yimou, Chen Kaige, and Jia Zhangke.*

## Jorgensen Guest Filmmaker Lecture **Xie Fei**

September 22 – Thursday – 3:00 p.m.  
*Free, no ticket required.*

## **Black Snow**

(1989) Directed by Xie Fei

September 20 – Tuesday – 7:00 p.m.

Winner of the Silver Bear Award at the 1990 Berlin International Film Festival, *Black Snow* follows a young, semi-literate punk named Li, who is released from labor camp and tries to rebuild his life. In the backstreets and nightclubs of 1990s Beijing, his attempts to make good are continually challenged. Li is of a lost generation of young people and he struggles to find ‘a new ideal, a

new belief,’ on the fringe of the black market and allure of his old neighborhood gangs. In Mandarin Chinese with English subtitles. **Director Xie Fei is scheduled to be present.**

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

## **A Mongolian Tale**

(1995) Directed by Xie Fei

September 22 – Thursday – 7:00 p.m.

An orphaned boy named Beiyinpalica is taken-in by an old Mongolian woman and raised as her grandson. He grows up with the old woman’s granddaughter, with whom he shares everything. The two vow to marry after Beiyinpalica returns from his studies in the city. He returns

after three years to find that his fiancée is pregnant with another man’s baby, something he cannot reconcile. The haunting and exotic landscape of the Mongolian steppes contrasts the modern ideals that threaten future generations. In Mandarin Chinese with English subtitles. **Director Xie Fei is scheduled to be present.**

*Free, but ticketed.*  
*(2K DCP. 110 min. Not Rated.)*

## **A Mongolian Tale**



Xie Fei

# KELLY REICHARDT: A KEEN & SUBTLE EYE

One of the most highly regarded auteurs of current filmmaking, Kelly Reichardt creates a cinema that helps us recognize the poetry, politics, struggle, and beauty in our day-to-day lives. She manages to draw delicate, nuanced performances from her actors, giving her characters dignity and space. There is a mystery in the amount and way in which she reveals, often creating a delayed social and emotional impact on us as viewers.



Kelly Reichardt

## Jorgensen Guest Filmmaker Lecture

### Kelly Reichardt

December 2 – Friday – 3:00 p.m.

Free, no ticket required.

### Old Joy

(2006) Directed by Kelly Reichardt

November 20 – Sunday – 6:30 p.m.

In this ‘Cain and Abel’ story, Kurt (played by cult musician Will Oldham), a post-hippie with never-present promise, convinces his friend Mark to go on a short camping trip to a quasi-mystical hot spring oasis in Oregon’s Cascade Mountains. Mark is a father-to-be, intent on putting the ‘Kurt-part of his life’ behind him, but also silently nostalgic for a more carefree, radical past. The



Old Joy

film features a soundtrack from Yo La Tengo and is an exploration of contemporary liberal masculinity.

\$3 all tickets.  
(35mm. 76 min. Not Rated.)

### Certain Women

(2016) Directed by Kelly Reichardt

December 1 – Thursday – 7:00 p.m.

December 3 – Saturday – 7:00 p.m.

Based on short stories by Montana-based author Maile Meloy, *Certain Women* gives us three distinct

character studies of women in transition. Though the stories interweave, they do so with subtle connections, letting each story gracefully unfold one at a time. All three very different protagonists (Laura Dern, Michelle Williams, and Kristin Stewart) will be driven to significant, emotional moments in their lives which may or may not lead to resolution.

\$3 all tickets.  
(2K DCP. 107 min. Not Rated.)



## River of Grass

(1994) Directed by Kelly Reichardt  
December 2 – Friday – 6:30 p.m.

Kelly Reichardt's darkly funny debut feature, a sun-drenched film noir shot in her hometown in Dade County, Florida, was cited as "one of the best films of 1995" by *The Village Voice* and *Film Comment*. It follows the misadventures of disaffected house-wife named Cozy (Lisa Bowman) and an aimless layabout named Lee (Larry Fessenden). Reichardt described the film as "a road movie without the road, a love story without the love, and a crime story without the crime." **Director Kelly Reichardt is scheduled to be present.**

\$3 all tickets.  
(2K DCP. 76 min. Not Rated.)

## Night Moves

(2013) Directed by Kelly Reichardt  
December 2 – Friday – 9:30 p.m.

Set against the ravishing, threatened natural beauty of Oregon, the film tracks step-by-relentless-step as a quiet, organic farmer Josh (Jesse Eisenberg), high-society dropout Dena (Dakota Fanning), and adrenaline-driven ex-Marine Harmon (Peter Sarsgaard) prepare, carry out, and then experience the shocking fallout of what they hoped would be an attention-grabbing act. As the tension mounts, the film touches on provocative moral questions about the underside of idealism and the modern collision of values and violence. **Director Kelly Reichardt is scheduled to be present.**

\$3 all tickets.  
(2K DCP. 112min. Rated R.)

## Wendy and Lucy

(2008) Directed by Kelly Reichardt  
December 4 – Sunday – 6:30 p.m.

Wendy (Michelle Williams) is driving to Alaska in hopes of lucrative work at a fish cannery and the start of a new life with her dog, Lucy. When her car breaks down in Oregon, the thin fabric of her financial situation comes apart, and she confronts a series of increasingly dire economic decisions, with repercussions for herself and Lucy. The film addresses issues of sympathy and generosity at the edges of American life, revealing the limits and depths of people's duty to each other in tough times.

\$3 all tickets.  
(35mm. 80 min. Rated R.)



# JULIE DASH: DAUGHTERS OF THE DUST 25TH ANNIVERSARY

Julie Dash's rich filmography explores the spectrum of Black women's experience across wide swaths of geography and time. The year 2016 marks the 25th anniversary of her groundbreaking film *Daughters of the Dust*, and the Black Film Center/Archive is excited to sponsor a screening of the newly released digital restoration print, along with a selection of short films from her time as part of the UCLA-based Black cinema revolution of the late 1960s to late 1980s, known today as the L.A. Rebellion. This series is sponsored by the Black Film Center/Archive, the The Media School's cinema and media arts program, the Department of African American and African Diaspora Studies, and IU Cinema.



Julie Dash

## Jorgensen Guest Filmmaker Lecture Julie Dash

December 9 – Friday – 3:00 p.m.

Free, no ticket required.

## L.A. Rebellion Shorts

(1975/1977/1982) Directed by Julie Dash

December 8 – Thursday – 7:00 p.m.

In the late 1960s, Black students at the UCLA film school began to explore themes beyond the canon. Dash created her earliest short films then, each of which explores different but intersecting aspects of Black womanhood. *Four Women* (1975) experiments with music, dance

and identity; *The Diary of an African Nun* (1977) contemplates complexities within spiritual relationships; and *Illusions* (1982) tells the story of a Black woman who passes for white to pursue a career in 1940s Hollywood. 35mm print of *The Diary of an African Nun* is provided courtesy of UCLA Film and Television Archive. Preservation funded in part with a grant from the National Film Preservation Foundation. Director Julie Dash is scheduled to be present.

Free, but ticketed.  
(16mm/35mm. 55 min. Not Rated.)



L.A. Rebellion Shorts

## Daughters of the Dust

(1991) Directed by Julie Dash

December 9 – Friday – 6:30 p.m.

*Daughters of the Dust*, the first feature film directed by an African American woman to receive theatrical distribution in the U.S., engrosses the viewer in early



Daughters of the Dust



L.A. Rebellion Shorts

20th-century Gullah life. The film follows three generations of Peazant family women as they prepare to leave the island their ancestors were brought to as slaves over a century earlier for opportunities up north. The lyrical magic-realist qualities of the film meld with historic truths to create a sense of uncommon understanding. **Director Julie Dash is scheduled to be present.**

*Free, but ticketed.*  
(2K DCP. 112 min. Rated PG.)



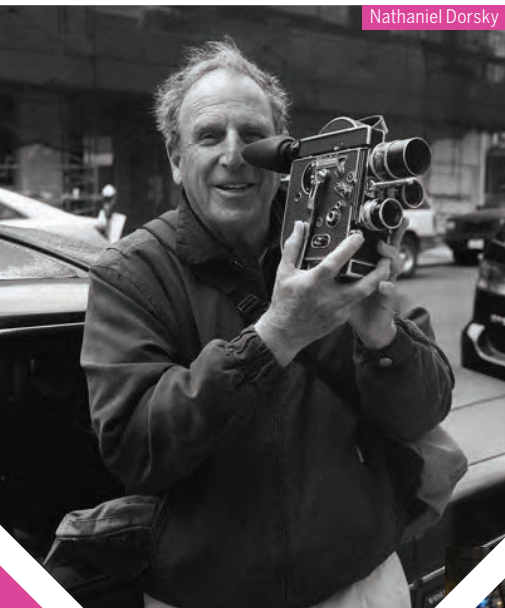
L.A. Rebellion Shorts

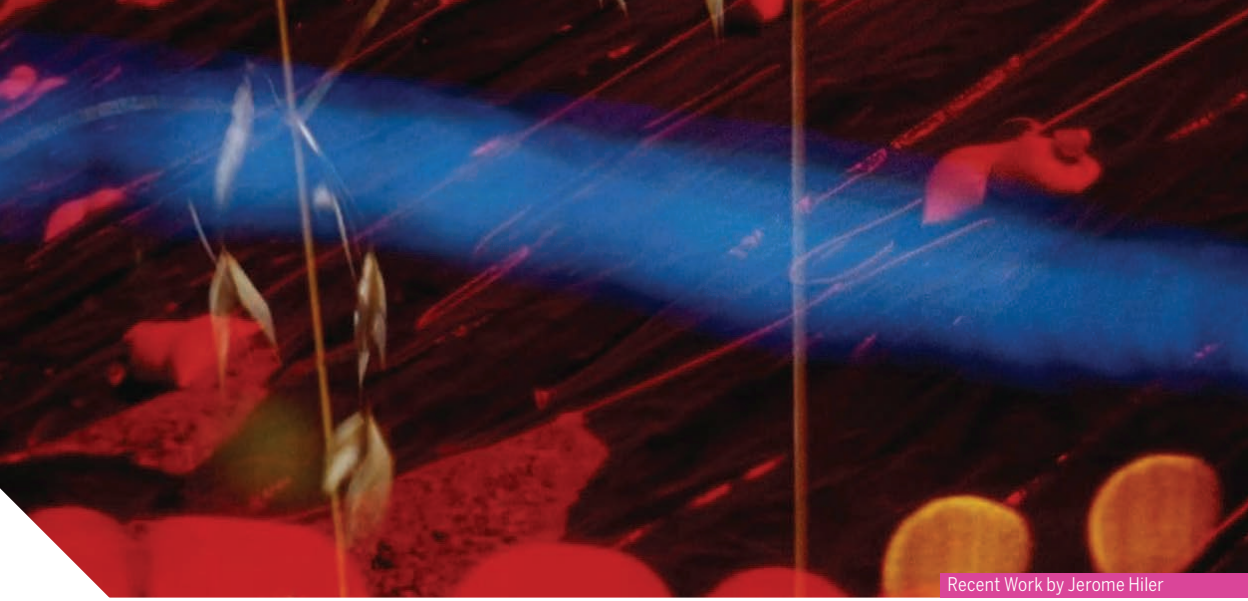
# DEVOTION, POETRY, AND VISION: FILMS OF NATHANIEL DORSKY AND JEROME HILER

*For half a century, Nathaniel Dorsky and Jerome Hiler have been creative collaborators, partners, and inspiration to one another in their personal lives and work as filmmakers. The two met in 1964 at a screening of Dorsky's *Ingreen*, as both were beginning to make films on 16mm in New York City. This was a golden era of experimental filmmaking with icons like Jonas Mekas, Gregory Markopoulos, Marie Menken, and Stan Brakhage trying to shatter the traditional language of film.*

*Dorsky is considered a master of color, restraint, and montage, with a respect for his images as they reveal themselves and their truth. Hiler, whose films have influenced many experimental filmmakers including Dorsky and Warren Sonbert, revels in the variations in light. His obsessions and precision with the use of light, rhythm, and visual poetry are rooted in his history as a painter, stained-glass artist, and lover of ancient and obscure forms of music.*

*For both, the medium of film and its materiality—imperfect, magical, and fragile—cannot be separated from the work. Neither filmmaker would present their work publicly for years, only screening in their home for a small circle of friends. Over the past two decades, their films have reached beyond the living room, being screened in renowned programs around the world. This series features their most recent films, including a 'work in progress' from each filmmaker. All films will be projected in 16mm, with some being the only copy in existence. This program is presented with support from the Underground Film series. Special thanks to The Speed Museum, Speed Cinema, its curator, Dean Otto, Owsley Brown III, and Russell Sheaffer.*

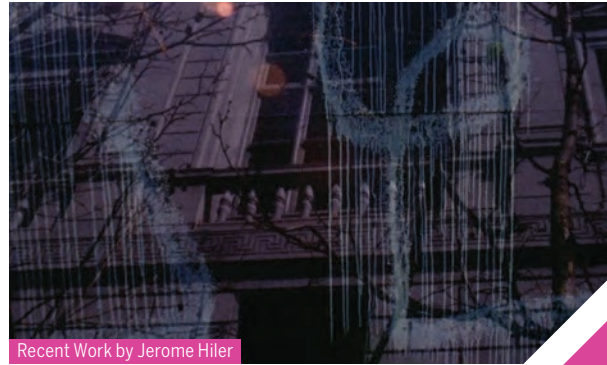




Recent Work by Jerome Hiler



Jerome Hiler



Recent Work by Jerome Hiler

**Jorgensen Guest Filmmaker Lecture**  
**Nathaniel Dorsky**  
**and Jerome Hiler**

November 18 – Friday – 3:00 p.m.  
*Free, no ticket required.*

**Recent Work by**  
**Nathaniel Dorsky**

**(2015–16) Directed**  
**by Nathaniel Dorsky**  
November 18 – Friday – 6:30 p.m.

Nathaniel Dorsky’s films “create a film form which, in itself, has all the qualities of being human: tenderness, observation, fear, curiosity, the sense of stepping into the world, sudden murky disruptions and undercurrents, expansion, pulling back, contraction, relaxation, sublime revelation.” This program includes his three most recent films, *Prelude* (2015), *Autumn* (2016), and *Coda* (a work-in-progress).

*Prelude* embodies the pleasure of photographing and editing film at its most tentative of times, beholding the soulful beauty and tenderness of cinema, its depths and joys as human experience.

*Autumn*, photographed during the last months of the 2015 drought, is a stately, but intimate, seasonal tome, a celebration of the poignancy and mystery of our later years.

**Director Nathaniel Dorsky is scheduled to be present.**

*Free, but ticketed.*  
*(16mm. 60 min. Not Rated.)*

**Recent Work by**  
**Jerome Hiler**

**(2011–16) Directed by Jerome Hiler**  
November 18 – Friday – 9:30 p.m.

Jerome Hiler’s films continue to explore the power and mystery of color, light, and rhythm.

