

... A PLACE FOR FILM™

SPRING 2016



THE
INDIANA UNIVERSITY
CINEMA

// GENERAL INFORMATION

PARKING

The nearest parking garage, the Jordan Avenue Garage, is free to all visitors Friday after 6:00 p.m. through Sunday at 11:00 p.m. On weekdays, the maximum fee for vehicles entering after 5:00 p.m. is \$10. IU parking permit holders can park in any non-24-hour A or C space on weekdays after 5:00 p.m. Anyone may park in any non-24-hour A or C space, any D space, and all campus parking garages on weekends starting Friday at 6:00 p.m. until Sunday at 11:00 p.m.

Auditorium (AU) permits are available for purchase at the IU Office of Parking Operations for a price of \$30 for July 2015–June 2016. The AU permit will allow you to park free of charge in any A, C, or E space on evenings and weekends of any IU Cinema, IU Auditorium, and IU Theater event. Please note, however, that these passes are NOT valid for Monday–Friday matinee screenings.

Accessible parking next to the Neal-Marshall Black Culture Center and in Wells Library lots requires an IU parking permit and a disabled sticker.

For additional information, call Parking Operations at (812) 855-9848 or visit parking.indiana.edu.

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 remainder of our events are typically either \$3 for all tickets or \$3 for IUB students/\$6 for the public. Occasionally, we present a special event with a higher cost. You can find ticket price information within the listing for each event.

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

Tickets for all Spring 2016 events will be available for online purchase on January 4, 2016; in-person sales will begin on January 11, 2016.[†]

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

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

BUILDING POLICIES

We thank our patrons for being respectful and compassionate of others during our events. Please visit 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.

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.

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FROM LEFT: FILMMAKERS RUSSELL SHEAFFER AND JOSEPHINE DECKER

... 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!

CELEBRATING FIVE YEARS OF THE IU CINEMA!

In January 2016, Indiana University celebrates five years on the Bloomington campus. Happy Birthday to us!

In the last half decade, we have screened more than 1,500 films spanning every genre imaginable, hosted nearly 200 visiting filmmakers from across the globe, and collaborated with numerous campus and community partners. And from our perspective, we are just getting started.

Each and every day, we are mindful of our mission to ensure IU cinema is a world-class venue and curatorial program recognized across the globe, dedicated to advancing Indiana University's longstanding commitment to excellent, research, and public engagement in the arts.

It has been wonderful to see so many faces pass through our doors throughout the last five years, enjoying, engaging, and collaborating with us on our programming, helping us build from the ground up one of the most diverse and academically intertwined cinema programs on any university campus in the country.

Thank you for your support and encouragement as we build upon the artistic legacy of Indiana University. We look forward to many more years of bringing IU and Bloomington the very best there is in arthouse cinema.

This spring, we have an incredible wealth of diverse and engaging international programs planned, including the Tournées Film Festival of contemporary and classic French cinema, Intersectionality: IU Latina Film Festival and Conference, the Seventh Annual Film Symposium on New Trends in Contemporary Italian Cinema, Chimerical Cinema: The Fantastic World of Japanese Animation film series, and, as always, highlights from across the world will be showcased in our International Arthouse Series.

We are delighted to once again be partnering with the Jacobs School of Music on several live-music events, including the world premiere of a new score for the 1916 silent film *The Return of Draw Egan*, which will inaugurate the Jon Vickers Film Scoring Award, endowed by a gift from former IU trustee, the Honorable P.A. Mack Jr. In March, we are thrilled to present the annual event Double Exposure, an experimental program of original student work—film and music—between Indiana University composition, audio engineering, and film students from JSOM and The Media School.

And to help celebrate our fifth birthday, we are kicking off the semester by presenting some classic films for which we have received the most requests through our annual audience survey: *The Wizard of Oz* and Francis Ford Coppola's entire *Godfather* Trilogy.

Part of our mission is to provide cinematic experiences that are educational, entertaining, and enriching. We hope you discover some of each of those kinds of experiences that speak to you in the pages ahead.

We can't wait to see you at the Cinema soon!



Bittany D. Friesner
Associate Director

INTERNATIONAL ARTHOUSE SERIES

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



EVERY THING WILL BE FINE



PEGGY GUGGENHEIM: ART ADDICT

EVERY THING WILL BE FINE 3D

(2015) Directed by Wim Wenders
January 7 – Thursday – 7:00 p.m.
January 8 – Friday – 7:00 p.m.
January 11 – Monday – 7:00 p.m.

A tragic car accident links the lives of a struggling writer (James Franco), his long-suffering girlfriend (Rachel McAdams), a grieving mother (Charlotte Gainsbourg), and a publisher's assistant (Marie-Josée Croze), in this intricate and beautifully shot drama. Wenders, one of the pre-eminent filmmakers of the past 40 years, continues to explore the potentials of the medium, his characteristic sensitivity to themes of loss and absence still intact.

*\$3 IUB students, \$6 public.
(2K DCP 3D. 118 min. Not Rated.)*

PEGGY GUGGENHEIM: ART ADDICT

(2015) Directed by Lisa Immordino Vreeland
January 19 – Tuesday – 7:00 p.m.
January 23 – Saturday – 3:00 p.m.

Lisa Immordino Vreeland follows up her acclaimed debut *Diana Vreeland: The Eye has to Travel* with *Peggy Guggenheim: Art Addict*. A colorful character, who was not only ahead of her time but helped to define it, Peggy Guggenheim was an heiress to her family fortune who became a central figure in the modern art movement. As she moved through the cultural upheaval of the 20th century, she collected not only art,

but artists. Her colorful personal history included such figures as Samuel Beckett, Max Ernst, Jackson Pollock, Alexander Calder, and Marcel Duchamp as well as countless others. While fighting through personal tragedy, she maintained her vision to build one of the most important collections of modern art, now enshrined in her Venetian palazzo.

*\$3 IUB students, \$6 public.
(2K DCP. 97 min. Not Rated.)*

HITCHCOCK/TRUFFAUT

(2015) Directed by Kent Jones
January 21 – Thursday – 7:00 p.m.
January 22 – Friday – 9:30 p.m.
January 23 – Saturday – 7:00 p.m.

In 1962, filmmakers Alfred Hitchcock and François Truffaut locked themselves away in Hollywood for a week to excavate the secrets behind the *mise-en-scène* in cinema. Based on the original recordings of this meeting—used to produce the mythical book *Hitchcock/Truffaut*—this film illustrates the greatest cinema lesson of all time and plummets us into the world of the creator of *Psycho*, *The Birds*, and *Vertigo*. Hitchcock's incredibly modern art is elucidated and explained by today's leading filmmakers: Martin



HITCHCOCK/TRUFFAUT

Scorsese, David Fincher, Kiyoshi Kurosawa, Wes Anderson, Olivier Assayas, Richard Linklater, Peter Bogdanovich, and Paul Schrader.

*\$3 IUB students, \$6 public.
(2K DCP. 80 min. Rated PG-13.)*

MUSTANG

(2015) Directed by Deniz Gamze Ergüven
January 26 – Tuesday – 7:00 p.m.
January 30 – Saturday – 7:00 p.m.

It's the beginning of the summer. In a village in the north of Turkey, Lale and her four sisters come home from school, innocently playing with boys. The supposed debauchery of their games causes a scandal with unintended consequences. The family home slowly turns into a prison, classes on housework and cooking replace school, and marriages begin to be arranged. The five sisters, driven by the same desire for freedom, fight back against the limits imposed on them. In Turkish with English subtitles.

*\$3 IUB students, \$6 public.
(2K DCP. 94 min. Rated PG-13.)*



45 YEARS

(2015) Directed by Andrew Haigh
February 18 – Thursday – 7:00 p.m.
February 19 – Friday – 7:00 p.m.

While preparing for their 45th anniversary, Kate and Geoff's marriage is shaken with a discovery that calls into question the life they've built together. Screen legends Charlotte Rampling and Tom Courtenay won Best Actress and Best Actor at the Berlinale for this emotional tour-de-force from acclaimed director Andrew Haigh (*Weekend*).

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

RAMS (HRÚTAR)

(2015) Directed by Grímur Hákonarson
February 23 – Tuesday – 7:00 p.m.
February 27 – Saturday – 7:00 p.m.

In a secluded valley in Iceland, Gummi and Kiddi live side by side, tending to their sheep. Their ancestral sheep-stock is considered one of the country's best and the two brothers are repeatedly awarded for their prized rams. Although they share the land and a way of life, Gummi and Kiddi

have not spoken to each other in four decades. When a lethal disease suddenly infects Kiddi's sheep, the entire valley comes under threat. The authorities decide to cull all the animals in the area to contain the outbreak. This is a near death sentence for the farmers, whose sheep are their main source of income. But Gummi and Kiddi don't give up so easily—and each brother tries to stave off the disaster in his own fashion. As the authorities close in, the brothers will need to come together to save the special breed passed down for generations, and themselves, from extinction. In Icelandic with English subtitles.

\$3 IUB students, \$6 public.
(2K DCP. 93 min. Rated R.)

CEMETERY OF SPLENDOR

(2015) Directed by Apichatpong Weerasethakul
February 25 – Thursday – 7:00 p.m.
February 26 – Friday – 9:30 p.m.

Soldiers with a mysterious sleeping sickness are transferred to a temporary clinic in a former school. The memory-filled space becomes a revelatory world for housewife and volunteer Jenjira, as she watches over Itt, a handsome soldier with no family visitors. Jen befriends young medium Keng, who uses her psychic powers to help loved ones communicate with the comatose men. Doctors

explore ways, including colored light therapy, to ease the men's troubled dreams. Jen discovers Itt's cryptic notebook of strange writings and blueprint sketches. There may be a connection between the soldiers' enigmatic syndrome and the mythic ancient site that lies beneath the clinic. In Thai with English subtitles.

\$3 IUB students, \$6 public.
(2K DCP. 122 min. Not Rated.)

THE WAVE (BØLGEN)

(2015) Directed by Roar Uthaug
March 10 – Thursday – 7:00 p.m.
March 12 – Saturday – 7:00 p.m.

Nestled in Norway's Sunnmøre region, Geiranger is one of the most spectacular tourist draws on the planet. With the mountain Åkerneset overlooking the village—and constantly threatening to collapse into the fjord—it is also a place where cataclysm could strike at any moment. After putting in several years at Geiranger's warning centre, geologist Kristian is moving on to a prestigious gig with an oil company. But the very day he's about to drive his family to their new life in the city, Kristian senses something isn't right. No one wants to believe that this could be the big one, especially with tourist season at its peak, but when that mountain begins to crumble, every soul in Geiranger has 10 minutes to get to high ground before a tsunami hits, consuming everything in its path. In Norwegian with English subtitles.

\$3 IUB students, \$6 public.
(2K DCP. 104 min. Not Rated.)



RAMS (HRÚTAR)



45 YEARS



CEMETERY OF SPLENDOR



THE WAVE (BØLGEN)



MUSTANG





LIZA, THE FOX-FAIRY (LIZA, A RÓKATÜNDÉR)



11 MINUTES (11 MINUT)



NO HOME MOVIE

EMBRACE OF THE SERPENT

(2015) Directed by **Ciro Guerra**
March 31 – Thursday – 7:00 p.m.
April 1 – Friday – 9:30 p.m.

At once blistering and poetic, the ravages of colonialism cast a dark shadow over the South American landscape in *Embrace of the Serpent*, the third feature by **Ciro Guerra**. Filmed in stunning black-and-white, *Serpent* centers on **Karamakate**, an Amazonian shaman and the last survivor of his people, and the two scientists who, over the course of 40 years, build a friendship with him. The film was inspired by the real-life journals of two explorers (**Theodor Koch-Grünberg** and **Richard Evan Schultes**), who traveled through the Colombian Amazon during the last century in search of the sacred and difficult-to-find psychedelic **Yakruna** plant. In Spanish, Portuguese, German, Catalan, and Latin with English subtitles.

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

LIZA, THE FOX-FAIRY (LIZA, A RÓKATÜNDÉR)

(2015) Directed by **Károly Ujj Mészáros**
April 1 – Friday – 6:30 p.m.
April 2 – Saturday – 7:00 p.m.

Fox-Fairies are female demons found in Japanese folklore who seduce men and rob them of their lives. **Liza** is a naive and terribly lonely nurse living in Budapest and it looks very much like she is one of them because all her potential beaux end up dying on the very first date. In Hungarian and Japanese with English subtitles.

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

I DON'T BELONG ANYWHERE: THE CINEMA OF CHANTAL AKERMAN

(2015) Directed by **Marianne Lambert**
April 14 – Thursday – 7:00 p.m.

An experimental filmmaker and a nomad, **Chantal Akerman** shared with **Marianne Lambert** her cinematic trajectory, one that never ceased to interrogate the meaning of her existence. And with her editor and long-time collaborator, **Claire Atherton**, **Akerman** examines the origins of her film language and aesthetic stance. *I Don't Belong Anywhere* includes excerpts from many films made throughout **Akerman's** career, including what would be her last film, *No Home Movie* (2015). In English and French with English subtitles.

\$3 IUB students, \$6 public.
(2K DCP. 67 min. Not Rated.)

NO HOME MOVIE

(2015) Directed by **Chantal Akerman**
April 15 – Friday – 9:30 p.m.
April 16 – Saturday – 7:00 p.m.

In a great deal of **Chantal Akerman's** broad body of work, her mother looms large as a central figure. **Natalia (Nelly) Akerman** was a Holocaust survivor, who married and raised a family in Brussels. In many of **Chantal's** recent works—in books, videos, and installation works—the filmmaker has explicitly depicted her mother's life and the intense connection the filmmaker and her mother shared. *No Home Movie*, while intensely intimate,

is also full of great precision and beauty. It is the rare work of art that is at once both personal and universal. In a cruel twist of fate, the film would be the final work of **Akerman's** filmmaking career; she died unexpectedly in September 2015. In English and French with English subtitles.

\$3 IUB students, \$6 public.
(2K DCP. 115 min. Not Rated.)

11 MINUTES (11 MINUT)

(2015) Directed by **Jerzy Skolimowski**
April 29 – Friday – 6:30 p.m.
April 30 – Saturday – 7:00 p.m.

A cross-section of contemporary urbanites' lives and loves intertwine, including a jealous husband out of control, his sexy actress wife, a sleazy Hollywood director, a reckless drug messenger, a disoriented young woman, an ex-con hot-dog vendor, a troubled student on a mysterious mission, a high-rise window cleaner on an illicit break, an elderly sketch artist, a hectic paramedics team, and a group of hungry nuns. All of them live in an unsure world where anything could happen at any time. An unexpected chain of events can seal many fates in a mere 11 minutes. In Polish and English with English subtitles.

\$3 IUB students, \$6 public.
(2K DCP. 81 min. Not Rated.)



// ADDITIONAL INTERNATIONAL ARTHOUSE FILMS

WE WILL BE THE WORLD CHAMPIONS (BICEMO PRVACI SVETA)

(2015) Directed by Darko Bajić
January 25 – Monday – 7:00 p.m.
See page 38 for details.

THE KIDNAPPING OF MICHEL HOUELLEBECQ (L'ENLÈVEMENT DE MICHEL HOUELLEBECQ)

(2015) Directed by Guillaume Nicloux
January 28 – Thursday – 7:00 p.m.
See page 18 for details.

RISING VOICES (HÓTHANJINPI)

(2015) Directed by Lawrence Hott
and Diane Garey
January 29 – Friday – 3:00 p.m.
See page 46 for details.

THE DANISH GIRL

(2015) Directed by Tom Hooper
March 3 – Thursday – 7:00 p.m.
See page 17 for details.

CARTEL LAND

(2015) Directed by Robert Hetrick
March 4 – Friday – 6:30 p.m.
See page 26 for details.

THE RUSSIAN WOODPECKER

(2015) Directed by Chad Gracia
March 4 – Friday – 9:30 p.m.
See page 26 for details.

CODE: DEBUGGING THE GENDER GAP

(2015) Directed by Robin Hauser Reynolds
March 7 – Monday – 7:00 p.m.
See page 44 for details.

UNEXPECTED

(2015) Directed by Kris Swanberg
March 25 – Friday – 6:30 p.m.
See page 10 for details.

O MENINO E O MUNDO (BOY AND THE WORLD)

(2015) Directed by Alê Abreu
March 26 – Saturday – 3:00 p.m.
See page 41 for details.

GIAP'S LAST DAY AT THE IRONING BOARD FACTORY

(2015) Directed by Tony Nguyen
March 29 – Tuesday – 7:00 p.m.
See page 30 for details.

TWINSTERS

(2015) Directed by Samantha Futerman
and Ryan Miyamoto
April 2 – Saturday – 3:00 p.m.
See page 30 for details.

THE SECOND MOTHER

(2015) Directed by Anna Muylaert
April 7 – Thursday – 6:30 p.m.
See page 20 for details.

NO MÁS BEBÉS

(2015) Directed by Renee Tajima-Peña
April 9 – Saturday – 1:30 p.m.
See page 22 for details.

INSIDE OUT

(2015) Directed by Pete Docter
April 18 – Monday – 7:00 p.m.
See page 40 for details.

GLI UOMINI DI QUESTA CITTÀ IO NON LI CONOSCO (I DON'T KNOW THE MEN OF THIS CITY)

(2015) Directed by Franco Maresco
April 23 – Saturday – 7:00 p.m.
See page 25 for details.

PAPER TOWNS

(2015) Directed by Jake Schreier
April 26 – Tuesday – 7:00 p.m.
See page 40 for details.

TROUBLEMAKERS: THE STORY OF LAND ART

(2015) Directed by James Crump
May 12 – Thursday – 7:00 p.m.
See page 47 for details.



HAPPY BIRTHDAY IU CINEMA!

IU Cinema celebrates its fifth birthday in January 2016. What better way to celebrate our first half decade of programming than to screen some of the film titles most requested by our patrons? We hope you enjoy these cinematic classics!

THE GODFATHER



THE WIZARD OF OZ

(1939) Directed by Victor Fleming
January 14 – Thursday – 7:00 p.m.
January 16 – Saturday – 10:00 a.m.

In this classic musical fantasy, Judy Garland stars as Dorothy Gale, a young Kansas farm girl who dreams of a land “somewhere over the rainbow.” Dorothy’s dream comes true when she, her dog Toto, and her family’s house are transported by a tornado to a bright and magical world. Unfortunately, she makes a mortal enemy of a wicked witch when the house falls on the hag’s sister. Now, befriended by a scarecrow without a brain, a tin man with no heart, and a cowardly lion—and protected by a pair of enchanted ruby slippers—Dorothy sets off along a yellow brick road

for the Emerald City to beseech the all-powerful Wizard of Oz for his help to return home.

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

DOUBLE FEATURE:

THE GODFATHER (1972) / THE GODFATHER: PART II (1974)

January 15 – Friday – 5:00 p.m.

*Both films will run back-to-back with
no intermission.*

*\$6 all tickets.
(2K DCP. 375 min. Rated R.)*

THE GODFATHER

(1972) Directed by Francis Ford Coppola
January 16 – Saturday – 1:00 p.m.

Francis Ford Coppola’s epic masterpiece features Marlon Brando in his

Oscar®-winning role as the patriarch of the Corleone family. Director Coppola paints a chilling portrait of the Sicilian clan’s rise and near fall from power in America, masterfully balancing the story between the Corleone’s family life and the ugly crime business in which they are engaged. Based on Mario Puzo’s best-selling novel and featuring career-making performances by Al Pacino, James Caan, and Robert Duvall, this searing and brilliant film garnered 10 Academy-Award® nominations, and won three, including Best Picture.

*\$3 all tickets.
(2K DCP. 177 min. Rated R.)*

THE GODFATHER: PART II

(1974) Directed by Francis Ford Coppola
January 16 – Saturday – 5:00 p.m.

The Godfather: Part II continues the saga of two generations of successive power within the Corleone family. Coppola tells two stories in this follow-up: the roots and rise of a young Don Vito, played with uncanny ability by Robert De Niro, and the ascension of Michael (Al Pacino) as the new Don. Reassembling many of the talents who helped make *The Godfather*, Coppola produced a movie of staggering magnitude and vision and undeniably the best sequel ever made. Robert De Niro won an Oscar®, and the film received six Academy Awards®, including Best Picture.

\$3 all tickets.

(2K DCP. 202 min. Rated R.)

THE GODFATHER: PART III

(1990) Directed by Francis Ford Coppola
January 16 – Saturday – 9:00 p.m.

One of the greatest sagas in movie history continues. In this third film in the epic Corleone trilogy, Al Pacino reprises the role of powerful family leader Michael Corleone. Now in his 60s, Michael is dominated by two passions: freeing his family from crime and finding a suitable successor. That successor could be fiery Vincent (Andy Garcia), but he may also be the spark that turns Michael's hope of business legitimacy into an inferno of mob violence.

\$3 all tickets.

(HD. 170 min. Rated R.)



THE GODFATHER: PART II



THE GODFATHER: PART III

THE WIZARD OF OZ



MIDWEST INDEPENDENCE

KRIS SWANBERG

Kris Swanberg began her film career at Southern Illinois University, where she studied documentary film production. Using naturalistic techniques and often working with non-actors, Swanberg went on to focus her career in narrative film. Her first feature, It Was Great, But I Was Ready To Come Home played in competition at the SXSW Film Festival in 2009, followed by her next feature, Empire Builder (2012) and short film Baby Mary (2014). Unexpected, starring Cobie Smulders and Anders Holm, premiered in competition at the 2015 Sundance Film Festival and is Swanberg's third feature. Swanberg lives and works in Chicago.

JORGENSEN GUEST FILMMAKER LECTURE

KRIS SWANBERG

March 25 – Friday – 3:00 p.m.

Free, no ticket required.

EMPIRE BUILDER

(2012) Directed by Kris Swanberg

March 24 – Thursday – 7:00 p.m.

Jenny's life has changed significantly since she had a baby. Her days of food activism and urban anthropology have been replaced by diapers and playtime at the park. When she inherits a cabin in Montana, she leaves the comfort of her Chicago high-rise and travels with her baby to a remote part of the country. While she waits for her husband to join her, she fashions a temporary life of independence for herself—one which takes an unsettling turn when she begins a dangerous relationship with the man her husband hired to fix the property. **Director Kris Swanberg is scheduled to be present.**

Free, but ticketed.

(HDCam. 72 min. Not Rated.)



KRIS SWANBERG

UNEXPECTED

(2015) Directed by Kris Swanberg

March 25 – Friday – 6:30 p.m.

Samantha Abbott (Cobie Smulders) is an inner-city teacher who has just been informed that her high school is months away from shutting down, forcing her to look for a new job. Samantha has her sights on her dream job: a museum position that would keep her close to her love of teaching. All of that is put on hold when she and her husband (Anders Holm)

find out Samantha is unexpectedly pregnant. As coincidence would have it, at the same time, one of her most promising students, Jasmine (Gail Bean), discovers she is also pregnant. Awkward at first, the two develop an unlikely friendship as they struggle to navigate their uncertain futures.

Director Kris Swanberg is scheduled to be present.

Free, but ticketed.

(2K DCP. 90 min. Rated R.)





UNEXPECTED



EMPIRE BUILDER



LITTLE FUGITIVE

KRIS SWANBERG PRESENTS:

LITTLE FUGITIVE

(1953) Directed by Ray Ashley, Morris Engel, and Ruth Orkin
March 25 – Friday – 9:30 p.m.

Widely regarded as one of the most influential and enjoyable films of the American independent cinema, *Little Fugitive* is an utterly charming fable that poetically captures the joys and wonders of childhood. When a seven-year-old boy (Richie Andrusco) is tricked into believing he killed

his older brother, he gathers his meager possessions and flees to New York’s nether wonderland: Coney Island. Upon and beneath the crowded boardwalk, Joey experiences a day and night filled with adventures and mysteries, resulting in a film that is refreshingly spontaneous and thoroughly delightful. Hailed by critics as a groundbreaking cinematic feat, *Little Fugitive* won the Silver Lion at the Venice Film Festival, played in nearly 5,000 theatres in the U.S., and is now recognized as a classic

of American independent film. This Kino edition of *Little Fugitive* is the 80-minute version, and includes five minutes of extra footage not seen in the film’s original 1953 theatrical release. **Kris Swanberg is scheduled to be present.**

\$3 all tickets.
(35mm. 80 min. Not Rated.)



DOCUMENTARY AND THE SENSES

DOCUMENTARY AND THE SENSES: LUCIEN CASTAING-TAYLOR

This series will focus on three award-winning films produced by Harvard's innovative Sensory Ethnography Lab. SEL is a filmmaking laboratory that works to explore the aesthetics and ontology of the natural and unnatural world through experimental video forms. Though distinct in style and topic, the three films reflect Center Director Lucien Castaing-Taylor's goal "not to analyze, but to actively produce aesthetic experience, and of kinds that reflect and draw on but do not necessarily clarify or leave one with the illusion of 'understanding' everyday experience." Castaing-Taylor will introduce and conduct Q&A sessions for the films *Sweetgrass* and *Leviathan*. The series is sponsored by the Center for Documentary Research and Practice, The Media School, Cinema and Media Studies Program, the Department of Anthropology, the College Arts and Humanities Institute, and IU Cinema.



LUCIEN CASTAING-TAYLOR

JORGENSEN GUEST FILMMAKER LECTURE

LUCIEN CASTAING-TAYLOR

February 16 – Tuesday – 3:00 p.m.

Free, no ticket required.

Professor of Visual Arts and Anthropology and director of the Sensory Ethnography Lab at Harvard University, Lucien Castaing-Taylor is an anthropologist whose work seeks to conjugate art's negative capability with an ethnographic attachment to the flux of life. Castaing-Taylor and Véréna Paravel, his frequent collaborator, are currently at work on various installations set in the middle of the Atlantic Ocean, as well

as forthcoming projects in Japan. Earlier film works include *Leviathan* (with Paravel), a film about humanity and the sea; and *Sweetgrass* (with Ilisa Barbash), an unsentimental elegy to both the American West and the 10,000 years of uneasy accommodation between post-Paleolithic humans and animals. His work is in the permanent collection of New York's Museum of Modern Art and the British Museum and has been exhibited at the Tate, Centre Pompidou, MoMA, Whitney Museum of American Art, Berlin Kunststhal, PS1, Whitechapel Gallery, and London's Institute of Contemporary Arts. His films and videos have screened at Berlin, Locarno, New York, Toronto, and other film festivals.

MANAKAMANA

(2013) Directed by Stephanie Spray and Pacho Velez

February 13 – Saturday – 7:00 p.m.

Manakamana is the name of the sacred temple that remains unseen in this observational documentary. Shot entirely in a cable car high above a Nepali jungle, the film is a study of portraiture and landscape, focused on worshippers and tourists as they journey to and from the temple. Each of the film's 11 shots lasts the duration of the 16mm film roll it was shot on. Within this fixed time and space, each moment is amplified to a mesmerizing effect. In Nepali and English with English subtitles.

Free, but ticketed.

(2K DCP. 118 min. Not Rated.)





MANAKAMANA



LEVIATHAN



SWEETGRASS

SWEETGRASS

(2009) Directed by Ilisa Barbash and Lucien Castaing-Taylor
February 15 – Monday – 7:00 p.m.

Sweetgrass presents a riveting and poetic portrait of the American West just as one of its traditional ways of life dies out. Shot amidst the grandeur of Montana's Absaroka-Beartooth Wilderness, the documentary follows the last modern-day cowboys as they lead their flocks of sheep up into the breathtaking and often dangerous mountains for summer pasture. Magnificently photographed and unsparingly candid, *Sweetgrass* discovers a world of harsh beauty and arduous labor, where humans still work in rugged intimacy with nature. **Director Lucien Castaing-Taylor is scheduled to be present.**

Free, but ticketed.
(35mm. 101 min. Not Rated.)

LEVIATHAN

(2012) Directed by Lucien Castaing-Taylor and V  rina Paravel
February 16 – Tuesday – 7:00 p.m.

Leviathan is a thrilling, immersive documentary that goes deep inside the dangerous world of commercial fishing. Set aboard a hulking fishing vessel as it navigates the treacherous waves off the New England coast, the film captures the harsh, unforgiving world of the fishermen in starkly haunting, yet beautiful detail. Employing an arsenal of cameras that pass freely from film crew to ship crew, and swoop from below sea level to astonishing bird's-eye views, *Leviathan* is a purely visceral, cinematic experience. **Director Lucien Castaing-Taylor is scheduled to be present.**

Free, but ticketed.
(2K DCP. 87 min. Not Rated.)



KEYS TO DIRECTING: THE NEAR DEATH AND LIFE OF JEREMY KAGAN

Jeremy Kagan is an internationally recognized director, writer, and producer of feature films and television and a tenured professor of Cinematic Arts at the University of Southern California. In addition to teaching graduate courses at USC, Kagan created the Change Making Media Lab, which specializes in developing and creating Entertainment Education (EE) that emphasizes the values of narrative dramas and comedies to successfully motivate behavior change. He has just finished shooting his 11th feature film, Shot, about gun violence in America. Kagan has served as the Artistic Director of Robert Redford's Sundance Institute and is Chairperson of Special Projects for the Directors Guild of America. He is author of Directors Close Up Vol. 1 and Vol. 2, as well as soon-to-be published interactive eTextbook Keys To Directing. A Graduate Fellow of the American Film Institute, Kagan earned his master of fine arts from New York University and his bachelor of arts from Harvard University. He has taught master seminars on filmmaking in France, Germany, Hong Kong, India, Ireland, Israel, Lebanon, and Vietnam.

JORGENSEN GUEST FILMMAKER LECTURE

JEREMY KAGAN

February 11 – Thursday – 3:00 p.m.

Free, no ticket required.

THE CHOSEN

(1981) Directed by Jeremy Kagan
February 11 – Thursday – 6:30 p.m.

Set in the Brooklyn of the 1940s, the story elucidates the friendship between two young Jews of differing factions. Daniel Saunders (Robby Benson) is Hassidic, while Reuven Malter (Barry Miller) is a



JEREMY KAGAN

THE JOURNEY OF NATTY GANN

Zionist; though separated ideologically, the boys find a common bond through their love of the neighborhood games of stickball. **Director Jeremy Kagan and Actor Robby Benson are scheduled to be present.**

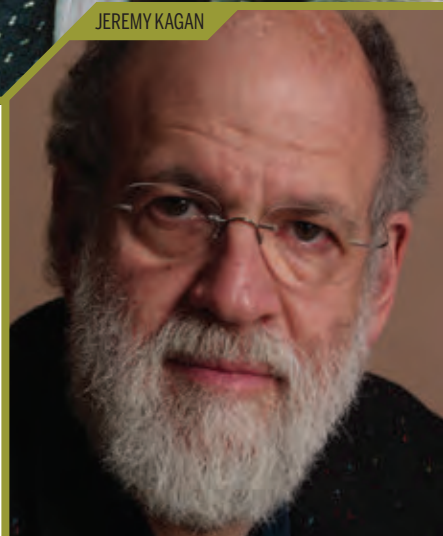
*Free, but ticketed.
(2K DCP. 108 min. Rated PG.)*

THE JOURNEY OF NATTY GANN

(1985) Directed by Jeremy Kagan
February 12 – Friday – 9:30 p.m.