This program includes his three most recent films, *Marginalia* (2015), *Words of Mercury* (2011), and *Bagatelle* (a work-in-progress). *Words of Mercury* is Hiler’s “... loving farewell to color reversal 16mm film. The Bolex camera became a container for a process of distillation. I wanted to extract as much as I could from my remaining rolls of Ektachrome 7285.” The film takes a journey from darkness and a bare world through the seasonal spreading of seeds to a place almost choked and repugnant with color—a place that invites death. **Director Jerome Hiler is scheduled to be present.**

*Free, but ticketed.*  
*(16mm. 65 min. Not Rated.)*

# SAWYER SEMINARS: DOCUMENTARY MEDIA AND HISTORICAL TRANSFORMATIONS

The Mellon Foundation's Sawyer Seminars were established in 1994 to provide support for comparative research on the historical and cultural sources of contemporary developments. Foundation support aims to engage productive scholars in comparative inquiry that would, in ordinary university circumstances, be difficult to pursue, while at the same time avoiding the institutionalization of such work in new centers, departments, or programs. Sawyer Seminars are, in effect, temporary research centers.



Jean-Marie Teno

## Documentary and the Legacies of Colonialism: Images, Institutions, and Economies

Led by Joshua Malitsky  
and Marissa Moorman  
September 15–16, 2016

This Sawyer Seminar will focus on the role imperial institutions played in nonfiction film history. As tools of colonial administration, this series and its speakers will illustrate how nonfiction films promoted state projects, public-health campaigns, and the idea of empire in an effort to fashion modern colonial subjects. In addition to studying and shaping its subjects through film, this series will also outline how the state established nonfiction film institutions and practices to maintain imperial order. Furthermore, it will examine how the documentary image, its institutional home, and its role in projecting and modeling national and other subjectivities emerged as critical areas of intervention both in the



Afrique, je te plumerai

decolonization movement and after independence. This series is sponsored by Center for Documentary Research and Practice, The Media School, the Institute for Advanced Studies, the Mellon Foundation, and IU Cinema. **The complete seminar schedule can be found on the IU Cinema website.**

## Afrique, je te plumerai (Africa, I Will Fleece You)

(1993) Directed by Jean-Marie Teno  
September 15 – Thursday – 7:00 p.m.

It is 1990, 30 years after Africa's wave of independences. The end of the Cold War and the dramatic

political changes taking place around the world inspire a generation of young Africans to take to the streets to challenge one-party states and their attendant nepotism, corruption, and economic failure. In a daring free style construction, *Afrique, je te plumerai* mixes past and present, establishing a link between yesterday's colonial experience and today's violence and corruption in Cameroon, the only African country colonized by three European powers. In French with English subtitles. **Director Jean-Marie Teno is scheduled to be present.**

Free, but ticketed.  
(Digital. 88 min. Not Rated.)

## Capturing the Imagination: Independence and the Claim to Rights

Led by **Christiana Ochoa** and **Timothy Lovelace**

October 20–21, 2016

Social unrest and claims to rights invoke the dual capacity of the documentary form to both “capture the moment” and to serve a role in advocacy and activism. These potentials have captured the imagination of nonfiction filmmakers as well as civil rights historians and activists in the United States. Similarly, the potential documentary images hold for shining light on abuses has been reflected in films and images from around the world that articulate

with the rise of human rights law and politics. This workshop explores how and whether these possibilities have been realized, and their lasting significance and legacy for both rights claims and the nonfiction form.

This conference continues the Sawyer Seminar series and will explore the state/activist/citizen triad and consider to what extent the transnational spread of the idea of civil rights, or human rights, has been captured, reflected, and advanced through documentary film. It brings scholars and filmmakers from the United States and abroad to discuss these questions. The series is sponsored by Center for Documentary Research and Practice, The Media School, the Institute

for Advanced Studies, the Mellon Foundation, and IU Cinema. The **complete seminar schedule can be found on the IU Cinema website.**

This seminar will have several films and clips presented, some with filmmakers being in attendance. At the time of this printing, the full screening schedule had not been finalized. There will be a public screening on Thursday evening of the seminar (title TBD), as well as a screening of Stanley Nelson’s 2011 documentary *Freedom Riders* (date/time TBD).

### Sawyer Seminar Screening TBD

October 20 – Thursday – 7:00 p.m.  
*Free, but ticketed.*



Freedom Riders



Freedom Riders

# SOUND OF SILENTS: ALLOY ORCHESTRA

Labeled by the late Film Critic Roger Ebert as “The best in the world at accompanying silent films,” Alloy Orchestra is a three-man musical ensemble that writes new music and performs live accompaniment to classic silent films. Working with an outrageous assemblage of peculiar objects, they thrash and grind soulful music from unlikely sources. Performing at prestigious film festivals and venues around the world, including the Telluride Film Festival, the Louvre, Lincoln Center, and the National Gallery of Art, Alloy has helped revive some of the great masterpieces as well as little-known gems of the silent era.

## Variété

(1925) Directed by E.A. Dupont

September 30 – Friday – 7:00 p.m.

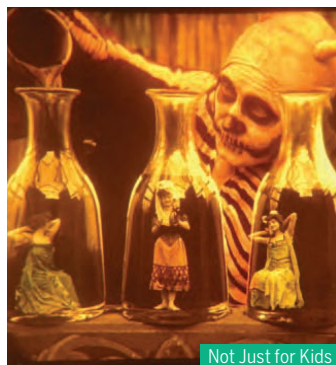
Silent film star Emil Jannings (*Faust, The Last Laugh, Quo Vadis?*) plays “Boss Huller,” a washed-up trapeze artist who runs a sleazy sideshow of “erotic sensations” with his family. Huller accepts a beautiful sideshow dancer named Bertha-Marie into the troupe, with whom he becomes infatuated and develops a new trapeze act. Longing for the glamorous life of his past, Huller and Bertha-Marie run away to Berlin. They become a sensation until a famous aerialist seeks revenge.

\$6 all tickets.

(2K DCP. 76 min. Not Rated.)



Variété



Not Just for Kids

## Not Just for Kids

(1906–1965) Various Directors

October 1 – Saturday – 3:00 p.m.

Chosen from Alloy Orchestra’s extensive repertoire, this eclectic collection of obscure films will keep adults in awe and kids enthralled. The program includes *The Red Spectre* (1907), *Arthème Swallows his Clarinet* (1912), *The Pet* (1921) by Windsor McCay, *Clay or the Origin of the Species* (1964) by Ernest Noyes, and *The Playhouse* (1921) by Buster Keaton. Program is considered suitable for all ages.

Tickets are free (but required) for children age 12 and younger; all other tickets are \$6.

(HD. 60 min. Not Rated.)



Not Just for Kids



# RAIDERS-VERSARY!

Join us for a fun-filled weekend celebrating the 35th anniversary of the Steven Spielberg film that redefined adventure cinema. *Raiders of the Lost Ark* blends action thrills with old-fashioned Hollywood wit and remains a beloved classic of filmgoers of all ages. Upon its release, *Raiders* was a cinema experience so engaging and inspiring that two friends—Chris Stropoulos and Eric Zala—dedicated their childhoods to remaking a shot-for-shot tribute to the film. Don't miss this chance to see their faithful cinematic homage, *The Adaptation*, on the big screen and discover the true, decades-spanning tale of their adventurous remake in the new documentary, *Raiders! The Story of the Greatest Fan Film Ever Made*.



Raiders of the Lost Ark

## Raiders of the Lost Ark

**(1981) Directed by Steven Spielberg**  
August 19 – Friday – 7:00 p.m.  
August 21 – Sunday – 3:00 p.m.

### 35th Anniversary Screening.

Adolf Hitler is on a quest for the legendary Ark of the Covenant, which he believes will grant his armies mystical power. The U.S. Government turns to Dr. Indiana Jones to find it first, and the famed archaeologist begins a journey that sees him fighting Nazis, staring down snakes, and reuniting with old friends and lost loves.

\$3 all tickets.  
(2K DCP. 115 min. Rated PG.)



Raiders!: The Story of the Greatest Fan Film Ever Made

## The Adaptation

**(1989) Directed by Eric Zala and Chris Stropoulos**  
August 20 – Saturday – 7:00 p.m.  
August 21 – Sunday – 6:30 p.m.

In 1982, in Ocean Springs, Miss., Chris Stropoulos, 11, asked Eric Zala, 12, a question: “Would you like to help me do a remake *Raiders of the Lost Ark*? I’m playing Indiana Jones.” And they did it. Every shot, every line of dialogue, every stunt. They borrowed and collected costumes, convinced neighborhood kids to wear grass skirts and play natives, cast a 15-year-old as Indy’s love interest, rounded up 7,000 snakes (sort of), built the ark, the idol, the huge boulder, found a desert in Mississippi, and melted the bad guys’ faces off. **Director Eric Zala is scheduled to be present for the August 20 screening.**

\$3 all tickets.  
(HD. 115 min. Not Rated.)

## Raiders!: The Story of the Greatest Fan Film Ever Made

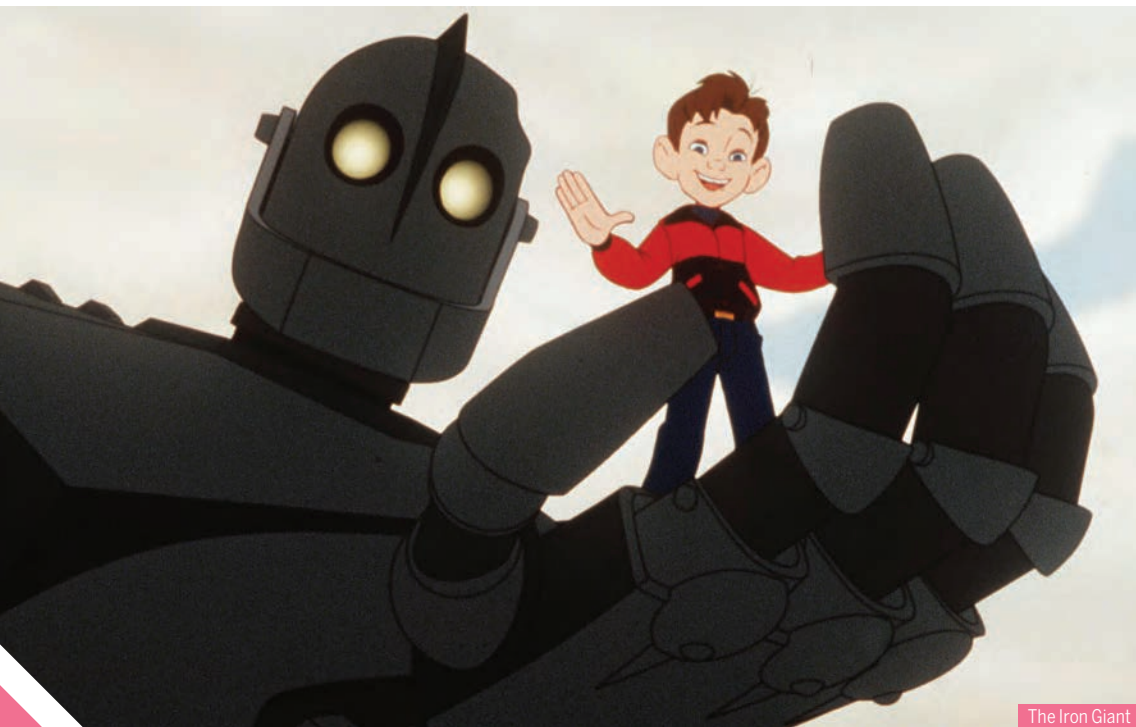
**(2016) Directed by Jeremy Coon and Tim Skousen**  
August 20 – Saturday – 3:00 p.m.  
August 22 – Monday – 7:00 p.m.

After Steven Spielberg’s classic *Raiders of the Lost Ark* was released 35 years ago, three 11-year-old boys from Mississippi set out on what would become a seven-year-long labor of love and tribute to their favorite film: a faithful, shot-for-shot adaptation of the action adventure film. They finished every part of the movie ... except one; the film’s explosive airplane scene. Over two decades later, the trio reunited with the original cast members from their childhood in order to complete their masterpiece. ***The Adaptation* Director Eric Zala is scheduled to be present for the August 20 screening.**

\$3 IUB students, \$6 non-students.  
(2K DCP. 95 min. Not Rated.)

# CINEKIDS INTERNATIONAL CHILDREN'S FILM SERIES

*You're never too young to develop a taste for foreign film. CINEkids brings a selection of domestic and international children's films, featuring animation, comedy, and drama that you won't see at the local movieplex. Tickets are required for all children and adults attending CINEkids screenings. Please see each individual film listing for ticket pricing.*



The Iron Giant

## The Iron Giant

(1999) Directed by Brad Bird

August 27 – Saturday – 3:00 p.m.

It's October 1957, and America has plenty to be worried about—rock 'n' roll, television, and the bomb. The Soviets have just launched Sputnik into orbit, officially beginning the space race. In a small town in Maine, Annie Hughes is just worried about putting supper on the table for herself and her nine-year-old son, Hogarth, who is headstrong and imaginative. When a local fisherman comes into the diner with a tall tale about a huge metal man falling into the sea, the only one to pay him much attention is Hogarth, who sets out exploring to find the enormous robot. What he finds is

a 50-foot giant with an insatiable appetite for metal and a childlike curiosity about its new world. The Signature Edition of *The Iron Giant* will be screened, which has been re-mastered and enhanced with two all-new scenes.

*Tickets are free (but required) for children age 12 and younger, all other tickets are \$3. (2K DCP. 96 min. Rated PG.)*

## Monkey Business

(1931) Directed by Norman Z. McLeod

November 5 – Saturday – 3:00 p.m.

The four Marx Brothers star in their first Hollywood film as stowaways on a New-York-bound ocean liner. In this hilarious tale of hijinks on the high seas, each Marx brother finds a way to

have his own hilarious adventure while onboard, from romancing the daughter of a bootlegger to avoiding the flirtations from a gangster's best gal.

*Tickets are free (but required) for children age 12 and younger, all other tickets are \$3. (2K DCP. 67 min. Rated PG.)*

## See The World, Feed Your Mind: Animated Shorts

(2013–2015) Various Directors

November 12 – Saturday – 3:00 p.m.

Zip around the world with these high-energy, high-imagination animated shorts from the 2016 Children's Film Festival Seattle. You'll be dazzled by the light, color, and storytelling in this vibrant celebration of creativity. Meet the



Monkey Business



The Sound of Music



The Sound of Music



Animated Shorts

world's tiniest mouse, see sushi come to life, fly high in the sky with a flock of birds, watch out for trouble in a wacky barnyard, make music with a jazzy octopus, and see how kindness can change the day. Two films have brief foreign-language segments with subtitles.

*Tickets are free (but required) for children age 12 and younger, all other tickets are \$3. (HD. 66 min. Not Rated.)*

### The Sound Of Music Quote-Along

**(1965) Directed by Robert Wise**  
December 10 – Saturday – 2:00 p.m.

**Back by Popular Demand!** Join us for the second annual *The Sound of Music* Quote-Along event and don't miss the change to recite

your favorite lines and tunes from this cherished family classic from Rodgers and Hammerstein. *The Sound of Music*, starring Julie Andrews and Christopher Plummer, chronicles the adventures of a spirited nun-in-training, Maria, as she leaves convent life to become the governess to seven mischievous children amidst growing tensions of an imminent second world war. Costumes and audience participation are highly encouraged!

*Tickets are free (but required) for children age 12 and younger, all other tickets are \$3. (2K DCP. 174 min. Rated G.)*

### Additional CINEkids Films:

#### E.T. The Extra-Terrestrial

**(1982) Directed by Steven Spielberg**  
August 4 – Thursday – begins at dusk  
See page 50 for details.

#### Spirited Away

**(2001) Directed by Hayao Miyazaki**  
August 18 – Thursday – 9:30 p.m.  
See page 52 for details.

#### Not Just For Kids

**w/ live accompaniment  
by Alloy Orchestra**  
**(1906–1965) Various Directors**  
October 1 – Saturday – 3:00 p.m.  
See page 22 for details.