America is in the depths of the Great Depression. Families drift apart when faraway jobs beckon. In this masterful, atmospheric adventure, a courageous young girl confronts overwhelming odds when she embarks on a cross-country search for her father. During her extraordinary odyssey, she forms a close bond with two diverse traveling companions: a magnificent, protective wolf, and a hardened drifter. **Director Jeremy Kagan is scheduled to be present.**

*Free, but ticketed.
(2K DCP. 101 min. Rated PG.)*



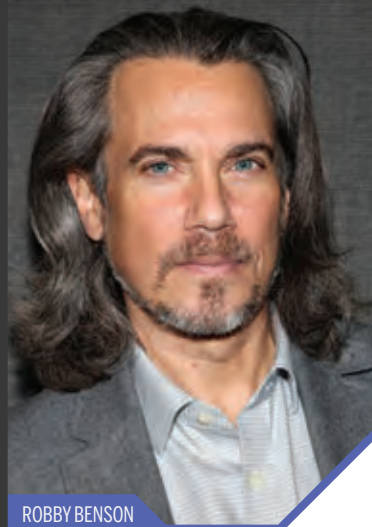
THE CHOSEN



Robby Benson is best known for starring in films such as *Jeremy*, *Ice Castles*, *Death Be Not Proud*, *Ode to Billy Joe*, *The Chosen*, *Tribute*, *Running Brave*, *The End*, *Harry and Son*, *Walk Proud*, *One on One* (for which he wrote the screenplay), and, to new generations, as the voice of *Beast* in Academy-Award® nominated *Beauty and the Beast*. He has produced and directed feature films and television series, including directing episodes of *Friends*, *Ellen*, and many top 10 shows. Benson starred on *Broadway* in *Zelda*, *The Rothschilds*, and the Joseph Papp production of *The Pirates of Penzance*, where he met and fell in love with his co-star, *Karla DeVito*. Benson wrote the musical *Open Heart* for DeVito, published by Samuel French (2006). *Open Heart* was produced by and debuted at NYC's historic *Cherry Lane Theater*. As an author, Benson penned best-selling novel, *Who Stole The Funny?*, published by HarperCollins (2007), and his multi-media, medical memoir, *I'm Not Dead...Yet* (2012), receiving major kudos from Apple. As a composer, Robby has written songs that have gone gold (including "We Are Not Alone" from John Hughes' *The Breakfast Club*) and scores for films, including his son Zephyr Benson's impressive feature directing debut *Straight Outta Tompkins* (2015). Benson's most-valued, professional accomplishment is that of college professor, teaching for two decades at universities around the country. As Professor of Film at NYU's famed Tisch School of the Arts in the Maurice Kanbar Institute of Film and Television, Benson received the honor of being nominated for both NYU's Distinguished Teaching Award in 2006, and the David Payne-Carter Award for Teaching Excellence in 2010. He is currently Professor of Practice in the Department of Telecommunications in The Media School at Indiana University.



ONE ON ONE



ROBBY BENSON

ADDITIONAL ROBBY BENSON FILMS
THE CHOSEN

(1980) Directed by Jeremy Kagan
 February 11 – Thursday – 6:30 p.m..
 See page 14 for details.

JORGENSEN GUEST FILMMAKER LECTURE
ROBBY BENSON

February 12 – Friday – 3:00 p.m.
 Free, no ticket required.

ONE ON ONE

(1977) Directed by Lamont Johnson
 February 12 – Friday – 7:00 p.m.

Basketball phenom Henry Steele (Robby Benson) is the star of his small-town, high-school team in Colorado. But college, and life in the big city, is a whole new game. Moving to Los Angeles to play basketball on scholarship at Western University opens up Henry's eye to what few skills he has off the court. Life as a top-notch recruit, with the pressure and demands on his time, are almost too much to bear. His future is suddenly not looking so bright. But when Henry is assigned a tutor to help him with his schoolwork, all of that begins to change. **Screenwriter/Actor Robby Benson is scheduled to be present.**

Free, but ticketed.
 (Digital. 98 min. Rated PG-13.)

ONE ON ONE WITH
ROBBY BENSON

PRISMATIC MUSIC

THE SHORT FILMS OF JOSEPH BERNARD

Visual artist **Joseph Bernard** was born in Port Chester, N.Y., later educated at Harford Art School and School of the Art Institute of Chicago, where he studied with experimental filmmaker Stan Brakhage. For 35 years, Professor Emeritus Bernard taught fine arts at Detroit's College for Creative Studies. Abstract "collage" sensibilities are evident in his paintings, films, and photographs. Contemporary poetry and music remain as influences. His work is informed by travels to Provincetown, Southern California, Austin, and other locales. His films have been exhibited at Toronto's Funnel Theatre, Detroit Institute of Arts, Chicago Filmmakers, San Francisco Cinematheque, Ann Arbor Film Festival, and the Museum of Modern Art, among others. This series is sponsored by The Media School, Underground Film Series, and IU Cinema.

JORGENSEN GUEST FILMMAKER LECTURE

JOSEPH BERNARD

March 11 – Friday – 3:00 p.m.

Free, no ticket required.

PRISMATIC MUSIC: THE SHORT FILMS OF JOSEPH BERNARD

(1978–85)

(1978–85) Directed by Joseph Bernard
March 11 – Friday – 6:30 p.m.

Since the 1970s, visual artist Joseph Bernard has created over 100 silent Super 8 films that work to radically expand our understanding of cinema as an expressive form. Too rarely screened, Bernard's work offers a rich contribution to traditions of formalist and experimental filmmaking, often described in terms of—but never reducible to—rhythm, color, abstract expressionism,



EYE REELS

VARIANT CHANTS



JOSEPH BERNARD

photography, documentary, self-portraiture, and collage. This program will feature a selection of short films curated by the filmmaker and recently digitized as part of an ongoing restoration project. Films include: *Splices for Sharits*, *Film for Untitled Viewer*, *Variant Chants*, and *Full Circle*. **Director/Painter Joseph Bernard is scheduled to be present.**

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



THE DANISH GIRL

(2015) Directed by Tom Hooper
March 3 – Thursday – 7:00 p.m.

The Danish Girl tells the story of Danish artists Lili Elbe, the first transgender individual to have sex reassignment surgery, and her wife, Gerda Wegener. Einar Wegener's transformation to Lili Elbe begins when Gerda asks her husband to model for a painting, dressed as a woman. This leads to Lili's realization of who is she and who she needs to be. Set in Danish society of the 1920s, the film subtly portrays the changes in Lili, and in Gerda, as they navigate a new reality.

The film's producer, **Gail Mutrux**, first visited IU in 2003 in preparation

for the final script and the filming of *Kinsey*. Gail consulted often over the next 10 years with Kinsey Institute faculty on transgender and historical sexuality as the script for *The Danish Girl* evolved, often referencing the Kinsey Institute library's transgender archives.

David Ebershoff's debut novel, *The Danish Girl*, won the Lambda Literary Award, and the film adaptation stars Academy Award®-winner Eddie Redmayne and is directed by Academy Award®-winning director Tom Hooper. His most recent novel is the bestseller *The 19th Wife*, which was made into a television movie that has aired around the globe. His books have been translated into 25 languages to critical acclaim.

Ebershoff has appeared twice on *Out Magazine's* annual Out 100 list of influential LGBT people. He teaches in the graduate writing program at Columbia University and for many years was an editor at Random House. Originally from California, he lives in New York City.

This screening is sponsored by the Kinsey Institute, School of Public Health–Bloomington, College Arts & Humanities Institute, The Media School, GLBT Student Support Services, the departments of Sociology and Gender Studies, and IU Cinema. **Producer Gail Mutrux and Author David Ebershoff are scheduled to be present.**

Free, but ticketed.
(2K DCP. 120 min. Rated R.)



DAVID EBERSHOFF



GAIL MUTRUX

THE DANISH GIRL



THE DANISH GIRL



TOURNÉES FILM FESTIVAL

IU Cinema is the proud recipient of a Tournées Film Festival grant for the 2015–2016 academic year. The Tournées Film Festival is a program of the FACE Foundation, in partnership with the Cultural Services of the French Embassy, which aims to bring French cinema to American college and university campuses. Showcasing established and emerging talents, Tournées Film Festival reflects the diversity and the richness of French cinema through various genres—fiction, documentary, animation, and repertory films. We are delighted to present a wide variety of films that represent the best of French cinema distributed in the U.S.



LES COMBATTANTS



L'ENLÈVEMENT DE MICHEL HOUELLEBECQ



3 COEURS

L'ENLÈVEMENT DE MICHEL HOUELLEBECQ (THE KIDNAPPING OF MICHEL HOUELLEBECQ)

(2014) Directed by Guillaume Nicloux
January 28 – Thursday – 7:00 p.m.

Michel Houellebecq, possibly the most widely read living French writer, was believed kidnapped on September 16, 2011. But was he really? After a flurry of media reports of his abduction, the story goes cold and Houellebecq, famously reclusive, refuses to set the record straight. Now he goes one step further by starring as himself in a film that purports to tell the tale. In French with English subtitles.

Free, but ticketed.
(2K DCP. 96 min. Not Rated.)

LES COMBATTANTS (LOVE AT FIRST FIGHT)

(2014) Directed By Thomas Cailley
January 29 – Friday – 6:30 p.m.

Arnaud, facing an uncertain future and a dearth of choices in a small French coastal town, meets and falls for the apocalyptic-minded Madeleine, who joins an army boot camp to learn military and survival skills to prepare for the upcoming environmental collapse. Intrigued and excited by Madeleine's wild ideas, Arnaud signs up for the boot camp himself. They soon realize that the boot camp is harder than they'd imagined, but the experience nonetheless cements them together as the couple continues to explore their young love. In French with English subtitles.

Free, but ticketed.
(2K DCP. 98 min. Not Rated.)

3 COEURS (3 HEARTS)

(2014) Directed by Benoît Jacquot
February 4 – Thursday – 7:00 p.m.

A touching and tense drama about destiny, connections, and passion, *3 Coeurs* presents a headily romantic look at a classic love triangle. One night in provincial France, Marc (Benoît Poelvoorde) meets Sylvie (Charlotte Gainsbourg) after missing his train back to Paris. Instantly and intensely drawn to one another, they wander through the streets until morning in rare, almost choreographed, harmony. A thwarted plan for a second meeting sends each in a separate direction—Sylvie reunites with her ex and leaves France; Marc falls in love and marries. Upon Sylvie's return to France, the spark between her and Marc is reignited in ways that will forever alter both of their lives. In French with English subtitles.

Free, but ticketed.
(2K DCP. 106 min. Not Rated.)



LE ROI ET L'OISEAU (THE KING AND THE MOCKINGBIRD)

(1980) Directed by Paul Grimault
February 6 – Saturday – 3:00 p.m.

Paul Grimault has long been regarded as the greatest of French animators; the marvelous *Le Roi et L'oiseau* (*The King and the Mockingbird*) (1980) is the pinnacle of his five-decade career. Grimault, working with screenwriter Jacques Prévert, began the film in 1948 as an adaptation of Hans Christian Andersen's "The Shepherdess and the Chimney Sweep;" it was released unfinished in the 1950s by the movie's producer, in a version Grimault decried as an "impostor." Over the next 20-some years, Grimault was able to obtain the rights to the movie and complete it as he had originally intended. The result is a wondrous vision, dominated by soft reds, yellows, and blues, and filled with futurist touches. Although set during medieval times in Tachycardia—the realm of the vain and universally despised monarch Charles XVI—*Le Roi et L'oiseau* features not only rocket travel but also giant robots. In French with English subtitles.

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

ABUS DE FAIBLESSE (ABUSE OF WEAKNESS)

(2013) Directed by Catherine Breillat
February 8 – Monday – 7:00 p.m.

Inspired by director Catherine Breillat's (*Fat Girl, Romance*) true-life experiences, *Abus de Faiblesse* is an exploration of power and sex. Isabelle Huppert (*The Piano Teacher, 8 Women*) stars as Maud, a strong-willed filmmaker who suffers a stroke. Bedridden, but determined to pursue her latest film project, she sees Vilko (Kool Shen), a con man who swindles celebrities, on a television talk show. Interested in him for her new film, the two meet and Maud soon finds herself falling for Vilko's manipulative charm as their parasitic relationship hurdles out of control. In French with English subtitles.

Free, but ticketed.
(2K DCP. 104 min. Not Rated.)

ARRÊTE OU JE CONTINUE (IF YOU DON'T, I WILL)

(2014) Directed by Sophie Fillières
February 9 – Tuesday – 7:00 p.m.

Pomme and Pierre have been together a long time. Passion and spontaneity have given way to predictability and cold shoulders. But there's a lingering optimism, a hope they can return to the couple they used to be. On a hike together one afternoon, Pomme declares her independence by deciding to stay in the woods rather than return to an underwhelming life with Pierre. Pierre tries to get back to normal, despite his worry over her whereabouts and the indelible sense that he's missing his better half. In the end, both are left to contemplate the strength and meaning of each other's commitment. In French with English subtitles.

Free, but ticketed.
(2K DCP. 102 min. Not Rated.)

ABUS DE FAIBLESSE



ARRÊTE OU JE CONTINUE



LE ROI ET L'OISEAU



INTERSECTIONALITY

IU LATINA FILM FESTIVAL AND CONFERENCE 2016

The third Latino Film Festival and Conference will put Latina filmmakers, actresses, and Latina film scholars at the center. The aim of this festival and conference is to present new perspectives in the studies of Latina identity that moves us away from stereotypical representations and that showcases the intersectionality of identity within the contexts of immigration, gender, sexuality, social class, and race/ethnicity issues. The Latino Film Festival provides an exciting and productive paradigm in which to showcase the innovative directing and acting of women in documentaries, shorts, and feature-length films. Multiple scholars and filmmakers will be present. Festival and conference sponsors include the Latino Studies Program; College of Arts and Sciences' Ostrom Grants Program; College Arts & Humanities Institute; Office of the Vice President for Diversity, Equity, and Multicultural Affairs; La Casa, IU Latino Cultural Center; Black Film Center/Archive; Center for Latin American and Caribbean Studies; Center for Research on Race and Ethnicity in Society; the Asian American Studies program; the departments of Gender Studies and American Studies; and IU Cinema.

THE SECOND MOTHER

(2015) Directed by Anna Muylaert
April 7 – Thursday – 6:30 p.m.

Val spends 13 years working as nanny to Fabinho in Sao Paulo. She is financially stable but has to live with the guilt of having left her daughter Jessica, in Pernambuco, in the north of Brazil, raised by relatives. As college-entrance exams roll around, Jessica wants to come to Sao Paulo to take her college entrance exams too. When Jessica arrives, cohabitation is not easy. Everyone will be affected by the personality and candor of the girl and Val finds herself right in the middle of it. In Portuguese with English subtitles.

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

LAKE LOS ANGELES

(2014) Directed by Mike Ott
April 7 – Thursday – 9:30 p.m.

In *Lake Los Angeles*, we follow the story of Roberto, a middle-aged Cuban immigrant working at a holding house, and Cecilia, a 10-year-old Mexican girl who ends up at that house with no family members to fend for her. Through navigating what was supposed to be both Roberto and Cecilia's promised land, they find a common hope in each other while navigating the hauntingly beautiful and desolate world that is Lake Los Angeles. In Spanish with English subtitles.

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

LAKE LOS ANGELES



THE SECOND MOTHER





REAL WOMEN HAVE CURVES

NOW EN ESPAÑOL

(2014) Directed by Andrea Meller
April 8 – Friday – 9:00 a.m.

Now En Español follows the trials and travails of five Latina actresses in Los Angeles who dub “Desperate Housewives” for Spanish language audiences in the U.S. These dynamic women struggle to pursue their Hollywood careers while balancing the responsibilities of making rent and raising children—surviving, but with their dreams always out of reach. As they confront an industry that offers few balanced or compelling roles, their elusive success reveals the persistent inequities of Latino representation in American media. In Spanish and English with English subtitles. **Director/Producer Andrea Meller is scheduled to be present.**

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



NOW EN ESPAÑOL



LAS MARTHAS

LAS MARTHAS

(2014) Directed by Cristina Ibarra
April 8 – Friday – 11:00 a.m.