# NATIONAL THEATRE LIVE

Experience the artistry and excellence of the Royal National Theatre of Great Britain at IU Cinema. National Theatre Live is the National Theatre's groundbreaking project to broadcast the best of British theatre live from the London stage to cinemas around the world.



Frankenstein



## Hangmen

(2016) Directed by Matthew Dunster

August 28 – Sunday – 6:30 p.m.

Following a sell-out run at London's Royal Court Theatre, Olivier and Academy-Award® winner Martin McDonagh returns to the West End with Matthew Dunster's award-winning production of his deeply funny new play *Hangmen*. In his small pub in the northern English town of Oldham, Harry (David Morrissey—*The Walking Dead*, *State of Play*) is something of a local celebrity. But what's the second-best hangman in England to do on the day they've abolished hanging? Amongst the cub reporters and pub regulars dying to hear Harry's reaction to the news, his old assistant Syd (Andy Nyman—*Peaky Blinders*, *Death at a Funeral*) and the peculiar Mooney (Johnny Flynn—*Clouds of Sils Maria*) lurk with very different motives for their visit.

\$12 IUB students, \$15 non-students.  
(HD. 180 min. Not Rated.)



Hangmen

## Frankenstein

(2011) Directed by Danny Boyle

October 30 – Sunday – 3:00 p.m.

October 31 – Monday – 7:00 p.m.

**NTL Encore Presentation.**

Directed by Academy-Award® winner Danny Boyle, this thrilling encore production features Benedict Cumberbatch and Jonny Lee Miller alternating roles as Victor Frankenstein and his creation. *Frankenstein* was a sell-out hit at the National Theatre in 2011, and the broadcast has since become an international sensation, experienced by over half a million people in cinemas around the world. Childlike in his

innocence but grotesque in form, Frankenstein's bewildered Creature is cast out into a hostile universe by his horror-struck maker. Meeting with cruelty wherever he goes, the friendless Creature, increasingly desperate and vengeful, determines to track down his creator and strike a terrifying deal. **The October 30 screening will feature Cumberbatch as the Creature and Miller as Victor Frankenstein. The October 31 screening will feature Cumberbatch as Victor Frankenstein and Miller as the Creature.**

\$12 IUB students, \$15 non-students.  
(HD. 135 min. Not Rated.)

These programs are presented in partnership with the Eskenazi Museum of Art and IU Cinema and are sponsored by Marsha R. Bradford and Harold A. Dumes. Gallery talks take place in the Eskenazi Museum of Art, and films are screened at IU Cinema.

## Waste Land

(2010) Directed by Lucy Walker

October 23 – Sunday – 3:00 p.m.

Filmed over a period of nearly three years, this documentary traces the contemporary photographer Vik Muniz from his studio in Brooklyn to his Brazilian homeland. His subject is the world's largest garbage dump (Jardim Gramacho on the outskirts of Rio de Janeiro) and its pickers (catadores) of recyclable materials. Beyond looking at the artistic process and poverty, it presents an uplifting story of the transformative power of art. The film premiered at the 2010 Sundance Film Festival, where it won the Audience Award, and went on to be nominated for the Academy Award® for Best Documentary Feature. *Waste Land* features music by Moby. In English and Portuguese with English subtitles.

Free, but ticketed.

(Digital. 99 min. Not Rated.)

## Modigliani of Montparnasse

(1958) Directed by Jacques Becker

December 4 – Sunday – 3:00 p.m.

Like its subject, this feature-length biopic of the Italian artist Amedeo Modigliani (1884–1920) had a tragic history. The first director, Max Ophüls, died suddenly during filming; the second director, Jacques Becker, passed away within two years of its completion; and the actor, Gérard Philipe, was gravely ill and died at 36 (the same age as the artist he portrayed) before the film's release. While these sad coincidences overshadowed the film, it is recognized for its cinematography and a narrative approach that is more of “a fantasy, a hallucination, a nightmare” than straight biography. In French with English subtitles.

Free, but ticketed.

(HD. 108 min. Not Rated.)

# ART AND A MOVIE

## Gallery Talks:

### Muniz in Focus

October 23 – Sunday – 2:00–2:30 p.m.

#### Special Exhibitions Gallery, first floor

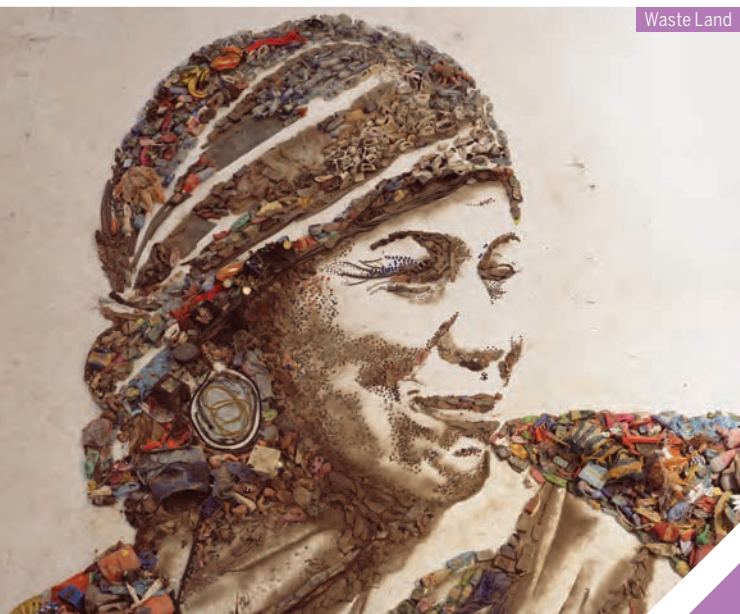
Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will discuss photographs from Vik Muniz's *Pictures of Garbage* series, the subject of the documentary, which are included in the museum's major mid-career retrospective of the artist.

### Modigliani in Focus

December 4 – Sunday – 2:00–2:30 p.m.

#### Gallery of the Art of the Western World, Doris Steinmetz Kellett Gallery of Twentieth-Century Art, first floor

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will discuss two original drawings by Amedeo Modigliani from the museum's collection.



Waste Land



Modigliani of Montparnasse

# MIDNIGHT MOVIES



Belladonna of Sadness



Blue Velvet



Bill and Ted's Excellent Adventure

## Bill and Ted's Excellent Adventure

(1989) Directed by Stephen Herek  
August 26 – Friday – 11:59 p.m.

Bill (Alex Winter) and Ted (Keanu Reeves) are high-school friends who fantasize about forming a band, but unless Ted achieves the impossible and passes a history presentation, he will be shipped off to military school, ending their righteous friendship. Just in the nick of time, Rufus (George Carlin), a traveler from the future, appears and provides the duo with a time-travelling phone booth. Bill and Ted jump in and out of different eras, collecting historical figures—from Socrates to Billy the Kid—as they plan to present the best history project of all time.

\$3 all tickets.  
(2K DCP. 90 min. Rated PG.)

## Blue Velvet

(1986) Directed by David Lynch  
September 2 – Friday – 11:59 p.m.

### 30th Anniversary Screening.

There's something going on behind the white picket fences of Lumberton, N.C., and after stumbling upon a severed human ear in a field, mystery-loving college student Jeffrey Beaumont is determined to find out what. Teaming up with the daughter of a local police detective, Jeffrey's investigation leads him into a strange world of sensuality and violence, with the intrigue of the missing ear seemingly stemming from the relationship between a troubled nightclub singer and a sociopathic sadomasochist.

\$3 all tickets.  
(2K DCP. 120 min. Rated R.)

## Belladonna of Sadness

(1973) Directed by Eiichi Yamamoto  
September 23 – Friday – 11:59 p.m.

**New 4K Restoration.** One of the great, lost masterpieces of Japanese animation, never before officially released in the U.S., *Belladonna of Sadness* is a mad, swirling, psychedelic light-show of medieval tarot-card imagery with horned demons, haunted forests—equal parts J.R.R. Tolkien and gorgeous, explicit Gustav Klimt-influenced eroticism. *Belladonna* unfolds as a series of spectacular still watercolor paintings that bleed and twist together and is fueled by a mind-blowing Japanese psych rock soundtrack by noted avant-garde jazz composer Masahiko Satoh. Newly restored by Cinelicious Pics using the original 35mm camera



Zardoz

negative and sound elements—and including more than eight minutes of surreal and explicit footage cut from the negative—*Belladonna of Sadness* is extremely transgressive and not for the easily offended. In Japanese with English subtitles. **Contains mature content.**

*\$3 all tickets.  
(2K DCP. 86 min. Not Rated.)*

### The Hunger

(1983) Directed by Tony Scott  
November 4 – Friday – 11:59 p.m.

Centuries-old Egyptian vampire Miriam (Catherine Deneuve) and her centuries-old lover, John (David Bowie), feed on urban nightclubgoers. But, while Miriam can bestow a very long life on her lovers, she cannot grant them her immortality. When John starts

to rapidly age, Miriam seduces Sarah (Academy-Award® winner Susan Sarandon), a doctor researching premature aging. *The Hunger* is a stylishly gothic tale of undying beauty, unending passion, and their terrible cost.

*\$3 all tickets.  
(2K DCP. 97 min. Rated R.)*

### Additional Midnight Movies:

#### Zardoz

(1974) Directed by John Boorman  
October 14 – Friday – 11:59 p.m.  
See page 10 for details.



Belladonna of Sadness



The Hunger



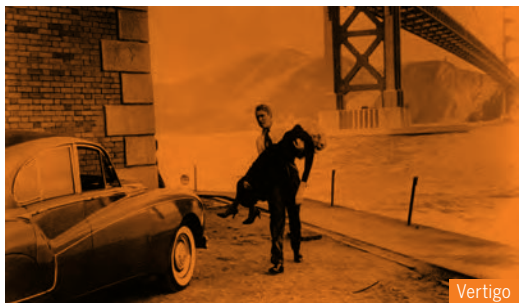
Blue Velvet

# THEMESTER

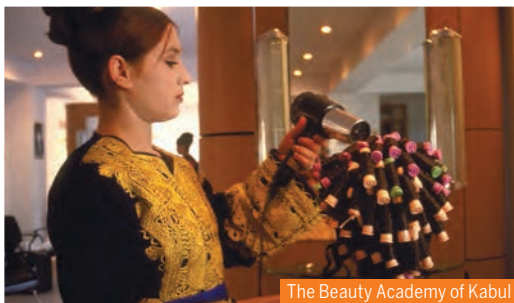
This fall, the College of Arts and Sciences' Themester explores the theme of "Beauty." Films were chosen to complement Themester courses and contribute to our understanding of the role of beauty in our lives. The series is sponsored by the College of Arts and Sciences and IU Cinema. All films will be followed by a brief discussion after the credits.



Rivers and Tides



Vertigo



The Beauty Academy of Kabul

## Rivers and Tides

(2001) Directed by  
Thomas Riedelsheimer  
August 29 – Monday – 7:00 p.m.

"When I make a work, I often take it to the very edge of its collapse. And that's a very beautiful balance," artist Andy Goldsworthy explains of his work. Filmmaker Riedelsheimer presents a portrait of the Scottish artist as he uses objects and tools from the natural world to create mutable and doomed sculptures. A sense of awe and wonder permeates this meditative documentary that

showcases the beauty of the natural world and invites viewers to see nature, time, and the creative process in a new way.

*Free, but ticketed.*  
(35mm. 90 min. Not Rated.)

## Vertigo

(1958) Directed by Alfred Hitchcock  
September 17 – Saturday – 3:00 p.m.

Considered one of the greatest films ever made and Hitchcock's masterpiece, *Vertigo* is, according to the late critic Roger Ebert, also the director's most confessional film. In this mid-century version

of the Greek legend "Pygmalion," James Stewart plays Scottie, a troubled former police detective, who becomes pathologically obsessed with the aloof and beautiful Madeleine (Kim Novak), the quintessential Hitchcockian heroine. Throughout this taut, psychological thriller, Bernard Herrmann's score underlines Scottie's growing obsession, building circular and spiral melodies that echo his increasingly desperate frame of mind.

*Free, but ticketed.*  
(35mm. 128 min. Rated PG.)



## Museum Hours

(2012) Directed by Jem Cohen

October 24 – Monday – 7:00 p.m.

In Jem Cohen's charming film about the intersection of friendship and art, a Vienna museum guard befriends a Canadian visitor at the grand Kunsthistorisches Art Museum. As their friendship grows, the two explore their lives, the city, and the ways artworks reflect and shape the world. One critic noted that the filmmaker "brings the refined eye of the artist to look at everyday life."

The film transforms even the most quotidian pleasures into moments of the sublime, underscoring life's richness and beauty.

*Free, but ticketed.*

*(2K DCP. 107 min. Not Rated.)*

## The Beauty Academy of Kabul

(2004) Directed by Liz Mermin

November 7 – Monday – 7:00 p.m.

A diverse group of American women, financed by the fashion industry, travel to post-Taliban Afghanistan to improbably open a

beauty school. The documentary shows the sometimes strange and often touching collaboration and clash of cultures as the American stylists teach Afghan women their art and craft. The Afghan women, who have faced years of war and oppression, prove enthusiastic students for what is to them both a means of joyful self-expression and financial independence. In English and Persian with English subtitles.

*Free, but ticketed.*

*(35mm. 74 min. Not Rated.)*



Museum Hours



Vertigo

Museum Hours



The Beauty Academy of Kabul

# DEBORAH RILEY DRAPER: UNTOLD AFRICAN AMERICAN HISTORIES

Named by *Variety* as one of “10 Docmakers to Watch” in 2016, the veteran advertising executive Deborah Riley Draper has launched her career as a documentary filmmaker with two features which present the perspectives of Black American cultural icons that have contributed to shaping American history, often in ways not yet recognized, from the impact of the first Black models in the world of high fashion to the early African American Olympians who inspired on the field and beyond. This series is sponsored by the Black Film Center/Archive, Themester at the College of Arts and Sciences, Elizabeth Sage Historic Costume Collection, Poynter Center for the Study of Ethics and American Institutions, National Sports Journalism Center, Center for Documentary Research and Practice, The Media School’s cinema and media arts program, the Department of History, and IU Cinema. Special thanks to Emma Young.



Deborah Riley Draper



Versailles '73: American Runway Revolution



Olympic Pride, American Prejudice

## Jorgensen Guest Filmmaker Lecture Deborah Riley Draper

October 10 – Monday – 3:00 p.m.  
*Free, no ticket required.*

## Versailles '73: American Runway Revolution

(2012) Directed by  
Deborah Riley Draper

October 10 – Monday – 7:00 p.m.

*Versailles '73: American Runway Revolution* recounts November 28, 1973, commemorated as one of the most explosive nights in contemporary fashion history. Deborah Riley Draper’s high-energy documentary highlights America’s and France’s longstanding battle for fashion world dominance, and how an ensemble of powerhouse Black models played a major role

in ultimately amplifying America’s voice in the international fashion scene. Among its many honors, this film received the Best Documentary award in 2013 from the African-American Film Critics Association. Director Deborah Riley Draper and historian Tanisha C. Ford are scheduled to be present.

*Free, but ticketed.*  
(HD. 91 min. Not Rated.)