The annual debutante ball in Laredo, Texas, is unlike any other. Part of the largest celebration of George Washington’s birthday in the world, a select group of mostly Mexican-American girls is chosen each year to dress in elaborate gowns representing iconic figures from America’s colonial history. Their goal: to recreate a party hosted by Martha Washington, but this time set along the U.S./Mexico border. A year in the making, each girl’s dress can weigh 100 lbs. and cost up to \$30,000—nearly the median family income of Laredo. *Las Marthas* follows two of the girls—Laurita Garza Hovel and Rosario Reyes—as they prepare for this extraordinary rite of passage. **Director Cristina Ibarra is scheduled to be present.**

Free, but ticketed.
(HD. 66 min. Not Rated.)

REAL WOMEN HAVE CURVES

(2002) Directed by Patricia Cardoso
April 8 – Friday – 6:30 p.m.

A coming-of-age story of a first generation Latina, Ana García (America Ferrera), who struggles to balance her family’s culture to work in her sister’s dress warehouse, find a husband, and have children while forgetting her dreams of a college education. *Curves* on a blossoming young woman can be sexy, but not if you are told you have too many of them. *Real Women Have Curves* is a humorous and warmhearted look at a Mexican-American teenage girl coming of age in a boiling cauldron of cultural expectations, class constrictions, family duty, and her own personal aspirations. In English and Spanish with English subtitles. **Director Patricia Cardoso is scheduled to be present.**

Free, but ticketed.
(Digital. 90 min. Rated PG-13.)





MALA MALA



NO MÁS BEBÉS

HOW THE GARCIA GIRLS SPENT THEIR SUMMER

(2005) Directed by Georgina Garcia Riedel
April 8 – Friday – 9:30 p.m.

In a small Arizona town, the Garcia girls experience the joys and rigors of romantic love over the course of a summer. Grandmother Dona (Lucy Gallardo), head of the family, begins a relationship with her driving instructor, while her daughter, Lolita (Elizabeth Peña), tries to decide between getting involved with a co-worker or a married man. Meanwhile, teenager Blanca (America Ferrera) isn't interested in the unsophisticated local boys and falls for an exciting out-of-towner.

Free, but ticketed.
(Digital. 128 min. Rated R.)

SEÑORITA EXTRAVIADA (MISSING YOUNG WOMAN)

(2001) Directed by Lourdes Portillo
April 9 – Saturday – 9:00 a.m.

In a chilling portrayal of a Mexican border town, Lourdes Portillo investigates the rape and murder of more than 250 young women, most of whom were factory workers, or "maquiladoras." The authorities make little effort to resolve the crimes against the women, content to imprison those who confess under duress. Portillo speaks to the relatives of the victims and to the authorities who have failed them. Rather than finding the culprits, she explores a society in which such crimes are prevalent.

Free, but ticketed.
(Digital. 74 min. Not Rated.)

NO MÁS BEBÉS

(2015) Directed by Renee Tajima-Peña
April 9 – Saturday – 1:30 p.m.

No Más Bebés is the story of Mexican immigrant mothers who sued county doctors, the state, and the U.S. government after they were sterilized while giving birth at Los Angeles County-USC Medical Center during the 1970s. Alongside an intrepid, 26-year-old Chicana lawyer and armed with hospital records secretly gathered by a whistle-blowing young doctor, the mothers stood up to powerful institutions in the name of justice. In Spanish and English with English subtitles. **Director Renee Tajima-Peña is scheduled to be present.**

Free, but ticketed.
(2K DCP. 79 min. Not Rated.)



MALA MALA

(2014) Directed by Antonio Santini and Dan Sickles
April 9 – Saturday – 3:30 p.m.

Mala Mala is a documentary about the power of transformation told through the eyes of nine trans-identifying individuals in Puerto Rico. Antonio Santini and Dan Sickles' vibrant and visually striking immersion in the transgender community of Puerto Rico celebrates the breadth of experiences among trans-identifying women: from campaigning for government-recognized human rights, to working in the sex industry, or performing as part of drag troupe, "The Doll House." Unapologetic and unconventional, *Mala Mala* explores the ways internal and external identity pave the path of self discovery through the unique yet universal stories of its fascinating cast of characters. In Spanish with English subtitles.

Free, but ticketed.
(2K DCP. 87 min. Not Rated.)

GIRLFIGHT

(2000) Directed by Karyn Kusama
April 9 – Saturday – 6:30 p.m.

At 18, Diana has a chip on her shoulder; she's close to expulsion from high school for fighting, her mother is dead, her dad is surly, the popular girls at school set her teeth on edge, and she knows men can cause pain. When she picks up her younger brother at a Brooklyn gym where he boxes to please his father, she decides she wants to train. Hector, a coach, reluctantly agrees to teach her. It's soon clear to him that Diana has talent; he pushes her. She spends time with another young fighter, Adrian, who has a girlfriend, but Diana intrigues him and stirs real feelings he tries to articulate. She, too, must accommodate her toughness and ironic detachment to her feelings for him.

Free, but ticketed.
(35mm. 110 min. Rated R.)

FILLY BROWN

(2012) Directed by Youssef Delara and Michael D. Olmos
April 9 – Saturday – 9:30 p.m.

Maria Jose 'Majo' Tonorio is a tough L.A. street poet who spits from the heart. After meeting a talented DJ, she cuts her first demo under the guidance of a small time hustler more interested in promoting Majo's sexuality than her lyrics. Soon a major label and its strong-arm executive come calling. Convinced that a record deal will deliver much needed money for the family, Majo is suddenly faced with some stark choices. Does she accept the deal and turn her back on the friends who got her to the precipice of success or, does she let a golden opportunity slip away?

Free, but ticketed.
(2K DCP. 80 min. Rated R.)

FILLY BROWN

SEÑORITA EXTRAVIADA (MISSING YOUNG WOMAN)



GIRLFIGHT



FRANCO MARESCO

The Seventh Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema with filmmaker Franco Maresco and Producer Rean Mazzone is presented by Indiana University's Department of French and Italian. Support comes from the College of Arts and Sciences, Department of French and Italian, Mary-Margaret Barr Koon Fund, Olga Ragusa Fund for the Study of Modern Italian Literature and Culture, College Arts and Humanities Institute, IU Bloomington Provost Lauren Robel, and IU Cinema. All films are Italian language with English subtitles. Special thanks to Rean Mazzone and Ila Palma-Dream Film for supplying all films.



GLI UOMINI DI QUESTA CITTÀ IO NON LI CONOSCO



FRANCO MARESCO

FRANCO MARESCO

Italian filmmaker Franco Maresco is perhaps best known for creating films with cinematographer Daniele Cipri, with whom Maresco began working in 1986. In the late '80s and early '90s, the duo became known and appreciated for their works for Italian national television. In 1995, Maresco made his first film with Cipri, *Lo zio di Brooklyn* (*The Uncle from Brooklyn*), followed by *Totò che visse due volte* (*Totò Who Lived Twice*), which became true cinematic events for their new style of filmmaking and for opening a window to a world apart, a world neglected and forgotten, a world that can be understood only as a response to the idea of "post"—post-modern, post-atomic, post-historical, but also meta-historical. Maresco's cinema shows the baseness, the imperfection, the incompleteness of humanity and its degradation.

His vision creates a new aesthetic of ugliness, which, like a phoenix, rises from the ashes of a burned civilization. Maresco proposes an alternative vision to the imaginary future created by technology by showing a world consumed and burned-out. His films are set in an environment surrounded by ruins, rubble of the post industrial age. He shows humanity that has lost the ideals of the Renaissance man.

IL RITORNO DI CAGLIOSTRO (THE RETURN OF CAGLIOSTRO)

(2003) Directed by Daniele Cipri and Franco Maresco
April 20 - Wednesday - 7:00 p.m.

A satirical and tragic comedy set in Palermo. In 1947, two brothers, Salvatore and Carmelo La Marca, start a film production company

called Trinacria Films with money from corrupt politicians and religious leaders. The brothers don't know much about filmmaking, so they decide to do a remake of the 1949 *Cagliostro* by Gregory Ratoff that featured Orson Welles. For this popular adventure film about Cagliostro, they get American star Errol Douglas (Robert Englund) to play the lead role. With an incompetent director (Pietro Giordano) and serious language barriers, the film's production results in catastrophe. Behind the hilarity of the film is the tragic fact that all these incompetent people are maneuvered by mafia boss, Lucky Luciano. In Italian with English subtitles. **Director Franco Maresco is scheduled to be present.**

Free, but ticketed.
(DigiBeta. 103 min. Not Rated.)



IO SONO TONY SCOTT



IL RITORNO DI CAGLIOSTRO



BELLUSCONE: UNA STORIA SICILIANA

IO SONO TONY SCOTT (I AM TONY SCOTT)

(2010) Directed by Franco Maresco
April 21 – Thursday – 7:00 p.m.

Io sono Tony Scott, recounts the private and artistic life of Tony Scott. In the first part of the documentary, in the U.S., the facts about Scott's artistic cooperation and strong friendship with Charlie "Bird" Parker and Billie Holiday are told, emphasizing Scott's extraordinary talent as an experimenter and a virtuoso of jazz clarinet. During a trip to Indonesia, Tony was mistaken for a spy and, consequently, detained and possibly tortured. Later in the film, it is suggested that this experience haunted him for the rest of his life and, perhaps, was the cause for the paranoid attitude he showed at times. The second part takes place in Italy, where he lived in considerable poverty and where he died in 2007, after a long illness. In Italian with English subtitles. **Director Franco Maresco is scheduled to be present.**

Free, but ticketed.
(DigiBeta. 128 min. Not Rated.)

BELLUSCONE: UNA STORIA SICILIANA (BERLUSCONI: A SICILIAN STORY)

(2014) Directed by Franco Maresco
April 22 – Friday – 7:00 p.m.

Film critic Tatti Sanguineti has arrived in Palermo to investigate what became of the film *Belluscone: A Sicilian Story*, which Maresco was supposed to make and which was supposed to expose Berlusconi's close ties to Sicily's organized crime. In a hilarious and unique way, Maresco's film shows the impact of Berlusconi's forced resignation as Prime Minister. Maresco is not interested in making a political film but simply in riffing on the notion that powerful men who come out of nowhere have to be funded by someone with a clear intent to intervene in politics. "Belluscone" is the Sicilian pronunciation of Berlusconi. In Italian with English subtitles. **Director Franco Maresco is scheduled to be present.**

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

GLI UOMINI DI QUESTA CITTÀ IO NON LI CONOSCO (I DON'T KNOW THE MEN OF THIS CITY)

(2015) Directed by Franco Maresco
April 23 – Saturday – 7:00 p.m.

This film narrates the life and the work of Franco Scaldati, born on April 13, 1943, in Montelepre, Sicily, and who died on June 1, 2013, in Palermo, Sicily. He was one of the most significant European figures as actor and writer of the second half of the 20th century. His works stand for radicalism and a strong commitment to a conception of theater far from traditional patterns. His unique representation of marginal and forgotten humanity on the verge of losing its essence remains unmatched. In Italian with English subtitles. **Director Franco Maresco is scheduled to be present.**

Free, but ticketed.
(2K DCP. 98 min. Not Rated.)



IN LIGHT FILM FESTIVAL

The In Light Human Rights Documentary Film Festival (ILFF) aims to promote and support the intersections of human rights and ethnographic documentary film. ILFF is the only international human rights documentary film festival in Indiana—and amongst the few of its kind worldwide to have a team formed exclusively of faculty, graduate, and undergraduate students on a campus. The focus of the festival explores how documentary films can be used as effective teaching aids and, at the same time, as tools for public debate on contemporary socio-political issues. ILFF organizes events where students interested in professionally pursuing documentary film have a chance to learn firsthand from professionals and engage with documentary film in their own work. As a broader goal, ILFF events encourage students to bring human rights issues to a larger audience through documentary film. Festival sponsors include the Department of Anthropology, the Center for Documentary Research and Practice, The Media School, the School of Global and International Studies, the Office of the Vice President for International Affairs (OVPIA), the Department for International Studies, Borns Jewish Studies Program, IU Center for Law, Society, and Culture, Center for Latin American and Caribbean Studies, and IU Cinema.

CARTEL LAND

(2015) Directed by Robert Hetrick
March 4 – Friday – 6:30 p.m.

With unprecedented access, *Cartel Land* is a riveting, on-the-ground look at the journeys of two modern-day vigilante groups and their shared enemy—the murderous Mexican drug cartels. In the Mexican state of Michoacán, Dr. Jose Mireles, a small-town physician known as “El Doctor,” leads the Autodefensas, a citizen uprising against the violent Knights Templar drug cartel that has wreaked havoc on the region for years. Meanwhile, in Arizona’s Altar Valley—a narrow, 52-mile-long desert corridor known as Cocaine Alley—Tim “Nailer” Foley, an American veteran, heads a small paramilitary group called Arizona Border Recon, whose goal is to stop Mexico’s drug wars from seeping across our border. Filmmaker Matthew Heineman embeds himself in the heart of darkness as Nailer, El Doctor, and the cartel each vie to bring their own brand of justice to a society where institutions have failed.

Free, but ticketed.
(2K DCP. 100 min. Rated R.)

CARTEL LAND

THE RUSSIAN WOODPECKER

(2015) Directed by Chad Gracia
March 4 – Friday – 9:30 p.m.

Fedor Alexandrovich is a radioactive man. He was four years old in 1986, when he was exposed to the toxic effects of the Chernobyl nuclear meltdown and forced to leave his home. Now 33, he is an artist in Ukraine, with radioactive strontium in his bones and a singular obsession with Chernobyl, and with the giant, mysterious steel pyramid now rotting away 2 miles from the disaster site: a hulking Cold War weapon known as the Duga and nicknamed the “Russian Woodpecker” for the constant clicking radio frequencies that it emits. In Gracia’s award-winning documentary/conspiracy thriller, Alexandrovich returns to the ghost towns in the radioactive Exclusion Zone to try to find answers—and to decide whether to risk his life by revealing them, amid growing clouds of Ukraine’s emerging revolution and war.

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

THE RUSSIAN WOODPECKER



WORLD PREMIERE OF A NEW ORCHESTRAL SCORE

This event inaugurates the *Jon Vickers Film Scoring Award*, which was presented to Ari Fisher in May of 2015 as a commission to create an orchestral score for *The Return of Draw Egan*. This annual award is endowed by a gift from former IU trustee, the Honorable P.A. Mack Jr. Through a juried competition, the commission will be awarded each year to a student from the composition department in the Jacobs School of Music. This presentation includes IU students in the roles of composer, conductor, musicians, audio technicians, projectionist, house managers, and ushers.

ARI FISHER

Ari Barack Fisher is a master's student studying composition in the Jacobs School of Music (JSOM), where he has been a student of Mischa Zupko, Don Freund, Claude Baker, Aaron Travers, and Sven David Sandstrom. He is the recipient of the inaugural Jon Vickers Film Scoring Award with his score for *The Return of Draw Egan*. As a JSOM freshman, Ari won the commission to score the 1922 silent version of *David Copperfield*, which premiered at IU Cinema in 2012. Ari has also composed for concert, commercials, film, and videogames, and his piece *Springtime in my Hometown* toured South Korea.

THE RETURN OF DRAW EGAN

(1916) Directed by William S. Hart
February 20 – Saturday – 7:00 p.m.

The notorious masked bandit of the American Wild West, "Draw" Egan, narrowly escapes a posse of lawmen during a shootout with him and his gang. He flees to the town of Yellow Dog where he assumes the new identity of William Blake (yes, the same name as the English poet

THE RETURN OF DRAW EGAN

and protagonist in Jim Jarmusch's western, *Dead Man*). After winning a brawl with a lawless character, he is offered the job of marshal. With eyes for the mayor's daughter, he accepts and begins cleaning up the town, though it is not long before Egan's past catches up to him. Special thanks to film collector David Shepard and Serge Bromberg from Lobster Films.

Free, but ticketed for IU Bloomington students with student ID. All other tickets are \$6.

(2K DCP silent presentation with live orchestra. 56 min. Not Rated.)

This screening is made possible thanks to the generous support of Old National Bank.



OLD NATIONAL BANK

THE RETURN OF DRAW EGAN



ART & A MOVIE

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

OVIRI (THE WOLF AT THE DOOR)

(1986) Directed by Henning Carlsen
January 10 – Sunday – 3:00 p.m.

A French-Danish biopic that tells the story of the artist Paul Gauguin and his desire to return to the South Seas after coming back to Paris, where he faces challenges in his personal life and in gaining acceptance for his radical style by the art world. It features performances by Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. In English with French and Danish subtitles.

Free, but ticketed.
(35mm. 90 min. Rated R.)

PICASSO AND BRAQUE GO TO THE MOVIES

(2008) Directed by Arne Gilmcher
April 17 – Sunday – 3:00 p.m.

Picasso and Braque Go to the Movies—produced by acclaimed director and film historian Martin Scorsese and Robert Greenhut—looks at the connections between early motion pictures and the development of the revolutionary art movement known as Cubism. Narrated by Scorsese with interviews by art and film historians and contemporary artists including Chuck Close, Julian Schnabel, Lucas Samaras, Robert Whitman, and Eric Fischl, as well as a wealth of rare film clips. The documentary will be preceded by *Ballet Mécanique*,

an early experimental art film by the Cubist artist Fernand Léger. *Ballet Mécanique* print courtesy of The Museum of Modern Art, New York.

Free, but ticketed.
(Digital/16mm. 81 min. Not Rated.)

GALLERY TALKS:

GAUGUIN IN FOCUS

January 10 – Sunday – 2:00–2:30 p.m.

Gallery of the Art of the Western World, first floor

Nan Brewer, the IU Art Museum's Lucienne M. Glaubinger Curator of Works on Paper, will discuss a selection of three prints from Paul Gauguin's periods in Tahiti and Paris.

CUBISM IN FOCUS

April 17 – Sunday – 2:00–2:30 p.m.

Gallery of the Art of the Western World, first floor

Nan Brewer, the IU Art Museum's Lucienne M. Glaubinger Curator of Works on Paper, will compare a selection of Cubist works by Picasso and Braque and discuss some early photographic images of movement.

BALLET MÉCANIQUE



PICASSO AND BRAQUE GO TO THE MOVIES

OVIRI (THE WOLF AT THE DOOR)





JANE EYRE

AS YOU LIKE IT



JANE EYRE

(2015) Directed by Sally Cookson
January 30 – Saturday – 2:00 p.m.

Almost 170 years on, Charlotte Brontë's story of the trailblazing Jane is as inspiring as ever. This bold and dynamic production uncovers one woman's fight for freedom and fulfillment on her own terms. From her beginnings as a destitute orphan, *Jane Eyre's* spirited heroine faces life's obstacles head-on, surviving poverty, injustice and the discovery of bitter betrayal before taking the ultimate decision to follow her heart. This acclaimed re-imagining of Brontë's masterpiece was first staged by Bristol Old Vic last year, when the story was performed over two evenings. Director Sally Cookson now brings her celebrated production to the National, presented as a single, exhilarating performance.

\$12 IUB students, \$15 public.
(2K DCP. 210 min. Not Rated.)

AS YOU LIKE IT

(2016) Directed by Polly Findlay
April 17 – Sunday – 6:30 p.m.

Shakespeare's glorious comedy of love and change comes to the National Theatre for the first time in over 30 years, with Rosalie Craig (London Road, Macbeth at MIF) as Rosalind. With her father the Duke banished and in exile, Rosalind and her cousin Celia leave their lives in the court behind them and journey into the Forest of Arden. There, released from convention, Rosalind experiences the liberating rush of transformation. Disguising herself as a boy, she embraces a different way of living and falls spectacularly in love.

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

NATIONAL
THEATRE LIVE



MOVEMENT ASIAN PACIFIC AMERICA

The Indiana University Asian Culture Center and the Asian American Studies Program will host *Movement: Asian Pacific America* as part of IU's Asian American and Pacific Islander Heritage Month 2016 celebration. IU has a well-established tradition of celebrating and recognizing—through a variety of educational and cultural activities—the history, cultures, and contributions of people of AAPI descent in the United States. For Spring 2016, we showcase films that highlight ideas and consequences of family, migration, and opportunity and invite audiences to consider the multifaceted vibrancies and complexities of AAPI individuals and communities. It also implies evolution and transformation—both within and beyond Asian Pacific America. The series is sponsored by the Asian Culture Center, Asian American Studies Program, Southeast Asian Studies Program, Office of Diversity, Equity, and Multicultural Affairs, and IU Cinema.

GIAP'S LAST DAY AT THE IRONING BOARD FACTORY

(2015) Directed by Tony Nguyen
March 29 – Tuesday – 7:00 p.m.

In 1975, a pregnant Vietnamese refugee, Giap, escapes Saigon in a boat and finds herself working on an assembly line in Seymour, Ind. Thirty-five years later, her aspiring filmmaker son Tony decides to document her final day of work at the last ironing board factory in America. The half-hour film explores the refugee experience, the communication gulf between parent and child, and how racism shapes the Asian-American experience, offering insight into the hardships of assimilation.

Director Tony Nguyen is scheduled to be present.

*Free, but ticketed.
(HD. 26 min. Not Rated.)*

TWINSTERS

(2015) Directed by Samantha Futerman and Ryan Miyamoto
April 2 – Saturday – 3:00 p.m.

In February 2013, Anaïs Bordier, a student living in London, stumbled upon a YouTube video featuring Samantha Futerman, an actress in Los Angeles, and was struck by their uncanny resemblance. After discovering they were born on the same day and put up for adoption in Busan, Korea, Anaïs reached out to Samantha via Facebook. In *Twinsters*, we follow their journey into sisterhood, witnessing everything from their first meeting to their first trip back to Korea, where their separation took place.

*Free, but ticketed.
(2K DCP. 89 min. Rated PG-13.)*

GIAP'S LAST DAY AT THE IRONING BOARD FACTORY



TWINSTERS



This semester's East Asian Film Series features award-winning films offering distinct takes on the challenging but fundamental questions of technology's impact on humanity's lived experience. Addressing the real changes technology has brought, or will bring, to the lives of people in Japan, South Korea, China, and elsewhere, the series offers incisive commentary that deepens the debates surrounding these issues. The films offer a wide range of aesthetic styles and narrative concerns. This series is sponsored by the IU East Asian Studies Center. Thanks to Jesse Balzer, Amanda Bates, and Forrest Greenwood.

SOCIALPHOBIA

(2014) Directed by Seok-jae Hong
February 1 – Monday – 7:00 p.m.

Socialphobia is winner of the DGK and Netpac awards at the 2014 Pusan International Film Festival. The indie thriller uses a murder-mystery plot to explore how social networking technologies, and social practices of cyber-bullying, both alter our understandings of offline events and shape the nature of our interactions with one another. The film has been called "daylight noir" as it uses real kids, real locations, and is shorn of big-budget artifice. In Korean with English subtitles.

Free, but ticketed.
(2K DCP. 100 min. Not Rated.)

THE CLONE RETURNS HOME

(2008) Directed by Kanji Nakajima
March 21 – Monday – 7:00 p.m.

Kanji Nakajima's *The Clone Returns Home*, which won the jury prize for best cinematography at the 2009 Fantasia Film Festival in Montreal, is the inspiration for this film series. With its haunting, dreamlike exploration of the limits of human cloning technology, *The Clone Returns Home* uses the generic perspective of speculative science fiction to meditate on the themes of family, life, love, and death. In Japanese with English subtitles.

Free, but ticketed.
(Betacam. 110 min. Not Rated.)

THE CLONE RETURNS HOME



SOCIALPHOBIA



EAST ASIAN FILM SERIES



SMALL ISLAND BIG STORIES

IRISH FILM FESTIVAL

Small Island Big Stories Irish Film Festival is a glimpse into contemporary cinematic Irishness. The Irish experience is far too broad to be captured within a few hours of screen time, but this selection of films shows some of the things that the Irish are known for: mythology, powerful storytelling, and portraying the human condition simultaneously as challenging and uplifting. These films are an invitation for people of all ages and backgrounds to learn more about Irish cinema. This series is sponsored by Indiana Celtic Community, Irish American Community at Indiana University, The Runcible Spoon, Institute for European Studies, the departments of Anthropology and Folklore and Ethnomusicology, and IU Cinema.

SONG OF THE SEA

(2014) Directed by Tomm Moore
March 5 – Saturday – 3:00 p.m.

Based on the Irish legend of the Selkies, *Song of the Sea* tells the story of the last seal-child, Saoirse, and her brother Ben, who go on an epic journey to save the world of magic and discover the secrets of their past. Pursued by the owl witch, Macha, and other mystical creatures, Saoirse and Ben race against time to awaken Saoirse's powers and keep the spirit world from disappearing forever. *Song of the Sea* is a wonder of magical storytelling and visual splendor. In English, Irish, and Scottish Gaelic with English subtitles.

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

AN BRONNTANAS

(2014) Directed by Tom Collins
March 5 – Saturday – 7:00 p.m.

An Bronntanas is a contemporary drama set against the background of a local independent lifeboat crew working off the coast of Connemara. The rescue crew receives a distress call on a stormy night to discover a fishing boat, its only passenger a dead woman and its cargo, 1 million Euros worth of drugs. The crew is challenged with a moral dilemma—bring the woman on shore and hand the drugs to the authorities or leave the passenger and sell the drugs and save their struggling village. It's a decision that will change their lives forever.

Contains mature content.

Free, but ticketed.
(2K DCP. 113 min. Not Rated.)

SONG OF THE SEA AN BRONNTANAS



In a world where headdresses are worn in fashion shows, knock-off Navajo designs are mass produced for every dress line in Walmart, and a racial slur is still being hailed by millions as the mascot for a football team, there are significant accomplishments by Native Americans that receive little to no nationwide media coverage. We would like to bring attention to these accomplishments by showing two films that exhibit everyday achievements by extraordinary role models, or what we're calling *Unsung Heroes*. This series is sponsored by First Nations Educational and Cultural Center (FNECC), Native American and Indigenous Studies Program, the Native American Graduate Student Association (NAGSA), and IU Cinema.

PLAYGROUND OF THE NATIVE SON

(2013) Directed by Michael P. Nash and Celia Xavier
April 5 – Tuesday – 7:00 p.m.

There was an All-Native American Professional Football team in Oklahoma during the 1920s and '30s, called the Hominy Indians. They had a 22-game winning streak and the chance of a lifetime to play against the World Champions, the New York Giants, in 1927. John Levi was their star player and then coach. His pre-game talk to inspire this team to dig deep is a speech so motivating that it will be used in locker rooms for generations to come.

Free, but ticketed.
(HD. 58 min. Not Rated.)

THE CHEROKEE WORD FOR WATER

(2013) Directed by Tim Kelly and Charlie Soap
April 11 – Monday – 7:00 p.m.

Set in the early 1980s, these true events, which inspired the film, take place in a small town in rural Oklahoma, where many houses lack running water. The movie is told from the perspective of Wilma Mankiller and Charlie Soap, who join forces and build a 16-mile waterline system using a community of volunteers. In the process, they inspire the townspeople to trust each other, to trust their way of thinking, and to spark a reawakening of the universal indigenous values of reciprocity and interconnectedness.

Free, but ticketed.
(2K DCP. 92 min. Rated PG.)

PLAYGROUND OF THE NATIVE SON



THE CHEROKEE WORD FOR WATER



NINTH NATIVE FILM SERIES

UNSUNG HEROES



CITY LIGHTS FILM SERIES

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

7TH HEAVEN

(1927) Directed by Frank Borzage
February 13 – Saturday – 3:00 p.m.

Among the most commercially successful American silent films and winner of the first Oscars® for best actress, director, and screenplay, *7th Heaven* has been largely forgotten in recent decades, but stands as a beloved treat among cinephiles and admirers of silent romance. Charles Farrell and Janet Gaynor (*Sunrise*) star as two destitute souls, who fall into an unlikely love before the First World War separates them. Poignant, tender, and visually spectacular, *7th Heaven* represents the best of late silent filmmaking.

Free, but ticketed.
(Digital. 118 min. Not Rated.)

THE MISFITS

(1961) Directed by John Huston
March 12 – Saturday – 3:00 p.m.

A troubling film, John Huston's *The Misfits* is beautiful in its larger-than-life cast's ability to portray stunning vitality while they and everything around them fall apart. Clark Gable and Marilyn Monroe—in their final completed film roles before their deaths in 1960 and 1962—are an aged cowboy and a divorcée who act out a disturbing kind of love in the Nevada desert. Montgomery Clift

and Eli Wallach round out the cast of human misfits.

Free, but ticketed.
(2K DCP. 124 min. Not Rated.)

KIND HEARTS AND CORONETS

(1949) Directed by Robert Hamer
April 16 – Saturday – 3:00 p.m.

Alec Guinness plays not one, not two, not four, but eight different roles in director Robert Hamer's dark comedy *Kind Hearts and Coronets*. Dennis Price stars as a poor relative of the D'Ascoyne family who plots to murder the line of succession between him and the family's fortune; Guinness plays the whole family. Produced in the vibrant period of post-World War II British filmmaking, the film takes a sharp, skewering glance at the stodginess and absurdities of high-class mannerisms.

Free, but ticketed.
(2K DCP. 106 min. Not Rated.)



7TH HEAVEN



KIND HEARTS AND CORONETS

THE MISFITS



GUESS WHO'S COMING TO DINNER

(1967) Directed by Stanley Kramer
February 8 – Monday – 3:00 p.m.

Prominent San Francisco couple Matt and Christina Drayton (Spencer Tracy and Katharine Hepburn) have raised their daughter Joey (Katharine Houghton) to think for herself and to value non-confirming ideals. But liberals Matt and Christina are not prepared when their daughter announces she is engaged to be married to African-American doctor John Prentice (Sidney Poitier). The young couple must also face the refusal of John's parents (Roy Glenn Sr. and Beah Richards) to give their blessing to their nuptials. The film was a success in the racially volatile year of 1967 and was nominated for 10 Academy Awards®, including Best Picture, and won for Hepburn and screenwriter William Rose.

\$3 all tickets.
(2K DCP. 108 min. Not Rated.)

THE PARENT TRAP

(1961) Directed by David Swift
March 7 – Monday – 3:00 p.m.

Susan and Sharon, both played by Hayley Mills, are identical twins separated at a young age. Neither twin knows the other exists until a simple twist of fate finds them at the same summer camp. Then, realizing who they are, they plan a little twist of their own. They switch places with high hopes of getting their parents back together.

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

GENTLEMEN PREFER BLONDES

(1953) Directed by Howard Hawks
April 25 – Monday – 3:00 p.m.

These glamorous showgirls have everything a girl could want—except engagement rings! In a quest for true love,

Lorelei (Marilyn Monroe) and her gold-digger pal Dorothy (Jane Russell) set sail on a luxury-liner bound for France. But the pair hits rocky waters when a manipulative detective, an over-aged, over-sexed millionaire (Charles Coburn) and the entire men's Olympic team try to put an anchor in their marriage-minded mischief. It's a wild and joyously funny ride across the Atlantic as our bathing beauties plan and plot a way to land their men.

\$3 all tickets.
(2K DCP. 91 min. Rated PG.)



GENTLEMEN PREFER BLONDES



THE PARENT TRAP



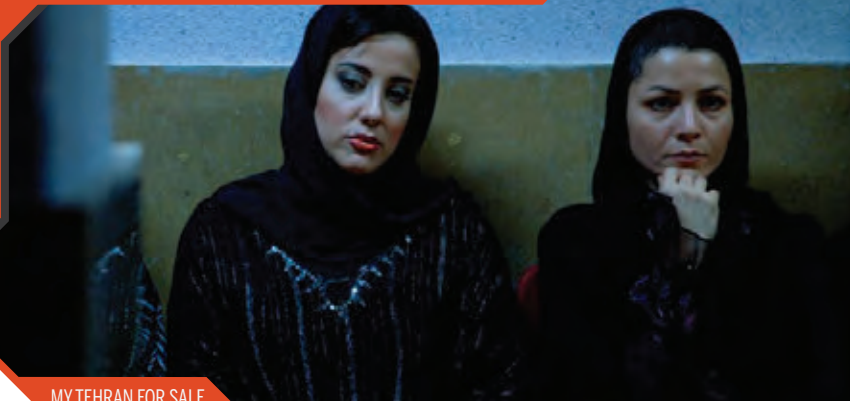
GUESS WHO'S COMING TO DINNER

MONDAY MATINEE CLASSICS



UNDERGROUND FILM SERIES

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



MY TEHRAN FOR SALE

(2009) Directed by Granaz Moussavi
February 5 – Friday – 6:30 p.m.