## Olympic Pride, American Prejudice

(2016) Directed by  
Deborah Riley Draper

October 11 – Tuesday – 7:00 p.m.

Narrated by Blair Underwood, *Olympic Pride, American Prejudice* shares the stories of the 18 African American athletes on the U.S.

team in the 1936 Summer Olympic Games in Berlin. This complicated narrative reckons with their burden of representing a Jim Crow America, as guests in Germany under Nazi rule, yet welcomed and celebrated by an international community of Olympic peers. Draper’s documentary chronicles these mostly unheralded heroes from the games to their return to America as influential figures fighting against unrelenting obstacles. Director Deborah Riley Draper is scheduled to be present.

*Free, but ticketed.*  
(HD. 90 min. Not Rated.)

# #BLACKPANTHERSMATTER: THE BLACK PANTHER PARTY AT 50

Founded 50 years ago on October 15, 1966, the Black Panther Party for Self-Defense created the foundational iconography of Black radicalism in the United States. Their revolutionary aesthetics and self-controlled image established them in the nation's eye: Black berets, Afros, leather jackets, and militarized organization. #BlackPanthersMatter brings together four films that highlight the depth behind the visuals, both by relating the Black Panthers outward to contemporary Black lives and by pointing the camera inwards at the emotional experiences of the movement's founders. This series is sponsored by the Black Film Center/Archive, The Media School's cinema and media arts program, the Department of African American and African Diaspora Studies, Center for Documentary Research and Practice, and IU Cinema.

## A Huey P. Newton Story

(2001) Directed by Spike Lee

October 17 – Monday – 7:00 p.m.

An adaptation of the one-man show created, written and performed by Roger Guenveur Smith, *A Huey P. Newton Story* pulls the viewer into the life of the Black Panther Party's most mercurial leader. Sitting in a chair, center-stage, Smith's Newton is a complexly human portrait of someone boiled down to symbol.

Preceding *A Huey P. Newton Story* will be a short film produced by Newsreel Films, *Off the Pig* (1968), which provides documentary footage of the movement's organizers at

the height of their controversy and notoriety. This rarely seen footage opens the door to the urgency of the Black Panthers' "any means necessary" attitude.

Free, but ticketed.

(Digital. 100 min. Not Rated.)

## The Black Power Mixtape 1967–1975

(2011) Directed by Göran Olsson

October 22 – Saturday – 7:00 p.m.

In *The Black Power Mixtape 1967–1975*, director Göran Olsson collages historical footage and contemporary interviews. Olsson overlays film shot by Swedish journalists in the 1960s

and '70s—of revolutionaries like Angela Davis, Stokely Carmichael, and Bobby Seale—with commentaries from current artists and activists. The short film *May Day* (1969), produced by Newsreel Films, will precede the feature film. *May Day* documents a May 1, 1969, Black Panther rally with speeches from Kathleen Cleaver, Bobby Seale, and others, along with footage of both the police raid on Panther headquarters and the Panther's Breakfast for the Children program.

Free, but ticketed.

(35mm/Digital. 113 min. Not Rated.)

The Black Power Mixtape 1967–1975



A Huey P. Newton Story



# 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. The planning committee includes Katherine Johnson, Cole Stratton, Jülide Etem, James Gilmore, and Dan Hassoun.

## Close Encounters of the Third Kind: Director's Cut

(1977) Directed by Steven Spielberg  
September 10 – Saturday – 3:00 p.m.

Steven Spielberg's 1977 science-fiction classic captures the wonder and terror of encountering the unknown. Starring Richard Dreyfus and featuring music by John Williams, the film was a box-office success, and Ray Bradbury named it as his favorite science-fiction film. Nominated for eight Academy Awards®, *Close Encounters* remains a milestone in modern filmmaking: visually striking, funny and playful, mysterious, unsettling, and curious in its exploration of one of humankind's most profound and anticipated events: alien contact.

Free, but ticketed.  
(35mm. 135 min. Rated PG.)



Close Encounters of the Third Kind

## Big Deal on Madonna Street

(1958) Directed by Mario Monicelli  
October 22 – Saturday – 3:00 p.m.

An Italian crime-comedy film, *Big Deal on Madonna Street* captures everyday life for a group of simple-minded criminals preparing for a major robbery as they confront a changing society. Combining comedy with a sense of Neo-realism (via its landscapes of destroyed buildings and engagement with poverty and social issues), the film reflected an innovative direction for Italian cinema and featured several future stars at the beginning of their careers, including Vittorio Gassman and Renato Salvatori. In Italian with English subtitles.

16mm print is provided courtesy of Lilly Library and IU Libraries' Moving Image Archive.

Free, but ticketed.  
(16mm. 111 min. Not Rated.)

## Ball of Fire

(1941) Directed by Howard Hawks  
December 3 – Saturday – 3:00 p.m.

In this fairy tale-esque screwball comedy, Professor Bertram Potts (Gary Cooper), a linguist on a mission to learn American slang, becomes entangled with the enchanting, yet dangerous, nightclub singer Katherine "Sugarpu" O'Shea (Barbara Stanwyck). Directed by Howard Hawks and based on a short story by Billy Wilder, the film was nominated for four Oscars® in 1942—competing against Cooper and Stanwyck's *Meet John Doe* (dir. Frank Capra) and Stanwyck's *The Lady Eve* (dir. Preston Sturges) for best original screenplay. 16mm print is provided courtesy of Lilly Library and IU Libraries' Moving Image Archive. Contains some mildly suggestive content.

Free, but ticketed.  
(16mm. 112 min. Not Rated.)

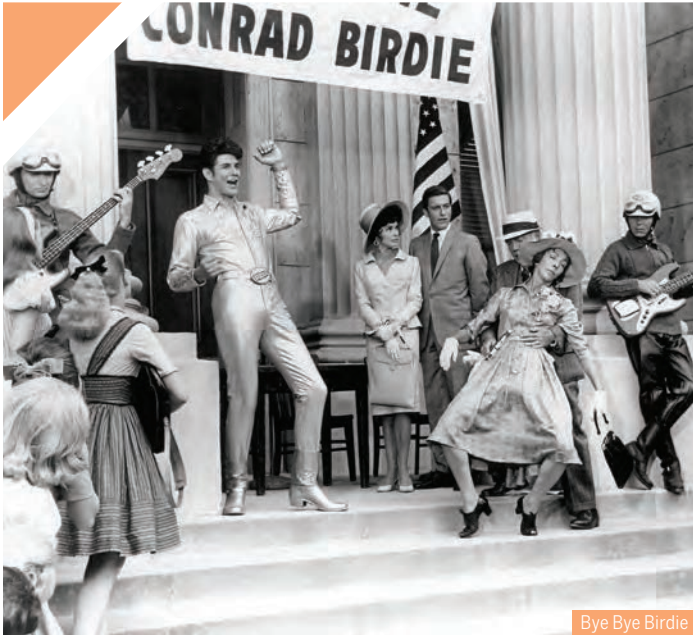


Ball of Fire



Big Deal on Madonna Street

# MONDAY MATINEE CLASSICS



Bye Bye Birdie

## Bye Bye Birdie

(1963) Directed by George Sidney  
October 3 – Monday – 3:00 p.m.

Conrad Birdie!?! The unthinkable happens to teenaged America when their rock 'n' roll crush is drafted into the Army. Dick Van Dyke, Janet Leigh, and Ann-Margret star in this comedic film adaptation of the original Broadway musical, which serves as a satire on 1950s American society.

\$3 all tickets.  
(2K DCP. 112 min. Rated G.)

## Mr. Smith Goes to Washington

(1939) Directed by Frank Capra  
November 7 – Monday – 3:00 p.m.

A newly elected, small-town U.S. senator heads to Washington, D.C., with his sights set on being a force for good. He quickly learns that his honesty and idealism are not welcomed by the ruthless politicians

he encounters. Based on the novel *The Gentleman from Montana*, by Lewis R. Foster, Frank Capra's *Mr. Smith Goes to Washington* garnered lead Jimmy Stewart his first Academy Award® and a total of 11 Oscar® nominations for the film—including Best Picture and Best Director.

\$3 all tickets.  
(2K DCP. 129 min. Not Rated.)

## Roman Holiday

(1953) Directed by William Wyler  
December 5 – Monday – 3:00 p.m.

In her first starring role, Audrey Hepburn won an Oscar® for her portrayal of a modern-day princess, who rebels against her royal obligations and explores Rome on her own with an American newspaperman, Joe Bradley (Gregory Peck), who pretends ignorance of her true identity. But his plan



Mr. Smith Goes to Washington



Roman Holiday

falters as they fall in love. Stylishly directed by William Wyler, this romantic comedy ranks as one of the most enjoyable films of all times. *Roman Holiday* received a total of 10 Academy-Award® nominations, including Best Picture, Best Director, and Best Cinematography.

\$3 all tickets.  
(2K DCP. 118 min. Not Rated.)

# JAMES NAREMORE PRESENTS

One of the preeminent scholars in the field of media studies, James O. Naremore is Chancellors' Professor Emeritus in Communication and Culture, English, and Comparative Literature at Indiana University. His seven books and countless articles cover impressive theoretical and critical ground and have led him to academic honors such as a Guggenheim Fellowship, the Krasznai-Krausz Moving Image Book Award, and being named as an Academy Scholar by the Academy of Motion Picture Arts and Sciences.

In appreciation of his scholarship and drive to help open the Indiana University Cinema, we have asked him to program four films. For the series, he chose to present two pantheon directors, Jean Renoir and Max Ophüls. Each film will be presented on 35mm and preceded by a short introduction by James Naremore.



James Naremore

## Boudu Saved from Drowning

(1932) Directed by Jean Renoir  
September 10 – Saturday – 7:00 p.m.

In depression-era Paris, Boudu, a shambling, dim-witted hobo, tries to commit suicide by leaping into the Seine. Jumping into the river has become so commonplace that the people nearby do nothing. But from across the street, Lestingois, a distinguished bookseller and humanist, sees what has happened and comes to the rescue, bringing Boudu home with him and beginning a reclamation project. The result is comic chaos, melancholy farce, and biting satire. In French with English subtitles. **35mm print is provided courtesy of Institut Français and Cultural Services of the French Embassy.**

*\$3 all tickets.  
(35mm. 85 min. Not Rated.)*



Boudu Saved from Drowning

## The River

(1951) Directed by Jean Renoir  
October 16 – Sunday – 6:30 p.m.

An adaptation of a semi-autobiographical novel by Rumer Godden, *The River* was shot in India and is one of the most beautiful color films ever made. It tells a simple story of a colonial family (mostly women) and their relationships with Indians, but it is also a gentle, unsentimental, and moving meditation on the themes of memory, time, and geography. “The river runs,”

a repeated phrase in the film, is a perfect expression of Renoir's entire approach to cinema. In Bengali and English with English subtitles.

*\$3 all tickets.  
(35mm. 99 min. Not Rated.)*

## The Earrings of Madame de ...

(1953) Directed by Max Ophüls  
October 30 – Sunday – 6:30 p.m.

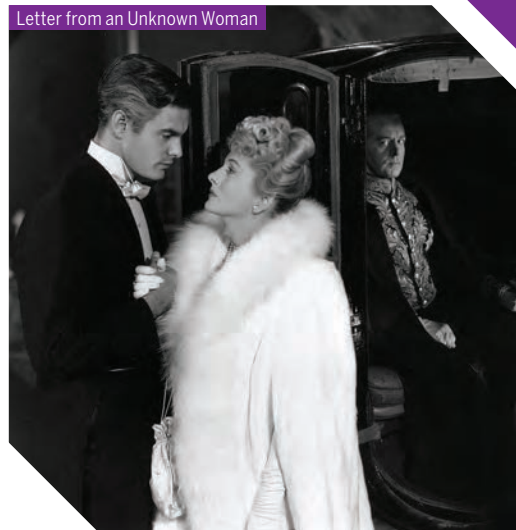
A “recurring object” plot, this film involves a frivolous aristocratic lady who secretly pawns a pair of earrings given to her by her husband.



The River



The Earrings of Madame de ...



Letter from an Unknown Woman

The earrings take a long journey, eventually finding their way back to the lady and revealing a good deal about several characters. Director Ophüls described the earrings as the “axis” of a merry-go-round, but he could also have described them as the motive for a dance. In either case, his film contains some of the most graceful and meaningful tracking shots in all of cinema—a technique for which he was justifiably famous. In French with English subtitles.

*\$3 all tickets.  
(35mm. 105 min. Not Rated.)*

### Letter from an Unknown Woman

(1948) Directed by Max Ophüls  
November 19 – Saturday – 7:00 p.m.

In late 19th-century Vienna, a teenaged girl develops a crush on a handsome, sexually promiscuous concert pianist. A few years later, they meet by accident and have a single romantic night. She remembers him all her life but he forgets about her. Based on a story by Stephan Zweig, this film has sometimes been mistaken for a typical Hollywood “woman’s

melodrama.” It’s better understood as a beautifully directed exploration of the clash between romantic idealism (or if you like, romantic obsession) and imperfect reality—and one can debate which of those things it prefers.

*\$3 all tickets.  
(35mm. 96 min. Not Rated.)*

# IU LIBRARIES' MOVING IMAGE ARCHIVE FILM PRESERVATION SERIES

The IU Libraries' Moving Image Archive Film Preservation Series showcases filmmakers, archivists, and artists who are working at the forefront of media restoration. Besides the screening at IU Cinema, to impact the research and teaching missions of the University, IU Libraries creates opportunities for the speaker to interact with a class and present a lecture while at IU. This series is presented by IU Libraries' Moving Image Archive and IU Cinema.

## No More Road Trips?

(2013) Directed by Rick Prelinger

September 1 – Thursday – 6:30 p.m.

*No More Road Trips?* is an interactive cinematic journey from the Atlantic Coast to California made from a collection of 9,000 home movies. The film and live commentary reveal hidden histories embedded in the landscape and seeks to blend the pleasures of travel with premonitions of its end. **Director, Preservationist, and**

Archive Founder Rick Prelinger is scheduled to be present.

*Free, but ticketed.*

*(HD. 80 min. Not Rated.)*

## Wings

(1927) Directed by William Wellman

October 6 – Thursday – 7:00 p.m.

*Wings* is a 1927 American silent film set during the First World War directed by William Wellman and released by Paramount Pictures. It stars Clara Bow,

Charles “Buddy” Rogers, and Gary Cooper. *Wings* won the first Academy Award® for Best Picture at the first annual Academy Awards® ceremony in 1929.

**Paramount Pictures Head of Preservation Andrea Kalas is scheduled to be present.**

*Free, but ticketed.*

*(2K DCP. 144 minutes. Rated PG-13.)*



No More Road Trips?



Wings



Wings



The two films in this series are presented in conjunction with a Fall 2016 undergraduate course offered through The Media School—*Ethics in Ruins: Images and Aftermaths in the American Mediascape*—which focuses on the social presence and visual persistence of “ruins.” This series was made possible by support from Eric Sandweiss and the Department of History, Poynter Center for the Study of Ethics and American Institutions, the Center for Documentary Research and Practice, the Black Film Center/Archive, Justin Hodgson, and IU Cinema.

# SIFTING THROUGH THE RUINS

## The Pruitt-Igoe Myth

(2011) Directed by Chad Freidrichs  
September 11 – Sunday – 3:00 p.m.