An Australian-Iranian co-production by avant-garde poet/filmmaker Granaz Moussavi, *My Tehran for Sale* is a stunning portrait of the secret lives artists must lead in order to thrive in the Iranian capital. The film follows Marzieh, a terminally ill actress who, through lyrical flashbacks, recounts her struggles to survive—as a performer, woman, and human being—underneath strict government rule. Set amongst actual hidden performance spaces and clandestine raves, Moussavi carves an invigorating cinematic document out of an often-suffocating urban experience.

Free, but ticketed.
(Digital. 96 min. Not Rated.)

JORGENSEN GUEST FILMMAKER LECTURE

JOSEPH BERNARD

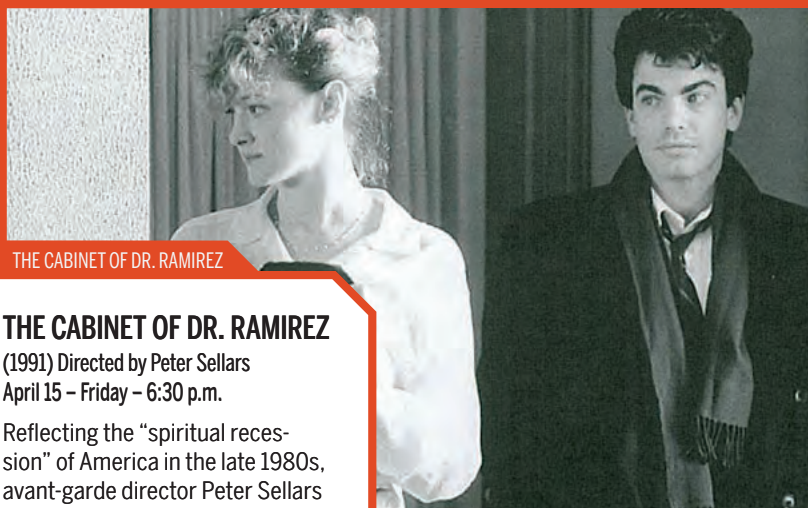
March 11 – Friday – 3:00 p.m.
See page 16 for details.

PRISMATIC MUSIC: THE SHORT FILMS OF JOSEPH BERNARD

(1978–85)

(1978–85) Directed by Joseph Bernard
March 11 – Friday – 6:30 p.m.
See page 16 for details.

MY TEHRAN FOR SALE



THE CABINET OF DR. RAMIREZ

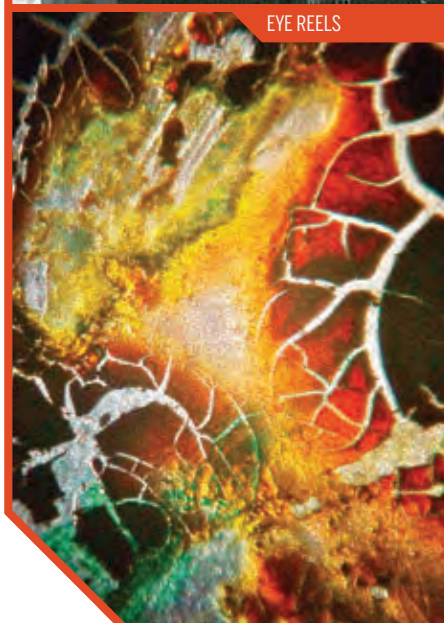
THE CABINET OF DR. RAMIREZ

(1991) Directed by Peter Sellars
April 15 – Friday – 6:30 p.m.

Reflecting the “spiritual recession” of America in the late 1980s, avant-garde director Peter Sellars updates *The Cabinet of Dr. Caligari* to disorienting and beautiful effect. Totally wordless, but propelled by the music of John Adams and the Tibetan monks of Dharamsala, *The Cabinet of Dr. Ramirez* contrasts silent-movie-era acting with New York’s Wall Street superstructure. With a cast that includes Joan Cusack, Peter Gallagher, Kate Valk, Ron Vawter, and Mikhail Baryshnikov, the film presents, in Sellars’ words, “a search for something that is actually valuable, an attempt to redefine the country in non-materialistic terms.”

Free, but ticketed.
(35mm. 111 min. Not Rated.)

EYE REELS



This film series brings together an eclectic range of films that deal with questions of gender and sexuality in inventive, challenging, and often unlikely ways. Moving beyond the purview of lesbian and/or gay cinema, the series creates a platform for a wide variety of film and video work of queer import, from avant-garde and arthouse to classic Hollywood and recent transnational cinema. Highlighting current work at the intersection of cinema studies and queer politics, theory, and history, each screening features a tailored introduction. This series is sponsored by Cinema and Media Studies program, The Kinsey Institute, Cultural Studies Program, the departments of American Studies and Gender Studies, and IU Cinema. *Queer Disorientations* is curated by Ryan Powell, Assistant Professor of Cinema and Media Studies in The Media School.

TOM AT THE FARM (TOM À LA FERME)

(2013) Directed by Xavier Dolan
February 5 – Friday – 9:30 p.m.

Québécois *enfant terrible* Xavier Dolan's fourth feature was completed at the tender age of 24. Adapted from a play by Michel Marc Bouchard, famous for the Genet-inspired 1987 theatrical coup *Lilies*, *Tom at the Farm* pushes the director's voluptuous aesthetics into new territories of psychological and erotic suspense. When the grieving Tom (Xavier Dolan) travels to the rural home of his deceased boyfriend Guillaume, he finds himself having to navigate his own uncertain place among Guillaume's staunchly traditional family—uncomprehending mother Agathe (Lise Roy) and imposing, contemptuous brother Francis (Pierre Yves-Cardinal). Dolan pulls the audience into heady swirls of attraction, repulsion, desire, and violence. In French with English subtitles. Ryan Powell, a professor of Cinema and Media Studies in The Media School

at IU, will introduce the screening.
Contains mature content.

Free, but ticketed.
(2K DCP. 102 min. Not Rated.)

A NIGHTMARE ON ELM STREET 2: FREDDY'S REVENGE

(1985) Directed by Jack Sholder
March 11 – Friday – 9:30 p.m.

Continuing the dream-stalking antics of slasher Freddy Krueger, *A Nightmare on Elm Street 2: Freddy's Revenge* is a sequel of amplified gore, humor, and unexpectedly queer sexuality. Replacing the genre's typical "Final Girl," the film follows Jesse, a teenage boy who gets possessed by Freddy in his violent attempt at physical manifestation. Through tensions between dreams and reality, masculinity and victimhood, and pleasure and pain, *Nightmare 2* works to destabilize notions of what popular horror cinema can and should be. Alex Swanson, a Ph.D. candidate in Cinema and Media Studies in The Media School at IU, will introduce the screening.
Contains mature content.

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



TOM AT THE FARM (TOM À LA FERME)



A NIGHTMARE ON ELM STREET 2: FREDDY'S REVENGE

QUEER DISORIENTATIONS



CONTEMPORARY

POST-YUGOSLAV CINEMA

Having exorcised its war traumas, Post-Yugoslav cinema is opening up to a wider range of subjects, themes, and genres. The Contemporary Post-Yugoslav Cinema film series showcases two excellent examples of this trend: the nostalgic but uplifting sports feature about the rise of Yugoslav basketball *We Will Be The World Champions* (Bicemo Prvaci Sveta) and a "Balkan tango" of love and death in post-industrial Serbia, *White, White World* (Beli, beli svet). The series is sponsored by the School of Global and International Studies, the Russian and East European Institute, the Department of Slavic and East European Languages and Cultures, the Institute for European Studies, Cinema and Media Studies program, and IU Cinema.

WE WILL BE THE WORLD CHAMPIONS (BICEMO PRVACI SVETA)

(2015) Directed by Darko Bajić
January 25 – Monday – 7:00 p.m.

An uplifting sports drama about the rise of Yugoslav basketball, this Serbian/Croatian co-production follows the national team through its many trials and tribulations and culminates in the deciding match of the 1970s World Championship against the United States. Depicting the lives of those who founded the team in the 1940s and those who brought it fame in the 1970s, it captures the sense of camaraderie that once defined not only sport, but the Yugoslav experience as such. In Serbian with English subtitles.

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

WHITE, WHITE WORLD (BELI, BELI SVET)

WHITE, WHITE WORLD (BELI, BELI SVET)

(2010) Directed by Oleg Novković
April 25 – Monday – 7:00 p.m.

Set in the dying city of Bor, a mining town in Serbia's version of the Rust Belt, Novković's film has been likened to a modern Greek tragedy in which "characters sing, but never dance." In a post-industrial landscape, a Balkan tango of love and death develops, as petty thieves, abandoned lovers, and other peripheral characters tossed aside by the post-socialist transition connect in the only thing they still

possess: a passionate, inalienable desire for life itself. In Serbian with English subtitles. **Contains mature content, including drug usage, nudity, and strong language.** **Producer Milena Trobozic Garfield is scheduled to be present.**

Free, but ticketed.
(Digital. 121 min. Not rated.)



These films bring together candid stories of diasporic experiences of South Asians living in the U.S. while also managing some form of additional “differentness” that makes them self-conscious in thought-provoking ways. Each film surprises the viewer with how easily its treatment of seemingly overwhelming and stigmatizing personal challenges speaks to broader realities of our human condition. Neither film has previously screened at either IU Cinema or in Bloomington. This series is sponsored by the Dhar India Studies Program, the departments of Religious Studies and Anthropology, the Cinema and Media Studies program, the Asian Cultural Center, and IU Cinema.

ENGLISH VINGLISH

(2012) Directed by Gauri Shinde
March 1 – Tuesday – 7:00 p.m.

English Vinglish, billed as Sridevi’s “comeback film,” tells the story of an Indian woman in the U.S. for a family wedding, whose language barrier isolates her within her own family. Unbeknownst to her relatives she enrolls in an English class for foreigners. Through her eyes we see the challenges of learning to navigate in a new culture in an unfamiliar language and the joys and frustrations those challenges bring. In Hindi, English, French, Tamil, and Telugu with English subtitles.

Free, but ticketed.
(Digital. 134 min. Not Rated.)

MARGARITA, WITH A STRAW

(2014) Directed by Shonali Bose and Nilesch Maniyar
March 8 – Tuesday – 7:00 p.m.

This film follows a bright young college student from India with a congenital physical disability (cerebral palsy) who comes to New York City for graduate studies. Not only does Laila have to face all the cultural difficulties that any foreign student encounters, but she also has to find ways to negotiate the city, her growing awareness of her own sexuality, and a very visible disability. In English and Hindi with English subtitles.

Free, but ticketed.
(2K DCP. 100 min. Not Rated.)

ENGLISH VINGLISH



MARGARITA, WITH A STRAW

MANAGING DIFFERENTNESS

THROUGH THE FILMIC LENS OF INDIAN-AMERICAN EXPERIENCE



HUMAN CONNECTEDNESS

IN A TIME OF NEED

College life is difficult to navigate, especially during challenging times. But through human connections, peers and important people can help individuals deal with the rollercoaster of emotions often felt during this time of life. *Inside Out* and *Paper Towns* are excellent examples of the importance of network connections in dealing with depression and other negative emotions. This film series exposes the importance of network connections as a way of eliminating stigma of mental health. This series is sponsored by IU Bring Change 2 Mind, Union Board, Culture of Change, and IU Cinema.

INSIDE OUT

(2015) Directed by Pete Docter and Ronaldo Del Carmen

April 18 – Monday – 7:00 p.m.

When unexpected life changes occur, our emotions struggle to work together to navigate through the transition. The power of emotions in establishing human connection during tough times is exemplified by Riley, a young adolescent whose family just moved from the Midwest to San Francisco,

yet her emotions—Joy, Fear, Anger, Disgust, and Sadness—are also thrown into chaos during the adjustment. The emotions, stored in the control center in Riley's mind called Headquarters, each with their own unique characteristics, work through conflict to help Riley adjust to her new life.

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

PAPER TOWNS

(2015) Directed by Jake Schreier

April 26 – Tuesday – 7:00 p.m.

Developing true friendships can take a toll on the adolescent heart and brain. After Quentin and his neighbor friend Margo enjoy an all-night excursion of their hometown, Margo disappears. With the help of friends, Quentin searches for Margo through a trail of clues she left behind. The journey to find her allows Quentin to discover the reality of friendship, and love, through difficult and fun times. A little silliness and humor helps too.

Free, but ticketed.
(2K DCP. 109 min. Rated PG-13.)

INSIDE OUT



PAPER TOWNS



You're never too young to develop a taste for foreign film. CINEkids brings a selection of 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.

LABYRINTH

(1986) Directed by Jim Henson
February 27 – Saturday – 3:00 p.m.

30th Anniversary Screening

Babysitting infant stepbrother Toby on a weekend night isn't young Sarah's (Jennifer Connelly) idea of fun. Frustrated by his crying, she secretly imagines the Goblins from her favorite book, *Labyrinth*, carrying Toby away. When her fantasy comes true, a distraught Sarah must enter a maze of illusion to bring Toby back from a kingdom inhabited by mystical creatures and governed by the wicked Goblin King (David Bowie).

Free, but ticketed for children age 12 and younger; \$3 all other tickets. (2K DCP. 101 min. Rated PG.)

O MENINO E O MUNDO (BOY AND THE WORLD)

(2015) Directed by Alê Abreu
March 26 – Saturday – 3:00 p.m.

Cuca lives a life of quiet wonder, exploring all that the countryside has to offer. But his cozy life is shattered when his father leaves for the city, prompting him to embark on a quest to reunite his family. The young boy's journey unfolds like a tapestry, the animation taking on greater complexity and variety as his small world expands. Entirely wordless, the narrative describes a clash between poor and rich, countryside and city, indigenous and imperial, handcrafted and mechanized—and throughout the tumult, the heart and soul of the people beats on as a song. Accompanying the stunning visuals is a rich soundscape of pan-flute, samba, and Brazilian hip-hop, creating the powerful visceral experience of a passage through life. **This film is a musical, and there is no dialogue.**

Free, but ticketed for children age 12 and younger; \$3 all other tickets. (2K DCP. 80 min. Not Rated.)

ADDITIONAL CINEKIDS FILMS

THE WIZARD OF OZ

(1939) Directed by Victor Fleming
January 14 – Thursday – 7:00 p.m.
January 16 – Saturday – 10:00 a.m.
See page 8 for details.

LE ROI ET L'OISEAU (THE KING AND THE MOCKINGBIRD)

(1980) Directed by Paul Grimault
February 6 – Saturday – 3:00 p.m.
See page 19 for details.

SONG OF THE SEA

(2014) Directed by Tomm Moore
March 5 – Saturday – 3:00 p.m.
See page 32 for details.

LABYRINTH



THE WIZARD OF OZ



O MENINO E O MUNDO (BOY AND THE WORLD)

CINEKIDS
INTERNATIONAL CHILDREN'S FILM SERIES



CHIMERICAL CINEMA

THE FANTASTIC WORLD OF JAPANESE ANIMATION

In the Japanese language, anime is an inclusive term, describing all forms of film animation from across the world. However, in the English language, anime has evolved into a shorthand reference that specifically describes any animated film or television work created by Japanese animation artists. This film series explores a collection of Japanese-animated classics to illustrate the variety of themes and visual styles found throughout the artform. All films contain mature content.



PRINCESS MONONOKE (MONONOKE-HIME)



GRAVE OF THE FIREFLIES (HOTARU NO HAKA)



AKIRA

PRINCESS MONONOKE (MONONOKE-HIME)

(1997) Directed by Hayao Miyazaki
January 29 – Friday – 9:30 p.m.

Princess Mononoke is a landmark of animation—an epic story of conflict between humans, gods, and nature. While defending his village from a demonic boar-god, the young warrior Ashitaka becomes afflicted with a curse that grants him super-human power in battle, but will eventually take his life. Traveling west to find a cure, he journeys deep into sacred depths of the Great Forest where he meets San (Princess Mononoke), a girl raised by wolf-gods, who is waging battle against the human outpost of Iron Town, on the edge of the forest. In Japanese with English subtitles.

\$3 all tickets.
(2K DCP. 134 min. Rated PG-13.)

AKIRA

(1988) Directed by Katsuhiro Ôtomo
March 26 – Saturday – 7:00 p.m.

Neo-Tokyo is endangered when a secret government project

goes awry. Exposed to a mysterious energy source, teenager Tetsuo develops telekinetic powers and finds himself in the middle of confrontation that could destroy the entire world. In Japanese with English subtitles.

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

GRAVE OF THE FIREFLIES (HOTARU NO HAKA)

(1988) Directed by Isao Takahata
April 4 – Monday – 7:00 p.m.

A heartbreaking film about the struggle for survival by a young boy, Seita (Tsutomu Tatsumi), and his little sister, Setsuko (Ayano Shiraiishi), who are separated from their parents following an American aerial bombardment during World War II. In Japanese with English subtitles. Recommended for children ages 16 and older.

\$3 all tickets.
(2K DCP. 89 min. Not Rated.)

GHOST IN THE SHELL (KÔKAKU KIDÔTAI)

(1995) Directed by Mamoru Oshii
April 29 – Friday – 9:30 p.m.

The year is 2029. A female government cyber agent and the Internal Bureau of Investigations are hot on the trail of “The Puppet Master”—a computer virus capable of invading cybernetic brains and altering its victim’s memory. Created by the Ministry of Foreign Affairs and codenamed “Project 2501,” this ‘hacker’ is actually a prototype virtual agent which has now defied its makers by seeking asylum within a new host body outside of the electronic net. Now the two agencies must maneuver against each another in a violent, high-tech race to capture the omnipresent entity. In Japanese with English subtitles. Recommended for children ages 16 and older.

\$3 all tickets.
(2K DCP. 83 min. Not Rated.)



WORKING TOGETHER: RESEARCH AND WATER GOVERNANCE ON MOUNT KENYA

(2015) Directed by Jampel Dell'Angelo and Matteo Dell'Angelo
February 19 – Friday – 3:00 p.m.

In the last 40 years, global withdrawals of water have doubled. In a context of global population increase and rapid climate changes, water governance is a critical issue. In Kenya, a country affected by water scarcity, poverty, and food-security issues, understanding how to manage water resources is fundamental. An interdisciplinary team from IU and Princeton University is addressing these issues, investigating how local communities are governing water resources and adapting to changing socio-environmental conditions. This screening is sponsored by the Integrated Program in the Environment, The Workshop in Political Theory and Policy Analysis, the Office of the Vice President for Research, the Department of Geography, and the IU Office of Sustainability.

This screening will be followed by a panel discussion on this research as well as the role of documentaries in research communication.

*Free, no ticket required.
(Digital. 60 min. Not Rated.)*

WINTER

(2011) Directed by Steve Bellamy
February 22 – Monday – 7:00 p.m.

A film celebrating those who devote their lives to the mountains, *Winter* tells the personal stories of some of the world's most inspiring, unusual, and astonishing athletes. From those who changed mountain sports forever, to those who literally live on the edge, they push the human spirit to the limit, and then a little further. Shot in nearly 100 locations worldwide, *Winter* is also a study of filmmaking in remote areas and extraordinary conditions, giving viewers a thrilling perspective of life in the extreme. Director Steve Bellamy earned a business degree at IU in 1986 and has been creating momentum ever since. His music dream led him to Los Angeles, where he gave tennis lessons to pay for his band's studio time. He parlayed his entertainment and tennis-industry connections to found The Tennis Channel and later started The Ski Channel, The Surf Channel, and The Skate Channel. As a writer/director, his films have been selected to more than 40 global film festivals. As a musician, he has recorded five albums and written more than 1,500 songs. In 2005, Bellamy received the Distinguished Entrepreneur Award from the Kelley School of Business. For the past eight years, he has been the CEO and Chairman of Action

Sport Networks. He recently was named President of Motion Picture and Entertainment at Kodak. This screening is sponsored by the Kelley School of Business. **Director and IU Alumnus Steve Bellamy is scheduled to be present.**

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

THE OCEAN IN A THIMBLE (DER OZEAN IM FINGERHUT)

(2012) Directed by Hildegard Keller
February 26 – Friday – 6:30 p.m.

The voices of four women who wrote between 1140 and 1943 come together in a visual and sonic feast for the senses. Cosmological images and the visionary writings of Hildegard of Bingen, Hadewijch, and Mechthild of Magdeburg, along with the WWII writings of Etty Hillesum, frame a dialogue about the soul, love, and the relationship between creator and creation. Directed by Hildegard Elisabeth Keller, professor and filmmaker in Germanic Studies and co-edited with Russell Sheaffer. Live Foley will be performed by sound effects artist Tony Brewer. In German with English subtitles. This screening is in connection with the Lilly Library exhibit "The Performative Book." **Director Hildegard Keller is scheduled to be present.**

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

WINTER



THE OCEAN IN A THIMBLE (DER OZEAN IM FINGERHUT)

OTHER FILMS WITH GUESTS



BACK ON BOARD

(2014) Directed by Cheryl Furjanic
February 29 – Monday – 7:00 p.m.

A refreshingly candid documentary film about this four-time Olympic champion, *Back on Board* follows Greg Louganis over the course of three years as he struggles with financial security and reunites with the sport he once dominated but was not welcomed in. The threat of losing his house during the recent financial crisis forces Louganis to re-evaluate the choices, relationships, and missed opportunities of his career. This program is made possible with support by the School of Public Health–Bloomington and the Ryan White & William L. Yarber Lecture Series. **Athlete Greg Louganis is scheduled to be present.**

Free, but ticketed.
(2K DCP. 90 min. Not Rated.)

CODE: DEBUGGING THE GENDER GAP

(2015) Directed by Robin Hauser Reynolds
March 7 – Monday – 7:00 p.m.

CODE: Debugging the Gender Gap is a documentary that exposes the dearth of American female and minority software engineers and

explores the reasons for this gender gap and digital divide. *CODE* was named Best Documentary Feature at the 2015 Rhode Island International Film Festival and Audience Favorite at 2015 Mill Valley Film Festival. The film highlights breakthrough efforts that are producing more diverse programmers, shows how this critical gap can be closed, and features an interview with Indiana University's own Nathan Ensmenger, Associate Professor in the School of Informatics and Computing. *CODE* asks: what would society gain from having more women and minorities code and how do we get there? This screening is sponsored by the IU Center of Excellence for Women in Technology (CEWiT) and the School of Informatics. **Director Robin Hauser Reynolds is scheduled to be present.**

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

BY BLOOD: A DOCUMENTARY FILM

(2014) Directed by Marcos Barbery and Sam Russell
March 22 – Tuesday – 7:00 p.m.

At the turn of the 19th century, the U.S. government's efforts to "civilize" the Cherokee and Seminole

Nations included encouraging African slave labor. After the Civil War, these slaves became known as "Freedmen" and were granted membership within the tribes. Now, almost 150 years later, the tribes have disenfranchised descendants of Freedmen and excluded them from tribal benefits. *By Blood* follows the Freedmen as they battle to regain their tribal citizenship, manifesting a broader conflict about race, identity, and the sovereign rights of indigenous people. This screening is sponsored by the Native American and Indigenous Studies program, the departments of American Studies and History, First Nations and Educational and Cultural Center, Black Film Center/Archive, the Student Affairs Funding Board, and Office of the Vice President for Diversity, Equity, and Multicultural Affairs. **Directors Marcos Barbery and Sam Russell are scheduled to attend.**

Free, but ticketed.
(2K DCP. 64 min. Not Rated.)

CODE: DEBUGGING THE GENDER GAP



BACK ON BOARD



SEEDS OF TIME

(2013) Directed by Sandy McLeod
March 28 – Monday – 7:00 p.m.

This film follows agriculture pioneer Cary Fowler as he races against time to protect the future of our food. As climate change accelerates, world agriculture is in danger. With a passion few possess, Cary set out to build the world's first global seed vault, deep inside an arctic mountain in Norway—an unprecedented insurance policy for crop diversity of the world. The film follows global gestures of support, including Peruvian potato farmers who are seeking to ensure their crops and their culture. This screening is sponsored by Wylie House Museum, IU Libraries. **Agriculturist Cary Fowler is scheduled to be present.**

Free, but ticketed.
(2K DCP. 77 min. Not Rated.)

BY BLOOD: A DOCUMENTARY FILM



THE JAMES NAREMORE LECTURE WITH DANA POLAN— “THE SQUARE SCREEN: A REFLECTION ON UNHIP CINEMA OF THE 1960S”

April 5 – Tuesday – 3:00 p.m.

The Media School at IU presents the James Naremore Lecture, which is dedicated to continuing the tradition of scholarly excellence and honoring the similar breadth and depth in the work of other pre-eminent scholars in the field of media studies. James O. Naremore is Emeritus Chancellor's Professor in The Media School at Indiana University.

The 2016 James Naremore Lecture is presented by Dana Polan, a professor of Cinema Studies in the Tisch School of the Arts at New York University. He is the author of eight books in film and media studies and of approximately 200

essays, reviews, and review-essays. Polan is a former president of the Society for Cinema Studies and former editor of Cinema Journal. He has a Ph.D. from Stanford and a Doctorat d'Etat from the Sorbonne Nouvelle, and Polan has been knighted by the Ministry of Culture of the French government for contributions to cross-cultural exchange. In 2002, he was selected as one of the two Academy Scholars for that year by the Academy of Motion Picture Arts and Sciences. Recently, Polan served as a juror for non-fiction submissions for the Peabody Awards for Excellence in Broadcasting. Polan's lecture, "The Square Screen: A Reflection on Unhip Cinema of the 1960s," is illustrated with a variety of clips and suggests how mainstream films of the American Sixties complicate easy divisions of the period into establishment cinema and a hip, cutting-edge alternative.

Free, no ticket required.

JAMES NAREMORE LECTURE W/ DANA POLAN



SEEDS OF TIME



OTHER FILMS

WHEN WE WERE KINGS

(1996) Directed by Leon Gast
January 12 – Tuesday – 7:00 p.m.

Leon Gast's seminal documentary, *When We Were Kings* (1996 Academy-Award® winner for Best Documentary Feature), brilliantly captures the vivid theater and political stakes of the 1974 "Rumble in the Jungle" championship match between Muhammad Ali and George Foreman in Zaire. *Kings* operates at a fascinating intersection between sports, politics, and culture to interrogate the fight as a morality play on the shifting state of global Black identity politics in the 1970s. This 20th anniversary screening is co-sponsored by the Black Film Center/Archive, the Center for Documentary Research and Practice, and IU Cinema.

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

IRIS FILM FESTIVAL (2016)

January 22 – Friday – 6:30 p.m.

The Iris Film Festival showcases innovative, inspired, and engaging films and videos in the short format, many of which originate from members of the Bloomington and Indiana University communities. This screening is sponsored by The Media School.

Free, but ticketed.
(HDCam. 90 min. Not Rated.)

RISING VOICES (HÓTHĀNĪPI)

(2015) Directed by Lawrence Hott and Diane Garey
January 29 – Friday – 3:00 p.m.

Rising Voices (Hóthānīpi) tells the story of a passionate, dedicated,

and diverse group of people—members of the Lakota community and linguists from outside of the community, who are working together to save the Lakota language. Told through the voices of a wide range of Lakota people, who share their feelings about the myriad challenges facing their community, the film also incorporates four short films created by Lakota filmmakers and artists, each one giving a perspective on how finding one's authentic "language" connects a person to a deeper sense of culture. In English and Lakota with English subtitles. This screening is sponsored by The Language Conservancy, which also co-produced the film.

Free, but ticketed.
(HD. 56 min. Not Rated.)

GROUNDHOG DAY

(1993) Directed by Harold Ramis
February 2 – Tuesday

Screenings will begin at 6:00 a.m. and repeat all day, every 105 min.

Celebrate Bill Murray at his wry, wisecracking best in this riotous romantic comedy about a weatherman caught in a personal time warp on the worst day of his life. Experience *Groundhog Day* all over again ... and again ... and again.

The final screening of the day will begin at approximately 11:30 p.m.

Free, no ticket required.
(2K DCP. 101 min. Rated PG.)

DO I SOUND GAY?

(2014) Directed by David Thorpe
February 6 – Saturday – 7:00 p.m.

What shapes the way people speak—their mannerisms, inflection, and vocabulary? Is there such a thing as a "gay voice"? Why are some



WHEN WE WERE KINGS

people perceived as sounding gay but not others? Why are gay voices a mainstay of pop culture but also a trigger for bullying and harassment? *Do I Sound Gay?* explores these questions and more, including interviews with speech and language experts as well as Margaret Cho, Tim Gunn, Dan Savage, David Sedaris, and George Takei. This screening is sponsored by GLBT Student Support Services (glbt.indiana.edu).

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

DOUBLE EXPOSURE (2016)

March 6 – Sunday – 6:30 p.m.

Double Exposure is an experimental program between Indiana University composition, audio engineering, and film students. The Indiana University Student Composers Association, with support from faculty members John Gibson and Mark Hood (Jacobs School of Music) and Susanne Schwibs (The Media School) along with IU Cinema present a program of original student work—film and music—presented with a live musical ensemble. Each film will be receiving its premiere presentation.

Free, but ticketed.
(HDCam. 80 min. Not Rated.)





DO | SOUND GAY?

**THE MEDIA SCHOOL
ADVANCED PRODUCTION
WORKSHOP: SHORT FILMS
STUDENT SHOWCASE (2016)**

April 30 – Saturday – 3:00 p.m.

Free, but ticketed.

STUDENT FILMS SHOWCASE

May 3 – Tuesday – 7:00 p.m.

May 4 – Wednesday – 7:00 p.m.

Free, but ticketed.

**BEST OF THE FEST: 2015
MIDDLECOAST FILM FESTIVAL**

(2013–2015) Directed by Various Directors
May 11 – Wednesday – 7:00 p.m.

The MiddleCoast Film Festival is now entering its third year as an international film festival, right here in Bloomington, Ind. This program of short films is comprised of audience favorites and the juried panel winners, including best actor in a short and a grand-prize-winning short. The program block also includes a few episodes of an award-winning webseries. See what you missed last summer! Films featured include: *Bear* (2013,



GROUNDHOG DAY



RIISING VOICES (HÓTHÁNINGI)

Germany), *The Future Perfect* (2014, Canada), *Oh Lucy!* (2014, Japan), *One Minded* (2013, South Korea), *GFYO* (2014, U.S.), and the webseries *Weekend Plans* (2013–15, U.S.). **Most programming contains mature content and is not suitable for children younger than 17.**

Free, but ticketed.
(Digital. 92 min. Not Rated.)

**TROUBLEMAKERS:
THE STORY OF LAND ART**

(2015) Directed by James Crump
May 12 – Thursday – 7:00 p.m.

Michael Heizer, Walter de Maria, and Robert Smithson rebelled against

TROUBLEMAKERS: THE STORY OF LAND ART



the confines of galleries. They used the land as their canvas and thereby challenged dominant trends in western art. Piecing together original and re-mastered footage, as well as interviews with their contemporaries, *Troublemakers* explores how the three land artists related to the environment, their work, and each other. This screening is sponsored by the Indiana University–Bloomington Department of Philosophy.