Featuring personal testimonies from former residents and archival footage of St Louis’ iconic public-housing project, *The Pruitt-Igoe Myth* provides fresh insight into the mistakes and injustices surrounding urban housing in America. The narrative shifts attention beyond

a modern architectural “mythos” to the complex social realities of everyday life in Pruitt, the public protests during its lifespan, and the aftermath of its demise. **IU Alumnus and Professor of Urban History at The New School Joseph Heathcott, who appears in the film, is scheduled to be present.**

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

## Escape from New York

(1981) Directed by John Carpenter  
October 29 – Saturday – 7:00 p.m.

The year is 1997. Manhattan is an urban landscape-turned-maximum security prison. Ex-soldier Snake Plissken (Kurt Russell) has 24 hours to retrieve the president, who has been taken prisoner by the island’s inmates. Notable for its creative special effects and its use of urban ruins in St. Louis as a visual backdrop, *Escape from New York* is a classic example of dystopian cinematic narrative. With its iconic soundtrack, subtle humor, and outlaw protagonist, the film remains a cult classic.

*Free, but ticketed.*  
(2K DCP. 99 min. Rated R.)



Escape from New York



The Pruitt-Igoe Myth



The Pruitt-Igoe Myth

# PRESIDENT'S CHOICE: REPORTING CONFLICT

*In celebration of The Media School and its move into a newly renovated Franklin Hall, Indiana University President McRobbie has selected three highly acclaimed international films that explore the power and influence of the media for both good and bad. The films in this series explore a range of fundamental issues that remain relevant today, including freedom of the press; the right to privacy; the presumption of innocence versus the rush to judgment; and the impact and repercussions of media coverage of war, terrorism, and political upheaval.*

## The Year of Living Dangerously

(1982) Directed by Peter Weir

October 9 – Sunday – 6:30 p.m.

Set in Indonesia during the 1965 coup against President Sukarno, Guy Hamilton (Mel Gibson) is an Australian wire-service reporter covering the scene. Whenever Hamilton becomes glib, he is brought back to reality by photographer Billy Kwan (played in drag by actress Linda Hunt in an Academy-Award® winning performance). As Jakarta sinks into disarray, Hamilton pursues a romance with British attaché Jill Bryant (Sigourney Weaver). Filmed on location in the Philippines and Australia, Peter Weir's film was the first American-Australian co-production.

\$3 all tickets.

(35mm. 115 min. Rated PG.)

## The Lost Honor of Katharina Blum

(1975) Directed by Volker Schlöndorff and Margarethe von Trotta

November 13 – Sunday – 6:30 p.m.

When Katharina Blum spends the night with an alleged terrorist, her quiet, ordered life falls into ruins. Suddenly a suspect, Katharina is subject to a vicious smear campaign by the police and a ruthless tabloid journalist, testing the limits of her dignity and her sanity. Volker Schlöndorff and Margarethe von Trotta's powerful adaptation of Heinrich Böll's novel is a stinging commentary on state power, individual freedom, and media manipulation—as relevant today as on the day of its release in 1975. In German with English subtitles.

\$3 all tickets.

(HD. 106 min. Rated R.)

## Z

(1969) Directed by Costa-Gavras

December 11 – Sunday – 6:30 p.m.

A pulse-pounding political thriller, *Z* was one of the cinematic sensations of the late '60s and remains among the most vital dispatches from that hallowed era of filmmaking. This Academy-Award® winner is loosely based on the 1963 assassination of Greek left-wing activist Gregoris Lambrakis, whose public murder amid a violent demonstration was covered up by military and government officials. Jean-Louis Trintignant is the tenacious magistrate determined not to let them get away with it. *Z* remains a technically audacious and emotionally gripping masterpiece. In English, Russian, and French with English subtitles.

\$3 all tickets.

(35mm. 127min. Not Rated.)



The Year of Living Dangerously



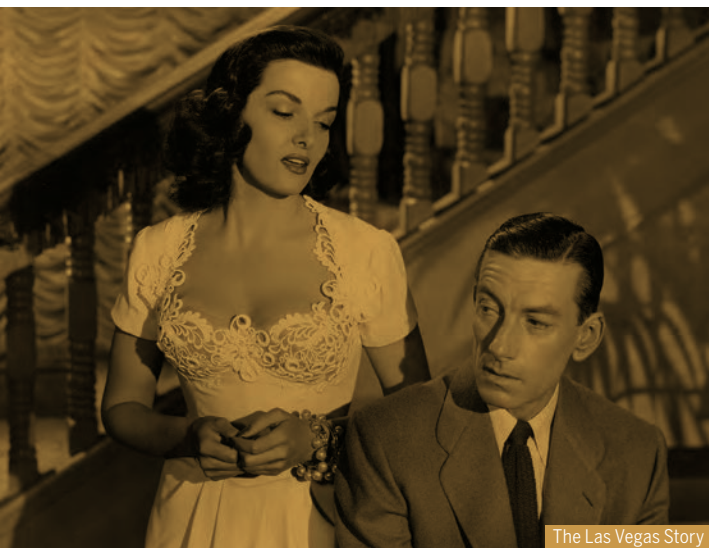
Z

The Lost Honor of Katharina Blum



# CELEBRATING HOAGY

We continue our five-year celebration of the life, music, and films of one of America's greatest songwriters—Howard Hoagland “Hoagy” Carmichael. The Hoagy Carmichael Landmark Sculpture was dedicated in 2008 in anticipation of the opening of IU Cinema. It has been welcoming Cinema patrons since 2011. The series is endorsed by the Carmichael family and sponsored by the Archives of Traditional Music, IU Foundation, Indiana Memorial Union, UB Films, faculty friends in the Kelley School of Business, and IU Cinema. This year's screenings are presented in fond memory of Dick Bishop.



The Las Vegas Story

## Young Man with a Horn

(1950) Directed by Michael Curtiz  
November 19 – Saturday – 3:00 p.m.

Based on the tragic life of legendary jazz trumpeter Bix Beiderbecke, Michael Curtiz' (*Casablanca*) film follows young trumpet player Rick Martin (Kirk Douglas), who is torn between an honest singer and a manipulative heiress. Enjoying his fame and fortune, Martin is one of the few white musicians to flourish in the black-dominated jazz scene of the 1920s. He rises to popularity, but soon falls under the spell of wealthy jazz patron Amy North (Lauren Bacall). The film also stars Doris Day and Hoagy Carmichael.

*\$3 all tickets.  
(35mm. 112 min. Not Rated.)*



Young Man with a Horn

## The Las Vegas Story

(1952) Directed by Robert Stevenson  
November 20 – Sunday – 3:00 p.m.

Hoagy Carmichael plays a piano player named Happy at the Last Chance Casino, where he observes all manners of business. When singer Linda Rollins (Jane Russell) and her investment-broker husband Lloyd (Vincent Price) arrive, scheming around the couple and foul-play ensue. This leads to an investigation led by Linda's old flame, now a Vegas police lieutenant (Victor Mature), an eventual pursuit into the Nevada desert. This pulpy noir is directed with style under the RKO guidance of Howard Hughes, and our man Happy (Hoagy) gets the last laugh.

*\$3 all tickets.  
(35mm. 88 min. Not Rated.)*



# UNDERGROUND FILM SERIES

The Underground Film Series is presented in partnership with The Media School and the The Media School's cinema and media arts program. Thanks to the Underground programming team that includes Joan Hawkins, Eric Zobel, Jamie Hook, Chris Miles, and Alex Svensson.



Soy Cuba



Rumstick Road

## Out 1: Spectre

(1974) Directed by Jacques Rivette  
September 18 – Sunday – 6:30 p.m.

As epic in artistic ambition as in running time, Jacques Rivette's *Out 1* remains a matchless work of the French New Wave in its dexterous merging of the cinematic and theatrical. Spoken about more than screened due to its virtual unavailability until a recent restoration, its reputation as a notoriously formidable work tells only part of its story. For while Rivette's experimentations can be opaque and dizzying, they are also vivacious and good-humored. *Out 1* is as indebted to the whimsy of Lewis Carroll as the literary intricacies of Balzac. *Out 1: Spectre* is a shortened version, which Rivette conceived as standalone work. In French with English subtitles.

Free, but ticketed.  
(2K DCP. 264 min. Not Rated.)

## Soy Cuba (I Am Cuba)

(1964) Directed by Mikhail Kalatozov  
September 23 – Friday – 6:30 p.m.

A collaboration between Soviet Mosfilm and the newly established

Cuban revolutionary government, *Soy Cuba* (1964) is among the most unique yet little-known films of the 20th century. Directed by Mikhail Kalatozov (*The Cranes are Flying*), the film is an alloy of poetry and visual passion, an aching love letter to revolutionary hopes as much as to the art of cinema itself. *Soy Cuba* braids together a tale of the revolution, arcing from Batista-era woes to open rebellion through a symphony of scenes, vignettes, poems, and breathtaking visual passages that all but reinvent the language of cinema. In Spanish and English with English subtitles.

Free, but ticketed.  
(35mm. 141 min. Not Rated.)

## Rumstick Road

(2013) Directed by Ken Kobland and Elizabeth LeCompte  
November 4 – Friday – 6:30 p.m.

The Wooster Group's 1977 *Rumstick Road*—composed by Spalding Gray and Elizabeth LeCompte in response to the suicide of Gray's mother—has been hailed as a landmark in American



Out 1: Spectre

experimental theater. This video reconstruction by director LeCompte and filmmaker Kobland blends together archival fragments in order to reconstruct a lost performance. Preceding the feature as a companion piece, Kobland's 1986 short film *Flaubert Dreams of Travel ...* is in his own words "a series of cartoon tableaux, an homage to surrealism and soap-operas," another fragment of a lost time and place in the history of American avant-garde theater.

Free, but ticketed.  
(Digital. 95 min. Not Rated.)

The Dark Carnival Film Festival (previously presented at IU Cinema as the Diabolique International Film Festival) started in Bloomington in 2007. Over the last nine years, it has screened more than 400 films from over a dozen countries and hosted visiting filmmakers from around the world. Throughout its history, Dark Carnival 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 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.”

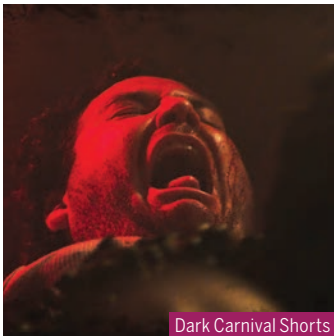
# DARK CARNIVAL FILM FESTIVAL RETROSPECTIVE



The Taint



Dark Carnival Shorts



Dark Carnival Shorts



Dark Carnival Shorts



Dark Carnival Shorts

## Dark Carnival Shorts Retrospective

(2007–15) Various Directors

October 8 – Saturday – 3:00 pm

The Dark Carnival (also known as the Diabolique International Film Festival) closes out its decade in Bloomington, Ind., with a collection of the best short horror films for the last nine years of the fest. A variety of creepy, funny, and bloody flicks that will have you chuckling right before you cover your eyes. In English and various languages with

English subtitles. Contains mature content, including violence, language, and sexuality.

*Free, but ticketed.  
(HD. 120 minutes. Not Rated.)*

## The Taint

(2011) Directed by Drew Bolduc

October 8 – Saturday – 7:00 pm

Long one of the Dark Carnival Film Festival's favorite features, *The Taint* is a throwback to classic Troma films—with all the goopy horror and absurd humor that

implies. Tainted water begins turning men into misogynistic, head-smashing psychopaths, and our two young heroes must brave the bizarre world that results in order to find a cure. **Contains mature content, including violence, language, and sexuality.**

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

# MORE THAN TRADITION: LATIN AMERICAN INDIGENOUS FILM SERIES

The Center for Latin American and Caribbean Studies (CLACS) and the Minority Languages and Cultures of Latin American Project (MLCP) offers students, faculty, and members of the community interested in Latin American Indigenous peoples and cultures two award-winning films in the More than Tradition: Latin American Indigenous Film Series. More than Tradition is interested in complicating representations of Indigenous people as traditional by highlighting issues of language use, education, creative expression, politics, and multinational capitalism. This series is sponsored by the Center for Latin American and Caribbean Studies; the Minority Languages and Cultures of Latin American Project; College Arts and Humanities Institute; The Media School; Black Film Center/Archive; Latino Studies Program; the departments of History, Anthropology, Spanish and Portuguese, Folklore and Ethnomusicology, and Literacy, Culture, and Language Education; and IU Cinema.



Dauna: Lo que lleva el río

## La Hija de la Laguna (Daughter of the Lake)

(2015) Directed by Ernesto Cabellos Damián

September 25 – Sunday – 3:00 p.m.

A multinational mining corporation discovers gold on land inhabited by a Quechua community in Cajamarca, Peru. With government consent, the company attempts to expel the inhabitants. Névida, a young woman of the community, decides to move to the city and study law in order to defend the land from expropriation. In Spanish, Dutch, and English with English subtitles. **Contains mature content. Director Ernesto Cabellos Damian is scheduled to be present.**

Free, but ticketed.

(2K DCP. 87 min. Not Rated.)



Dauna: Lo que lleva el río

## Dauna: Lo que lleva el río (Gone with the River)

(2015) Directed by Mario Crespo

December 5 – Monday – 7:00 p.m.

Dauna dared to be different. She faced the ancestral practices of her culture, and she paid the price. She made decisions which made her suffer and others as well. Without giving up before defeats and losses, these led her to reconcile and become part of a legend herself. In Spanish with English subtitles.

Free, but ticketed.

(2K DCP. 104 min. Not Rated.)

La Hija de la Laguna



# CONTEMPORARY POLISH CINEMA: LIVES ON THE MARGINS

*This semester's Polish film series provides fascinating insight into recent Polish cinema through the lens of two award-winning films which, in idiosyncratic ways, combine a sophisticated cinematic language with a focus on individual life stories. Boldly exploring a range of existential and social issues, the films invite a critical inquiry into a set of universal themes and concerns, including the complexities of identity negotiation, the mechanisms of social exclusion, and the issues of dignity and victimization. The series is sponsored by the IU Polish Studies Center, the Department of Slavic and East European Languages and Cultures, the Russian and East European Institute, and IU Cinema.*

## Life Feels Good

**(2013) Directed by Maciej Pieprzyc**  
September 26 – Monday – 7:00 p.m.

A tribute to the endurance of the human spirit, *Life Feels Good* is an ironic and unpretentious tale of a young man who suffers from cerebral palsy. Trapped in his own body and unable to speak, Mateusz is considered by doctors to be mentally disabled and is crudely labeled a “vegetable.” The film focuses on his determined struggle to communicate with the world and at the same time subtly examines the themes of dignity, love, devotion, and happiness. In Polish with English subtitles.

*Free, but ticketed.*  
(2K DCP. 112 min. Not Rated.)

## Papusza

**(2013) Directed by Joanna Kos-Krauze & Krzysztof Krauze**  
November 13 – Sunday – 3:00 p.m.

The biopic of Polish-Romani poet Bronisława Wajs, known as “Papusza,” unfolds non-chronologically against the backdrop of World War II and the forced settlement of Roma nomads by the Communist authorities. Forced into marriage by her father, Papusza finds solace in her

singing and writing. A visual poem of a gifted woman in a patriarchal society, the film guides viewers through the mechanisms of othering and stigmatization. In Polish and Romani with English subtitles.

*Free, but ticketed.*  
(2K DCP. 131 min. Not Rated.)



Papusza



Life Feels Good

# EAST ASIAN FILM SERIES

*How do we determine standards of beauty? What drives us to become beautiful, or to seek beautiful things or people? How far will we go in those pursuits? This semester's East Asian Film Series line-up features a range of award-winning films and a diversity of aesthetic styles and narratives concerning beauty within the context of Japan, South Korea, and mainland China. This series is sponsored by the IU East Asian Studies Center and IU Cinema. Special thanks to Jesse Balzer, Amanda Bates, and Forrest Greenwood.*

## Dangerous Liaisons

(2012) Directed by Jin-ho Hur  
October 9 – Sunday – 3:00 p.m.

Loosely based on the novel of the same title, director Jin-ho Hur and screenwriter Geling Yan relocate Pierre Choderlos de Laclos' 18th-century French seduction drama to 1930s Shanghai, then known as the "Paris of the East." Displaying the same venomous passions of the novel and a sumptuous set design, the Korea-PRC co-production displays actors such as the famed Zhang Ziyi in what film critic Manohla Dargis calls a "tremulous, heart-shuddering performance." In Mandarin Chinese with English subtitles.

*Free, but ticketed.*  
(HD. 110 min. Not Rated.)

## The Royal Tailor

(2014) Directed by Won-suk Lee  
November 5 – Saturday – 7:00 p.m.

Director Won-suk Lee brings the period costume drama to dramatic and sensational heights with this intricate drama of two tailors tussling for power in court via actors in apparel that protagonists would literally kill and die for. The film is bookended by contemporary scenes exhibiting the handiwork of Chul Dol-suk, a tailor who made a great impact on Korean fashion design, and from there it steps back in time to the Joseon dynasty. Shown in conjunction with the East Asian Study Center's annual Korea Night. In Korean with English subtitles.

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

## Kamikaze Girls

(2004) Directed by Tetsuya Nakashima  
December 11 – Sunday – 3:00 p.m.

Adapted from the famed light novel written by Novela Takemoto (and later adapted to manga), *Kamikaze Girls* gives the coming-of-age drama a cult-fashion spin. Showcasing the ways in which countercultural fashion can profoundly impact the lives of its adherents, the film displays two young J-Pop talents, Kyoko Fukada and Anna Tsuchiya, in undreamt-of levels of a pastel-hued, pop-cultural potpourri. In Japanese with English subtitles.

*Free, but ticketed.*  
(HD. 102 min. Not Rated.)



Dangerous Liaisons



The Royal Tailor



Kamikaze Girls

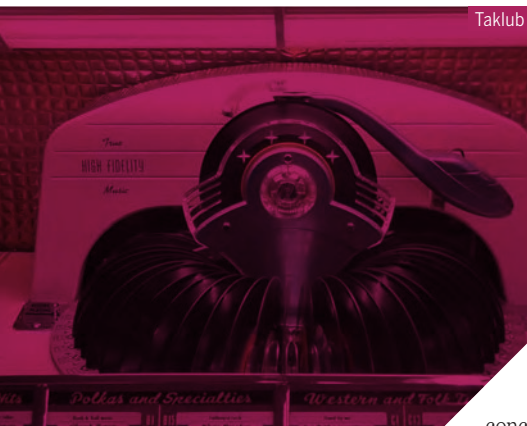


# SOUTHEAST ASIAN FILM SERIES

This semester's Southeast Asian Film Series features critically acclaimed films offering distinct takes on the outcomes of mass tragedy. The films address the aftermath of a natural disaster in the Philippines, Supertyphoon Haiyan, and a man-made atrocity, the Indonesian genocide. In the wake of disaster, there is a desire for truth and repair. The series offers poignant narratives on humanity's ability to rebuild after ruin. The series is sponsored by the IU Southeast Asian and ASEAN Studies Program, the Pan-Asia Institute, the Asian Culture Center, and IU Cinema.



The Look of Silence



Taklub



The Look of Silence

## Taklub

(2015) Directed by Brillante Mendoza  
November 6 – Sunday – 3:00 p.m.

Recognized as Un Certain Regard selection at the 68th Cannes Film Festival, *Taklub* follows three residents after Supertyphoon Haiyan hit rural Tacloban, Philippines. The survivors are left to search for the dead, while keeping their sense of humanity intact and protecting what

little faith there may be left. Mendoza's bleak portrait concerns itself with the survivors' emotional devastation in the physical aftermath of a natural disaster. In Tagalog with English subtitles.

Free, but ticketed.  
(HD. 97 min. Not Rated.)

## The Look of Silence

(2014) Directed by Joshua Oppenheimer  
November 28 – Monday – 7:00 p.m.

Oppenheimer's *The Look of Silence* continues the conversation on the Indonesian genocide established

by his previous documentary, *The Act of Killing*. Switching the attention from the perpetrators to the survivors, Oppenheimer focuses on an optometrist named Adi, whose brother Ramli was a prominent victim due to the exceptionally violent nature of his death. Following Adi as he delicately questions the men who murdered his brother, *The Look of Silence* stares fearlessly into the present as Adi confronts his past.

Free, but ticketed.  
(2K DCP. 103 min. Rated PG-13.)

# UKRAINIAN HOMELANDS

*This series presents two stories of tradition and habitat under threat, albeit in very different ways. The films highlight the ethno-cultural and linguistic diversity of Ukraine, as one film focuses on the Hutsul shepherds of the Carpathian Mountains and the other film on the Crimean Tatars of the Crimean Peninsula. This series is sponsored by the Ukrainian Studies Organization, the Russian and East European Institute, the Department of Slavic and East European Languages and Cultures, the Inner Asian and Uralic Resource Center, and IU Cinema.*



Haytarma

## Zhyva Vatra (The Living Fire)

(2015) Directed by Ostap Kostyuk

September 18 – Sunday – 3:00 p.m.

With the arrival of spring, the highland shepherds of Ukraine set off with their flocks on a lonely journey lasting several months. Set in the breathtaking Carpathian Mountains, *The Living Fire* is a captivating story of three shepherds, each at a different stage in life. Inhabiting a world bound by tradition, they reflect on the meaning of their own existence as the contemporary world begins to encroach on their remote community. In Ukrainian with English subtitles.

*Free, but ticketed.*

*(2K DCP. 77 min. Not Rated.)*



Zhyva Vatra

## Haytarma

(2013) Directed by Ahtem Seitablaev

November 14 – Monday – 7:00 p.m.

Based on true events, *Haytarma* is the first Ukrainian film about the 1944 deportation of the Crimean Tatars from the Crimean Peninsula. Ametkhan Sultan, a Tatar fighter pilot and decorated war hero is on leave in his

hometown when the deportation begins. The film's striking crowd scenes were created with the participation of over 1,000 extras from throughout Crimea, some of whom had experienced the deportation first-hand. In Russian and Crimean Tatar with English subtitles.

*Free, but ticketed.*

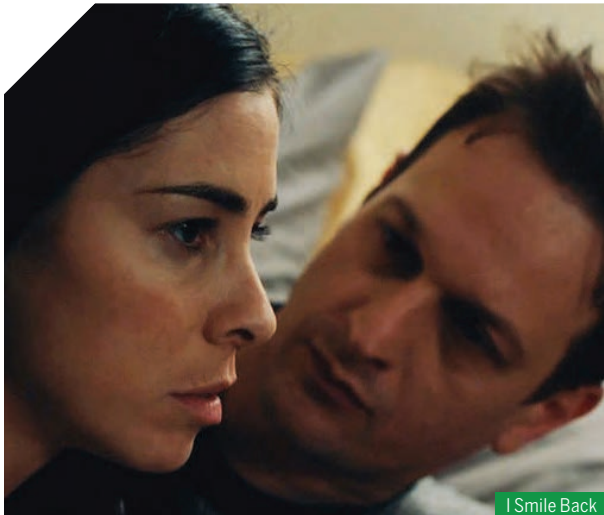
*(Digital. 87 min. Not Rated.)*

Zhyva Vatra



Films have always had the power to provide a view of what others experience in their lives. For many who have mental-health problems, films have provided a stereotypical, sometimes comical, sometimes sugar-coated, and often times dangerous portrayal of people with mental illness. These films offer a contemporary and honest look at what it means to experience mental-health problems for the affected individual, their families, and for others around them. They provide a picture of how we feel about and behave toward individuals who experience depression or bipolar disorder. Since national studies have documented that mental health problems are more common than we ever suspected, understanding the nature of mental illness as well as the power of tolerance or stigma, inclusion or rejection, seeking help or isolation represents a powerful reminder of how we shape the trajectory of what happens. This series is sponsored by U Bring Change 2 Mind, College Toolbox Project, Indiana Consortium for Mental Health Services Research, College of Arts and Sciences, and IU Cinema.

# THE LIVED EXPERIENCE



I Smile Back

## I Smile Back

(2015) Directed by Adam Salky  
September 25 – Sunday – 6:30 p.m.

This film portrays the lived experience of a New Jersey housewife, Laney Brooks, living the American Dream with a husband and two children. Laney’s behavior veers off course as she faces major depression and responds by abusing substances and worrying about the line of genetic inheritance of her disorder. Sarah Silverman plays the lead in this extraordinary film that could have descended into stereotypes, yet, as *Rolling Stone* noted: “We’ve seen movies like this before ... But Silverman,

digging so deep into her character that we can feel her nerve endings, is like nothing we’ve seen before. She’s fierce and unerring.”

*Free, but ticketed.*  
(2K DCP. 85 min. Rated R.)

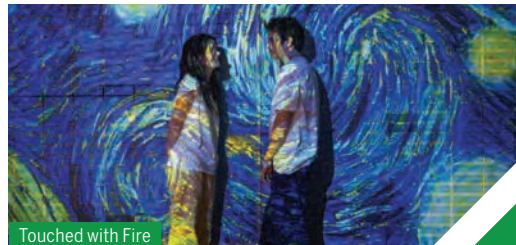
## Touched with Fire

(2015) Directed by Paul Dario  
October 3 – Monday – 7:00 p.m.

Movies have always been a powerful vehicle for giving us a sense of what mental illness looks like. These profiles influence the attitudes, values, and behaviors toward mental health, especially for those who have not had direct contact with individuals who



Touched with Fire



Touched with Fire

have experienced problems. Unfortunately, too often the portrayals are unrealistic, whether they claim that love “cures” mental illness or that people with mental illness are “homicidal maniacs.” In *Touched with Fire*, Paul Dario and Spike Lee offer us a stunningly nuanced portrayal of two people who meet in treatment and share the highs and lows characteristic of bipolar disorder. **Director Paul Dario is scheduled to be present.**

*Free, but ticketed.*  
(2K DCP. 106 min. Rated R.)

# IU CINEMA UNDER THE STARS

*IU Cinema is teaming up with campus and community partners to present some of your favorite films in an outdoor setting. Join us as we make new friends, dodge zombies, wander through dreamlike worlds, and attempt to avoid setting off World War III. Prices and locations vary. Please read each film description for details.*



E.T. The Extra-Terrestrial



E.T. The Extra-Terrestrial

## IU Cinema Drive-In Double Feature @ Starlite

Don't miss this unique chance to see these cinematic favorites in a drive-in theater setting! Both films are included in the ticket price—\$5 adults, children age 12 and younger are free. There is a \$6 Outside Food Permit per vehicle for guests bringing in outside food other than chips/drinks. Starlite Drive-in is located at 7640 S. Old State Road 37, (812) 824-CARS. Gates open at 7:30 p.m. Screenings will take place rain or shine.

### E.T. The Extra-Terrestrial

(1982) Directed by Steven Spielberg

August 4 – Thursday – begins at dusk

Journey back to the magic and adventure of this cinematic classic. Henry Thomas, Drew Barrymore, and Robert MacNaughton star in the unforgettable journey of a lost alien and the 10-year-old boy who helps him find his way home. This astounding story is sure to thrill viewers of all ages again with its timeless message of trust, courage, and the overwhelming power of friendship.

*\$5 adults, children age 12 and younger are free. (2K DCP. 115 min. Rated PG.)*

### Night of the Living Dead

(1968) Directed by George A. Romero

August 4 – Thursday – immediately follows first feature

Often called one of the greatest horror films ever made, *Night of the Living Dead* is certainly one of the most influential—and it has never lost its power to terrify audiences. When some strange atmospheric disturbance causes the dead to return as flesh-eating zombies, a small group of people takes refuge in a remote farmhouse. But they can't escape the horror that is inching toward them.

*\$5 adults, children age 12 and younger are free. (2K DCP. 96 min. Not Rated.)*



## Spirited Away @ SGIS

(2001) Directed by Hayao Miyazaki  
August 18 – Thursday – 9:30 p.m.

IU Cinema and the IU School of Global and International Studies are excited to welcome everyone back to campus with a special outdoor screening of Hayao Miyazaki's 2001 Academy-Award® winning animated film, *Spirited Away*. Bring your blankets and enjoy this remarkable film under the stars! Wandering through an abandoned carnival site, 10-year-old Chichiro is separated from her parents and stumbles into a dream-like spirit world, where she is put to work in a bathhouse for the gods. Here she encounters a vast menagerie of impossibly inventive characters—shape-shifting phantoms and spirits, some friendly, some less so—and must find the inner strength to outsmart her captors and return to her family.

In Japanese with English subtitles. Screening will be on the lawn outside of the IU School of Global and International Studies, on the south side of the SGIS building. Rain location is IU Cinema. Weather updates will be posted on IU Cinema's social media feeds. Seating for the screening will open at 7:30 p.m., and the film will begin at 9:30 p.m. There will be food offerings, tours of SGIS, and games with prizes beginning at 8:00 p.m.

*Free, no ticket required.*  
(Digital. 125 min. Rated PG.)

## WarGames @ Bryan Park

(1983) Directed by John Badham  
September 9 – Friday – begins at dusk,  
rain date is September 10

Matthew Broderick and Ally Sheedy star in this compelling drama filled with action, suspense, and high-tech adventures! Featuring superb

performances by Dabney Coleman and Barry Corbin, *WarGames* is a fast-paced cyber-thriller. Computer hacker David Lightman (Broderick) can bypass the most advanced security systems and master even the most difficult computer games. But when he unwittingly taps into the Defense Department's war computer, he initiates a confrontation of global proportions ... World War III! Together with his girlfriend (Sheedy) and a wizardly computer genius (Tony-Award® winner John Wood), David must race against time to outwit his opponent and prevent a nuclear Armageddon. 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. 114 min. Rated PG.)



# OTHER FILMS AND GUESTS



Head Gone

## Head Gone

(2014) Directed by Dare Fasasi

September 12 – Monday – 7:00 p.m.

*Head Gone* kicks off a four-day celebration of the 20th African Film Festival Series. In this allegorical comedy of errors, a bus driver loses a group of psychiatric patients on the way to a federal hospital. To cover up the mistake, he and a nurse pick up unsuspecting commuters to substitute for the patients and the plot thickens as the new passengers must try to prove their sanity in a psychiatric institution, while the escapees try to adjust to a new environment. This screening is sponsored by IUB Libraries Media Services; Black Film Center/Archive; African Studies Program; The Media School's cinema and media arts program, the departments of African American and African Diaspora Studies, History, and Comparative Literature; and IU Cinema. Additional information can be found on Media Services

Media Blog, <https://blogs.libraries.indiana.edu/media-beat/>. In English and Pidgin with English subtitles.

Free, but ticketed.  
(2K DCP. 111 min. Not Rated.)

## Racing Extinction

(2015) Directed by Louie Psihoyos

September 19 – Monday – 7:00 p.m.

Following the Academy-Award success of *The Cove* (2009), the Oceanic Preservation Society and National Geographic photographer Louie Psihoyos tackle an even bigger environmental problem: biodiversity loss. *Racing Extinction* addresses human impact on animal species world-wide. Featuring race car driver, Leilani Munter in a Tesla and undercover operations to expose illegal sales of marine animals, *Racing Extinction* pumps adrenaline while simultaneously delivering a hopeful advocacy message. This screening is sponsored by the Center for Documentary



Racing Extinction



Ixcanul

Research and Practice, Integrated Program in the Environment, Cinema and Media Studies, and the departments of Religious Studies and History and Philosophy of Science and Medicine.

Free, but ticketed.  
(2K DCP. 90 min. Rated PG.)

## Ixcanul

(2015) Directed by Jayro Bustamante

October 2 – Sunday – 3:00 p.m.

Beautifully shot in Guatemala's highlands, *Ixcanul* relates the story of María, a 17-year-old Kaqchikel Mayan woman whose family works on a coffee farm near the Pacaya volcano. María's arranged marriage goes awry when she becomes pregnant by a man other than her husband-to-be. After migrating to a city, María and her family must contend with a new environment. This screening is sponsored by

the Department of Spanish and Portuguese, Center for Latin American and Caribbean Studies, Department of American Studies, International Latin American Student Association, Grupo Ñ, Office of the Vice Provost for Diversity, Equity, and Multicultural Affairs, and IU Cinema. In Kaqchikel and Spanish with English subtitles. **Contains nudity, sexual content, and offensive language.**

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

## Orgasm Inc.

**(2009) Directed by Elizabeth Canner**  
October 7 – Friday – 7:00 p.m.

*Orgasm Inc.* captures enlightening behind-the-scenes footage, revealing a drug company's fevered development race to get the first FDA-approved Viagra for women on the market. The documentary provides humorous and sobering insight into the cash-fueled industry of big pharma. The film follows and documents Leonore Tiefer, founder of New View Campaign, and Campaign activists as they challenge the medicalization of sexuality. *Orgasm Inc.* screens as part of "Critique – Resist – Transform: Feminist Scholar Activism and New View Campaign," a conference held at IU Bloomington, Oct. 6–8. This screening is sponsored by

New View Campaign: Challenging the Medicalization of Sex; Kinsey Institute; School of Public Health; Center for Sexual Health Promotion; Department of Gender Studies; and IU Cinema. **Director Elizabeth Canner is scheduled to be present.**

*Free, but ticketed.*  
(HD. 73 min. Not Rated.)

## Trailer Fest Film Festival 2016

**Various Directors**

November 12 – Saturday – 7:00 p.m.

Entering its second season, the Trailer Fest Film Festival showcases mock/fake movie or television trailers that use superb storytelling and a three-minute time limit to tell an effective story. Submissions may be humorous, scary, dramatic, ironic, iconic, artistic, or emotional as long as they are entertaining. Entries originate from all over the world and right here in Bloomington, Ind. This screening is sponsored by Roller Mortis Films, Vintage Phoenix Comic Books, Hopscotch Coffee, and IU Cinema.

*Free, but ticketed.*  
(HD. 120 min. Not Rated.)

## Crimson Film Festival 2016

**Various Directors**

December 12 – Monday – 7:00 p.m.

Back for its third year in a row, the Crimson Film Festival

celebrates the work of Indiana University students and regional filmmakers each fall. It is put on by the Student Cinema Guild, an organization where all IU Bloomington students can collaborate to gain the experience and preparation they need to work in the entertainment industry. Students write, direct, produce, and showcase their films and work together to learn and grow as media creators. SCG provides the support, equipment, monthly workshops, and networking sessions for members. Weekly meetings take place Thursdays at 8 p.m. in IU Radio-TV 251.

*Free, but ticketed.*  
(Digital. 90 min. Not Rated.)

## Fall 2016 Student Films Showcase

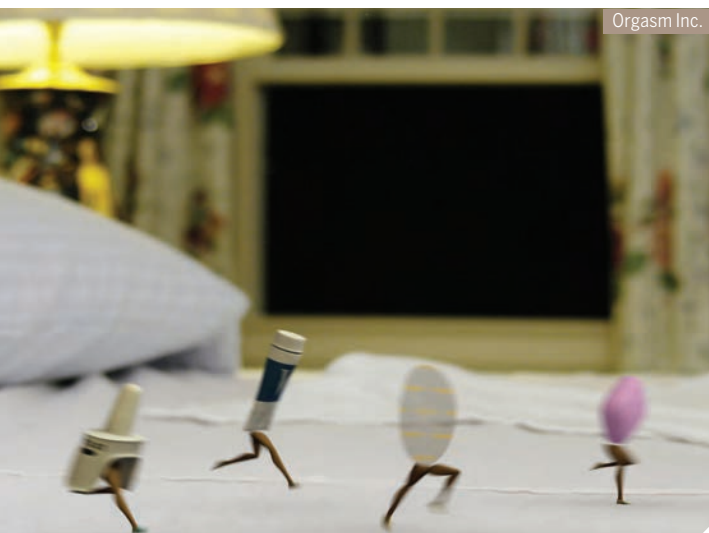
**Various Directors**

December 13 – Tuesday – 6:30 p.m.

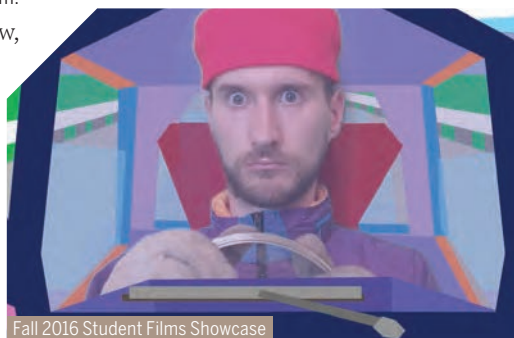
December 14 – Wednesday – 6:30 p.m.

Films in this program are curated from projects produced in courses across IU Bloomington. Final program and screening order will be posted on [www.cinema.indiana.edu](http://www.cinema.indiana.edu) closer to program dates.

*Free, but ticketed.*  
(HD. 90 min. Not Rated.)



Orgasm Inc.



Fall 2016 Student Films Showcase

**Trailer Fest**  
FILM FESTIVAL

# JORGENSEN GUEST FILMMAKER LECTURE SERIES

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



Kris Swanberg

## **2011–2016 guests have included:**

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Robby Benson



Joseph Bernard



Kris Swanberg



Jeremy Kagan

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

**Xie Fei**

Director

September 22 – Thursday – 3:00 p.m.

**John Boorman**

Director

October 28 – Friday – 3:00 p.m.

**Nathaniel Dorsky and Jerome Hiler**

Directors

November 18 – Friday – 3:00 p.m.

**Kelly Reichardt**

Director

December 2 – Friday – 3:00 p.m.

**Deborah Riley Draper**

Director

October 10 – Monday – 3:00 p.m.

**Todd Wagner**

Producer

November 11 – Friday – 3:00 p.m.

**Julie Dash**

Director

December 9 – Friday – 3:00 p.m.

# FALL 2016 CALENDAR OF FILMS

## Icon Key

-  International Arthouse Series
-  David Holbrooke: Original Thinker
-  Todd Wagner: The Art and Economy of Indie Film
-  John Boorman: Conjurer of Cinema
-  Xie Fei: A Half Century as Filmmaker, Mentor, and Educator
-  Kelly Reichardt: A Keen & Subtle Eye
-  Julie Dash: Daughters of the Dust 25th Anniversary
-  Devotion, Poetry, and Vision: Films of Nathaniel Dorsky and Jerome Hiler
-  Sawyer Seminars: Documentary Media and Historical Transformations
-  Sounds of Silents: Alloy Orchestra
-  Raiders-versary!
-  CINEkids International Children's Film Series
-  National Theatre Live
-  Art and a Movie
-  Midnight Movies
-  Themester
-  Deborah Riley Draper: Untold African American Histories
-  #BlackPanthersMatter: The Black Panther Party at 50
-  City Lights Film Series
-  Monday Matinee Classics
-  James Naremore Presents
-  IU Libraries' Moving Image Archive Film Preservation Series
-  Sifting Through the Ruins
-  President's Choice: Reporting Conflict
-  Celebrating Hoagy
-  Underground Film Series
-  Dark Carnival Film Festival Retrospective
-  More Than Tradition: Latin American Indigenous Film Series
-  Contemporary Polish Cinema: Lives on the Margins
-  East Asian Film Series
-  Southeast Asian Film Series
-  Ukrainian Homelands
-  The Lived Experience
-  IU Cinema Under the Stars
-  Other Films And Guests
-  Jorgensen Guest Filmmaker Lecture Series

\$ Event has an admission price.

◆ Indicates 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.


## Week of August 1

### 4 Thursday

9:00 p.m. **E.T. The Extra Terrestrial @ Starlite Drive-In**

 Pg 50 \$

11:00 p.m. **Night of the Living Dead @ Starlite Drive-In**

 Pg 50 \$

## Week of August 15


### 18 Thursday

9:30 p.m. **Spirited Away @ SGIS**

 Pg 51


### 19 Friday

7:00 p.m. **Raiders of the Lost Ark**


 Pg 23 \$

### 20 Saturday

3:00 p.m. **Raiders!: The Story of the Greatest Fan Film Ever Made**


 Pg 23 \$ ♦

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


 Pg 23 \$ ♦

### 21 Sunday

3:00 p.m. **Raiders of the Lost Ark**

 Pg 23 \$


6:30 p.m. **The Adaptation**

 Pg 23 \$

## Week of August 22


### 22 Monday

7:00 p.m. **Raiders!: The Story of the Greatest Fan Film Ever Made**

 Pg 23 \$


### 26 Friday

11:59 p.m. **Bill and Ted's Excellent Adventure**

 Pg 28 \$

### 27 Saturday

3:00 p.m. **The Iron Giant**

 Pg 24 \$

7:00 p.m. **Norman Lear: Just Another Version of You**

 Pg 4 \$

### 28 Sunday

3:00 p.m. **Microbe and Gasoline**

 Pg 4 \$

6:30 p.m. **National Theatre Live: Hangmen**

 Pg 26 \$

## Week of August 29

### 29 Monday

7:00 p.m. **Rivers and Tides**

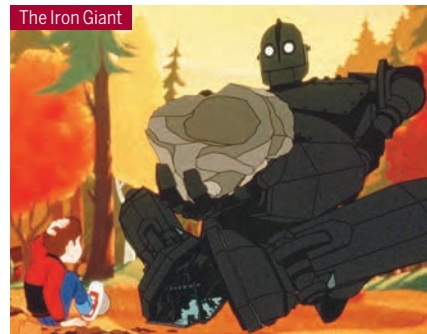
 Pg 30



Raiders of the Lost Ark



Microbe and Gasoline



The Iron Giant

# SEPTEMBER

## Week of August 29

### 1 Thursday

6:30 p.m. **No More Road Trips?**  
 Pg 38 ♦

9:30 p.m. **Microbe and Gasoline**  
 Pg 4 \$

### 2 Friday

6:30 p.m. **Rosehill**  
 Pg 5 ♦

9:30 p.m. **Microbe and Gasoline**  
 Pg 4 \$

11:59 p.m. **Blue Velvet**  
 Pg 28 \$



Sonita




Blue Velvet

## Week of September 5

### 6 Tuesday

7:00 p.m. **Sonita**  
 Pg 5 \$


### 8 Thursday


9:00 p.m. **One More Time With Feeling**  
 Pg 5 \$

### 9 Friday

9:00 p.m. **WarGames @ Bryan Park**  
 Pg 51

### 10 Saturday

3:00 p.m. **Close Encounters of the Third Kind: Director's Cut**  
 Pg 34

7:00 p.m. **Boudu Saved From Drowning**  
 Pg 36 \$


## 11 Sunday

3:00 p.m. **The Pruitt-Igoe Myth**  
 Pg 39 ♦

6:30 p.m. **Sonita**  
 Pg 5 \$

## Week of September 12


## 12 Monday


7:00 p.m. **Head Gone**  
 Pg 52

## 15 Thursday

7:00 p.m. **Afriqué, je te plumerai**  
 Pg 20 ♦

## 16 Friday

All Day **Sawyer Seminar Sessions**  
 Pg 20

7:00 p.m. **International Arthouse**  
**Title TBD**  
 Pg 6 \$

## Close Encounters of the Third Kind



## 17 Saturday

3:00 p.m. **Vertigo**  
e Pg 30

7:00 p.m. **International Arthouse  
Title TBD**  
h Pg 6 \$

## 18 Sunday

3:00 p.m. **Zhyva Vatra (The Living Fire)**  
b Pg 48

6:30 p.m. **Out 1: Spectre**  
u Pg 42

### Week of September 19

## 19 Monday

7:00 p.m. **Racing Extinction**  
t Pg 52

## 20 Tuesday

7:00 p.m. **Black Snow**  
r Pg 13 ♦

## 22 Thursday

3:00 p.m. **Jorgensen Guest  
Filmmaker Lecture  
with Xie Fei**  
s Pg 13 ♦

7:00 p.m. **A Mongolian Tale**  
r Pg 13 ♦

## 23 Friday

6:30 p.m. **Soy Cuba (I Am Cuba)**  
u Pg 42

9:30 p.m. **Mia Madre**  
h Pg 6 \$

11:59 p.m. **Belladonna of Sadness**  
c Pg 28 \$

## 24 Saturday

3:00 p.m. **Arthouse Theater  
Day Program TBD**

7:00 p.m. **Arthouse Theater  
Day Program TBD**

## 25 Sunday

3:00 p.m. **La Hija de la Laguna  
(Daughter of the Lake)**  
b Pg 44 ♦

6:30 p.m. **I Smile Back**  
r Pg 49

### Week of September 26

## 26 Monday

7:00 p.m. **Life Feels Good**  
r Pg 45

## 29 Thursday

9:30 p.m. **Mia Madre**  
h Pg 6 \$

## 30 Friday

7:00 p.m. **Varieté with live  
accompaniment**  
b Pg 22 \$



Racing Extinction



Varieté




Soy Cuba

# OCTOBER

## Week of September 26

### 1 Saturday

3:00 p.m. **Not Just for Kids**  
with live accompaniment

 Pg 22 \$

### 2 Sunday

3:00 p.m. **Ixcanul**

 Pg 52


6:30 p.m. **Mia Madre**

 Pg 6 \$


## Week of October 3

### 3 Monday

3:00 p.m. **Bye Bye Birdie**


 Pg 35 \$

7:00 p.m. **Touched with Fire**

 Pg 49 ♦

### 6 Thursday

7:00 p.m. **Wings**

 Pg 38 ♦

### 7 Friday

7:00 p.m. **Orgasm Inc.**

 Pg 53 ♦

9:30 p.m. **Author: The JT Leroy Story**

 Pg 6 \$



Wings

### 8 Saturday

3:00 p.m. **Dark Carnival Shorts Retrospective**

 Pg 43

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


 Pg 43

### 9 Sunday

3:00 p.m. **Dangerous Liasons**

 Pg 46


6:30 p.m. **The Year of Living Dangerously**

 Pg 40 \$


## Week of October 10

### 10 Monday

3:00 p.m. **Jorgensen Guest Filmmaker Lecture with Deborah Riley Draper**


 Pg 32 ♦

7:00 p.m. **Versailles '73: American Runway Revolution**

 Pg 32 ♦

### 11 Tuesday

7:00 p.m. **Olympic Pride, American Prejudice**

 Pg 32 ♦

### 14 Friday

11:59 p.m. **Zardoz**

 Pg 10 \$

### 15 Saturday

3:00 p.m. **An Art That Nature Makes: The Work of Rosamond Purcell**

 Pg 6 \$ ♦

7:00 p.m. **Author: The JT Leroy Story**

 Pg 6 \$

### 16 Sunday

3:00 p.m. **A Man Called Ove**

 Pg 7 \$

6:30 p.m. **The River**

 Pg 36 \$

## Week of October 17

### 17 Monday

7:00 p.m. **A Huey P. Newton Story / Off the Pig**

 Pg 33

### 18 Tuesday

7:00 p.m. **A Man Called Ove**


 Pg 7 \$



Versailles '73: American Runway Revolution

## 20 Thursday

7:00 p.m. Sawyer Seminar  
Screening TBD

 Pg 21 ♦

## 21 Friday

All Day Sawyer Seminar Sessions

 Pg 21

7:00 p.m. A Man Called Ove

 Pg 7 \$

## 22 Saturday

3:00 p.m. Big Deal on Madonna Street

 Pg 34

7:00 p.m. Black Power Mixtape /  
May Day


 Pg 33

## 23 Sunday

3:00 p.m. Waste Land

 Pg 27

6:30 p.m. Excalibur

 Pg 10 \$



## Week of October 24


### 24 Monday

7:00 p.m. Museum Hours


 Pg 32

### 27 Thursday

6:30 p.m. Point Blank


 Pg 11 \$ ♦

9:30 p.m. Deliverance


 Pg 11 \$

### 28 Friday


3:00 p.m. Jorgensen Guest  
Filmmaker Lecture  
with John Boorman

 Pg 10 ♦

6:30 p.m. Hope and Glory

 Pg 11 \$ ♦

9:30 p.m. Queen and Country

 Pg 12 \$ ♦

## 29 Saturday

3:00 p.m. The General

 Pg 12 \$

7:00 p.m. Escape from New York

 Pg 39

## 30 Sunday

3:00 p.m. National Theatre Live:  
Frankenstein

 Pg 26 \$

6:30 p.m. The Earrings of Madame de ...

 Pg 36 \$

## Week of October 31

### 31 Monday

7:00 p.m. National Theatre Live:  
Frankenstein: Reverse Cast

 Pg 26 \$



# NOVEMBER

## Week of October 31

### 4 Friday

6:30 p.m. **Rumstick Road /  
Flaubert Dreams of ...**  
U6 Pg 42

9:30 p.m. **Being 17**  
Pg 7 \$

11:59 p.m. **The Hunger**  
Pg 29 \$

### 5 Saturday

3:00 p.m. **Monkey Business**  
Pg 24 \$

7:00 p.m. **The Royal Tailor**  
Pg 46

### 6 Sunday

3:00 p.m. **Taklub**  
Pg 47

6:30 p.m. **Being 17**  
Pg 7 \$

## Week of November 7

### 7 Monday

3:00 p.m. **Mr. Smith Goes  
to Washington**  
Pg 35 \$

7:00 p.m. **The Beauty Academy of Kabul**  
Pg 31

### 10 Thursday

7:00 p.m. **International Arthouse  
Title TBD**  
Pg 7 \$

### 11 Friday

3:00 p.m. **Jorgensen Guest  
Filmmaker Lecture  
with Todd Wagner**  
Pg 9

6:30 p.m. **Good Night, and Good Luck**  
Pg 9

9:30 p.m. **International Arthouse  
Title TBD**  
Pg 7 \$

### 12 Saturday

3:00 p.m. **See The World, Feed Your  
Mind: Animated Shorts**  
Pg 24 \$

7:00 p.m. **Trailer Fest Film Festival 2016**  
Pg 53




The Hunger



### 13 Sunday

3:00 p.m. **Papusza**  
 Pg 45


6:30 p.m. **The Lost Honor of Katharina Blum**  
 Pg 40 \$


#### Week of November 14

### 14 Monday


7:00 p.m. **Haytarma**  
 Pg 48

### 17 Thursday


3:00 p.m. **A Conversation with David Holbrooke**  
 Pg 8 ◆

7:00 p.m. **The Diplomat**  
 Pg 8 ◆

### 18 Friday

3:00 p.m. **Jorgensen Guest Filmmaker Lecture with Nathaniel Dorsky and Jerome Hiler**  
 Pg 19 ◆

6:30 p.m. **Recent Work by Nathaniel Dorsky**  
 Pg 19 ◆


9:30 p.m. **Recent Work by Jerome Hiler**  
 Pg 19 ◆


### 19 Saturday

3:00 p.m. **Young Man With a Horn**  
 Pg 41 \$

7:00 p.m. **Letter From an Unknown Woman**  
 Pg 37 \$

### 20 Sunday

3:00 p.m. **The Las Vegas Story**  
 Pg 41 \$


6:30 p.m. **Old Joy**  
 Pg 14 \$

#### Week of November 21

**Closed for Thanksgiving Break**

#### Week of November 28

### 28 Monday

7:00 p.m. **The Look of Silence**  
 Pg 47

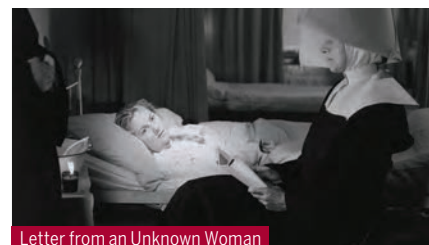


Papusza



Young Man with a Horn

The Lost Honor of Katharina Blum



Letter from an Unknown Woman

# DECEMBER


## Week of November 28


### 1 Thursday

7:00 p.m. **Certain Women**  
 Pg14 \$

### 2 Friday


3:00 p.m. **Jorgensen Guest  
Filmmaker Lecture  
with Kelly Reichardt**  
 Pg14 ♦

6:30 p.m. **River of Grass**  
 Pg15 \$ ♦

9:30 p.m. **Night Moves**  
 Pg15 \$ ♦


### 3 Saturday

3:00 p.m. **Ball of Fire**  
 Pg34

7:00 p.m. **Certain Women**  
 Pg14 \$

### 4 Sunday

3:00 p.m. **Modigliani of Montparnasse**  
 Pg27


6:30 p.m. **Wendy and Lucy**  
 Pg15 \$




Old Joy

## Week of December 5

### 5 Monday

3:00 p.m. **Roman Holiday**  
 Pg35 \$

7:00 p.m. **Dauna: Lo que lleva el rio  
(Gone with the River)**  
 Pg44

### 8 Thursday

7:00 p.m. **L.A. Rebellion Shorts**  
 Pg16 ♦


### 9 Friday

3:00 p.m. **Jorgensen Guest  
Filmmaker Lecture  
with Julie Dash**  
 Pg16 ♦

6:30 p.m. **Daughters of the Dust**  
 Pg16 ♦

9:30 p.m. **International Arthouse  
Title TBD**  
 Pg7 \$

### 10 Saturday

2:00 p.m. **The Sound of Music  
Quote-Along**  
 Pg25 \$

7:00 p.m. **International Arthouse  
Title TBD**  
 Pg7 \$



The Sound of Music

### 11 Sunday

3:00 p.m. **Kamikaze Girls**  
 Pg46


6:30 p.m. **Z**  
 Pg40 \$

## Week of December 12

### 12 Monday


7:00 p.m. **Crimson Film Festival 2016**  
 Pg53

### 13 Tuesday

6:30 p.m. **Fall 2016 Student  
Films Showcase**  
 Pg53

9:30 p.m. **International Arthouse  
Title TBD**  
 Pg7 \$

### 14 Wednesday

6:30 p.m. **Fall 2016 Student  
Films Showcase**  
 Pg53

9:30 p.m. **International Arthouse  
Title TBD**  
 Pg7 \$

# ACKNOWLEDGMENTS

## CONTRIBUTORS TO THE PROGRAM

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# SUPPORT IU CINEMA

*In January 2016, IU Cinema celebrated 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 cinematic experience accessible to our entire community!*

## **For All: The Indiana University Bicentennial Campaign**

IU Cinema is a creative space and public arena for artistic dialogue and unparalleled opportunities for students, faculty, and community residents.

In 2020, Indiana University will celebrate 200 years of exceptional leadership in education, research, and innovation. **FOR ALL: The Indiana University Bicentennial Campaign** is an integral step to achieving University goals for the next century, as well as ensuring a bright future for IU Cinema.

Many campaign gifts can be matched by the University, dollar-for-dollar. Please contact Jon Vickers at [jwvicker@indiana.edu](mailto:jwvicker@indiana.edu) to discover how your support can advance IU Cinema's commitment to making great films and experiences accessible to all.

## **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 75 seats sponsored 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 and interests 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).

## **Creative Collaborations Programming Partnerships**

IU Cinema has been privileged to partner with more than 200 campus and community partners on over 900 screenings, which has led to enriching and engaging programming for university faculty, staff, and students, as well as Bloomington community members. In support of Indiana University's longstanding commitment to excellence, research, and public engagement in the arts, 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. For more information, visit [cinema.indiana.edu/creative-collaborations](http://cinema.indiana.edu/creative-collaborations).

## **IU Cinema Volunteer Ambassadors**

Join the IU Cinema Usher Corps or Promotional Street Team! IU Cinema Volunteer Ambassadors see great movies, welcome guests, help spread the word about 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).

# CREATIVE COLLABORATIONS

*Indiana University Cinema is an independent academic unit that reports through the Office of the Provost. In support of Indiana University's longstanding commitment to excellence, research, and public engagement in the arts, 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, 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 and community member representative.*

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Latina Film Festival and Conference



The Return of Draw Egan with live accompaniment







Double Exposure with live accompaniment



Gail Mutrux and David Ebershoff

IU Cinema welcomes Creative Collaborations film programming proposals from any IU Bloomington academic or non-academic unit, as well as community partners and IUB student organization. In its first five years, the Cinema has been privileged to partner with over 200 campus and community collaborators on nearly 900 partnered screenings, which has led to enriching and engaging programming for university faculty, staff, and students, as well as Bloomington community members.

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

### Fall 2016 Creative Collaborators

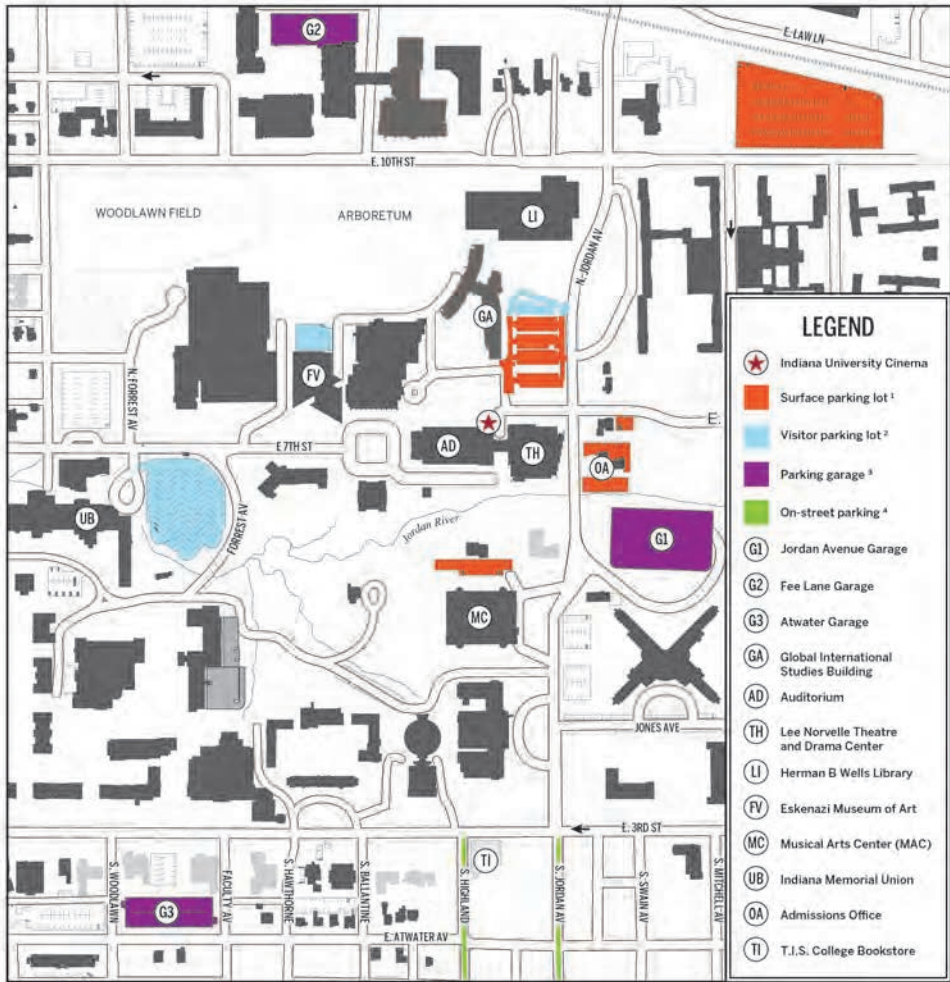
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U Bring Change 2 Mind  
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♦ Indicates a guest is scheduled to be present.



## Parking Information

The nearest parking garage to IU Cinema, Jordan Avenue Garage, is free to all visitors Friday after 6:00 p.m. through Monday at 7:00 a.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 Tow Zone” EM-P or EM-S space on weekdays after 5:00 p.m. Anyone may park free of charge in any non-24-hour EM-P or EM-S space, any ST or CH space, and all campus parking garages on weekends starting Friday at 6:00 p.m. until Monday at 7:00 a.m.

Auditorium (AU) permits are available for \$32 for July 2016–June 2017. An AU permit allows you to park free of charge in any non-“24-Hour Tow Zone” EM-P, EM-S, or ST space on evenings and weekends of any IU Cinema, IU Auditorium, Musical Arts Center, or IU Theater event. 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. Questions? Call Parking Operations at (812) 855-9848 or visit [parking.indiana.edu](http://parking.indiana.edu).

<sup>1</sup> **Surface parking lot:** Patrons with any IU parking permit, including an Auditorium pass, can park in surface lots from 5 p.m.–7 a.m. on weekdays. These lots are also free to the public, no permit required, from 5 p.m. Friday nights until 7 a.m. Monday morning.

<sup>2</sup> **Visitor parking lot:** Visitor parking includes metered spots and pay lots. IU parking permits do not provide free parking in these lots. All campus meters are enforced Monday–Friday, from 7 a.m.–10 p.m. Meters accept only quarters, dimes, and nickels—no pennies or foreign coins. Pay lots are open from 7 a.m.–midnight, seven days a week.

<sup>3</sup> **Parking garage:** Please note each parking garage has its own pricing structures. All garages have a \$10 maximum rate for vehicles entering after 5 p.m. Anyone may park free of charge in all campus parking garages on weekends starting Friday at 6:00 p.m. until Monday at 7:00 a.m.

<sup>4</sup> **On-street parking:** Parking in these areas is available without a permit Monday–Friday, from 5 p.m.–8 a.m. Daytime hours require a City of Bloomington Neighborhood Parking Permit. Weekend parking is free, no permit required.

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