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



JORGENSEN

GUEST
FILMMAKER
LECTURE SERIES



JOHN WATERS

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

2011–2015 GUESTS HAVE INCLUDED:

Vadim Abdrashitov, James Acheson, Natalia Almada, Barry Allen, Rick Alverson, Kenneth Anger, David Anspaugh, Anthony Arnone, Angus Aynsley, Beth B, Jonathan Banks, Jacob Bender, Prashant Bhargava, Olivia Block, Peter Bogdanovich, Neil Brand, Irene Taylor Brodsky, Richard Brody, Tony Buba, Charles Burnett, Philip Carli, George Chakiris, Glenn Close, Roger Corman, Pedro Costa, Donald Crafton, David Darg, Bridgett M. Davis, Peter Davis, Josephine Decker, Claire Denis, Danfung Dennis, Joseph Dorman, Dennis Doros, Ava DuVernay, Mike and Chris Farah, Hannah Fidell, Ari Folman, Ja'Tovia Gary, Lucian Georgescu, Sandra Gibson, Jill Godmilow, Bobcat Goldthwait, Bette Gordon, Werner Herzog, Eliza Hittman, Kataoka Ichiro, Dennis James, Steve James, Abbas Kiarostami, Alison Klayman, Kevin Kline, Alain LeTourneau, William Lustig, Guy Maddin, Terence Marsh, Albert Maysles, Pam Minty, Bryn Mosser, Bill Morrison, Stanley Nelson, Edward James Olmos, Ron Osgood, Richard Pena, Nicolas Winding Refn, Nisha Pahuja, Angelo Pizzo, Luis Recoder, Stefani Saintonge, Mireia Sallares, Walter Salles, Nelson Pereira Dos Santos, John Sayles, Christel Schmidt, Paul Schrader, Jonathan Sehring, Amy Seimetz, MM Serra, Parvez Sharma, Abderrahmane Sissako, Todd Solondz, Penelope Spheeris, Whit Stillman, Meryl Streep, Monika Treut, Joe Swanberg, Michael Uslan, Christine Vachon, Amy Villarejo, Patrick Wang, John Waters, Peter Weir, Ti West, Kevin Willmott, Chuck Workman, Hoyt Yeatman, Adel Yaraghi, A.B. Yehoshua, and Krzysztof Zanussi.



PENELOPE SPHEERIS

NEIL BRAND



STEFANI SAINTONGE AND JA'TOVIA GARY



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

JEREMY KAGAN

Director
February 11 – Thursday – 3:00 p.m.

LUCIEN CASTAING-TAYLOR

Director
February 16 – Tuesday – 3:00 p.m.

KRIS SWANBERG

Director
March 25 – Friday – 3:00 p.m.

ROBBY BENSON

Director/Actor
February 12 – Friday – 3:00 p.m.

JOSEPH BERNARD

Director/Painter
March 11 – Friday – 3:00 p.m.



SPRING 2016 CALENDAR OF FILMS

ICON KEY

-  International Arthouse Series
-  Happy Birthday, IU Cinema!
-  Midwest Independence: Kris Swanberg
-  Documentary and the Senses: Lucien Castaing-Taylor
-  Keys to Directing: The Near Death and Life of Jeremy Kagan
-  One on One with Robby Benson
-  Prismatic Music: The Short Films of Joseph Bernard (1978–85)
-  *The Danish Girl*
-  Tourneés Film Festival
-  Intersectionality: IU Latina Film Festival and Conference
-  Italian Film Festival/Conference: Franco Maresco
-  In Light Film Festival
-  *The Return of Draw Egan*
-  National Theatre Live
-  Art and a Movie
-  Movement: Asian Pacific America
-  East Asian Film Series
-  Small Island Big Stories: Irish Film Festival
-  Ninth Native Film Series: Unsung Heroes
-  City Lights Film Series
-  Monday Matinee Classics
-  Underground Film Series
-  Queer Disorientations
-  Contemporary Post-Yugoslav Cinema
-  Managing Differentness Through the Filmic Lens of Indian-American Experience
-  Human Connectedness in a Time of Need
-  CINEkids International Children's Film Series
-  Chimerical Cinema: The Fantastic World of Japanese Animation
-  Other Films and Guests
-  Other Films
-  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.




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


// JANUARY

WEEK OF JANUARY 4


7 THURSDAY

7:00 p.m. **Every Thing Will Be Fine 3D**
 Pg 4 \$

8 FRIDAY


7:00 p.m. **Every Thing Will Be Fine 3D**
 Pg 4 \$

10 SUNDAY

3:00 p.m. **Oviri (The Wolf at the Door)**
 Pg 28

WEEK OF JANUARY 11

11 MONDAY

7:00 p.m. **Every Thing Will Be Fine 3D**
 Pg 4 \$


12 TUESDAY

7:00 p.m. **When We Were Kings**
 Pg 46

14 THURSDAY

7:00 p.m. **The Wizard of Oz**
 Pg 8 \$

15 FRIDAY

5:00 p.m. **The Godfather /
The Godfather: Part II**
 Pg 8 \$


PEGGY GUGGENHEIM: ART ADDICT

16 SATURDAY

10:00 a.m. **The Wizard of Oz**
 Pg 8 \$

1:00 p.m. **The Godfather**
 Pg 8 \$

5:00 p.m. **The Godfather: Part II**
 Pg 8-9 \$

9:00 p.m. **The Godfather: Part III**
 Pg 9 \$

WEEK OF JANUARY 18

19 TUESDAY

7:00 p.m. **Peggy Guggenheim:
Art Addict**
 Pg 4 \$

21 THURSDAY

7:00 p.m. **Hitchcock/Truffaut**
 Pg 4 \$

22 FRIDAY

6:30 p.m. **Iris Film Festival**
 Pg 46

9:30 p.m. **Hitchcock/Truffaut**
 Pg 4 \$

23 SATURDAY

3:00 p.m. **Peggy Guggenheim:
Art Addict**
 Pg 4 \$


7:00 p.m. **Hitchcock/Truffaut**
 Pg 4 \$

WEEK OF JANUARY 25


25 MONDAY

7:00 p.m. **We Will Be the World
Champions (Bicemo
prvaci sveta)**
 Pg 38


26 TUESDAY


7:00 p.m. **Mustang**
 Pg 4 \$


28 THURSDAY

7:00 p.m. **L'enlèvement de
Michel Houellebecq
(The Kidnapping of
Michel Houellebecq)**
 Pg 18

29 FRIDAY


3:00 p.m. **Rising Voices (Hóthanjipi)**
 Pg 46

6:30 p.m. **Les Combattants
(Love at First Fight)**
 Pg 18

9:30 p.m. **Princess Mononoke
(Mononoke-Hime)**
 Pg 42 \$

30 SATURDAY

2:00 p.m. **National Theatre Live:
Jane Eyre**
 Pg 29 \$

7:00 p.m. **Mustang**
 Pg 4 \$



PRINCESS MONONOKE (MONONOKE-HIME)




// FEBRUARY

WEEK OF FEBRUARY 1

1 MONDAY

7:00 p.m. **Socialphobia**
 Pg 31

2 TUESDAY


6:00 a.m. **Groundhog Day**
ALL DAY MARATHON
 Pg 46

4 THURSDAY

7:00 p.m. **3 Coeurs (3 Hearts)**
 Pg 18


5 FRIDAY

6:30 p.m. **My Tehran for Sale**
 Pg 36

9:30 p.m. **Tom at the Farm**
(Tom à la ferme)
 Pg 37

6 SATURDAY

3:00 p.m. **Le roi et l'oiseau (The King and The Mockingbird)**
 Pg 19

7:00 p.m. **Do I Sound Gay?**
 Pg 46

WEEK OF FEBRUARY 8

8 MONDAY

3:00 p.m. **Guess Who's Coming to Dinner**
 Pg 35 \$


7:00 p.m. **Abus de faiblesse**
(Abuse of Weakness)
 Pg 19


9 TUESDAY

7:00 p.m. **Arrête ou je continue**
(If You Don't, I Will)
 Pg 19


11 THURSDAY

3:00 p.m. **Jorgensen Guest Filmmaker Lecture with Jeremy Kagan**
 Pg 14 ♦

6:30 p.m. **The Chosen**
 Pg 14 ♦


9:30 p.m. **The Journey of Natty Gann**
 Pg 14 ♦

12 FRIDAY

3:00 p.m. **Jorgensen Guest Filmmaker Lecture with Robby Benson**
 Pg 15 ♦

7:00 p.m. **One on One**
 Pg 15 ♦


13 SATURDAY

3:00 p.m. **7th Heaven**
 Pg 34

7:00 p.m. **Manakamana**
 Pg 12

WEEK OF FEBRUARY 15

15 MONDAY

7:00 p.m. **Sweetgrass**
 Pg 13 ♦

RAMS (HRÚTAR)



GUESS WHO'S COMING TO DINNER




3 COEURS (3 HEARTS)




16 TUESDAY

3:00 p.m. **Jorgensen Guest Filmmaker Lecture with Lucien Castaing-Taylor**

 Pg 12 ♦

7:00 p.m. **Leviathan**

 Pg 13 ♦


18 THURSDAY

7:00 p.m. **45 Years**

 Pg 5 \$

19 FRIDAY

3:00 p.m. **Working Together: Research and Water Governance on Mount Kenya**


 Pg 43 ♦

7:00 p.m. **45 Years**

 Pg 5 \$

20 SATURDAY


7:00 p.m. **The Return of Draw Egan**

 Pg 27 \$

WEEK OF FEBRUARY 22

22 MONDAY

7:00 p.m. **Winter**

 Pg 43 ♦

23 TUESDAY

7:00 p.m. **Rams (Hrútar)**

 Pg 5 \$


25 THURSDAY

7:00 p.m. **Cemetery of Splendor**

 Pg 5 \$

26 FRIDAY

6:30 p.m. **The Ocean in a Thimble (Der Ozean im Fingerhut)**

 Pg 43 ♦

9:30 p.m. **Cemetery of Splendor**

 Pg 5 \$

27 SATURDAY

3:00 p.m. **Labyrinth**

 Pg 41 \$


7:00 p.m. **Rams (Hrútar)**

 Pg 5 \$

WEEK OF FEBRUARY 29

29 MONDAY

7:00 p.m. **Back on Board**

 Pg 44 ♦



GROUNDHOG DAY



LABYRINTH


// MARCH

WEEK OF FEBRUARY 29


1 TUESDAY

7:00 p.m. **English Vinglish**
 Pg 39

3 THURSDAY

7:00 p.m. **The Danish Girl**
 Pg 17 ♦


4 FRIDAY

6:30 p.m. **Cartel Land**
 Pg 26

9:30 p.m. **The Russian Woodpecker**
 Pg 26

THE WAVE (BØLGEN)

5 SATURDAY

3:00 p.m. **Song of the Sea**
 Pg 32

7:00 p.m. **An Bronntanas**
 Pg 32

6 SUNDAY

6:30 p.m. **Double Exposure (2016)**
 Pg 46

WEEK OF MARCH 7

7 MONDAY

3:00 p.m. **The Parent Trap**
 Pg 35 \$

7:00 p.m. **CODE: Debugging the Gender Gap**
 Pg 44 ♦

8 TUESDAY


7:00 p.m. **Margarita, with a Straw**
 Pg 39

10 THURSDAY

7:00 p.m. **The Wave (Bølgen)**
 Pg 5 \$


11 FRIDAY

3:00 p.m. **Jorgensen Guest Filmmaker Lecture with Joseph Bernard**
 Pg 16 ♦

6:30 p.m. **Prismatic Music: The Short Films of Joseph Bernard (1978–85)**
 Pg 16 ♦

9:30 p.m. **A Nightmare on Elm Street 2: Freddy's Revenge**
 Pg 37

12 SATURDAY

3:00 p.m. **The Misfits**
 Pg 34

7:00 p.m. **The Wave (Bølgen)**
 Pg 5 \$

THE MISFITS

WEEK OF MARCH 14

CLOSED FOR
SPRING BREAK

WEEK OF MARCH 21


21 MONDAY

7:00 p.m. **The Clone Returns Home**

 Pg 31


22 TUESDAY

7:00 p.m. **By Blood:
A Documentary Film**

 Pg 44


24 THURSDAY

7:00 p.m. **Empire Builder**


 Pg 10

25 FRIDAY


3:00 p.m. **Jorgensen Guest
Filmmaker Lecture
with Kris Swanberg**

 Pg 10

6:30 p.m. **Unexpected**


 Pg 10

9:30 p.m. **Little Fugitive**


 Pg 11

26 SATURDAY

3:00 p.m. **Boy and the World**

 Pg 41


7:00 p.m. **Akira**

 Pg 42

WEEK OF MARCH 28

28 MONDAY

7:00 p.m. **Seeds of Time**

 Pg 45

29 TUESDAY

7:00 p.m. **Giap's Last Day at the
Ironing Board Factory**

 Pg 30

31 THURSDAY

7:00 p.m. **Embrace of the Serpent**

 Pg 6

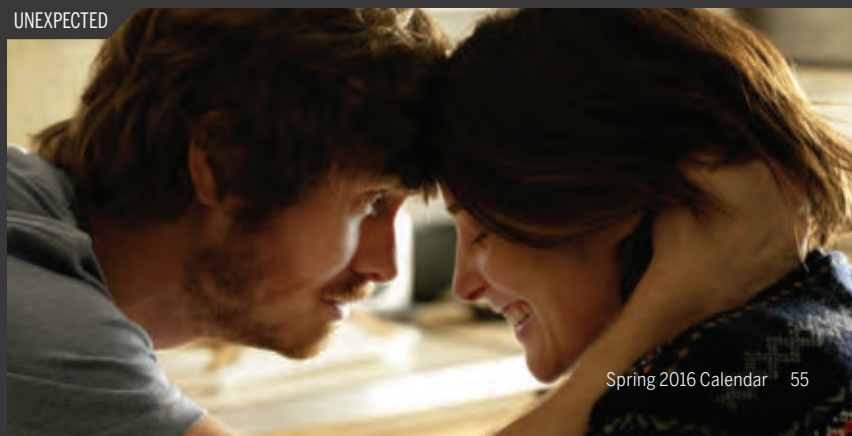
THE DANISH GIRL



THE RUSSIAN WOODPECKER



UNEXPECTED



// APRIL

WEEK OF MARCH 28

1 FRIDAY

6:30 p.m. **Liza, the Fox-Fairy**
(Liza, a rókatündér)

 Pg 6 \$

9:30 p.m. **Embrace of the Serpent**

 Pg 6 \$

2 SATURDAY

3:00 p.m. **Twinsters**

 Pg 30


7:00 p.m. **Liza, the Fox-Fairy**
(Liza, a rókatündér)

 Pg 6 \$

WEEK OF APRIL 4


4 MONDAY

7:00 p.m. **Grave of the Fireflies**
(Hotaru no haka)

 Pg 42 \$

5 TUESDAY

3:00 p.m. **The James Naremore
Lecture with Dana Polan**

 Pg 45 ♦

7:00 p.m. **Playground of the Native Son**

 Pg 33

7 THURSDAY

6:30 p.m. **The Second Mother**


 Pg 20

9:30 p.m. **Lake Los Angeles**


 Pg 20

8 FRIDAY


9:00 a.m. **Now En Español**

 Pg 21 ♦

11:00 a.m. **Las Marthas**

 Pg 21 ♦

6:30 p.m. **Real Women Have Curves**

 Pg 21 ♦

9:30 p.m. **How the Garcia Girls
Spent Their Summer**


 Pg 22

9 SATURDAY

9:00 a.m. **Señorita Extraviada**

 Pg 22

1:30 p.m. **No Más Bebés**

 Pg 22 ♦

3:30 p.m. **Mala Mala**

 Pg 23

6:30 p.m. **Girlfight**

 Pg 23

9:30 p.m. **Filly Brown**

 Pg 23

WEEK OF APRIL 11

11 MONDAY

7:00 p.m. **The Cherokee Word
For Water**

 Pg 33

14 THURSDAY

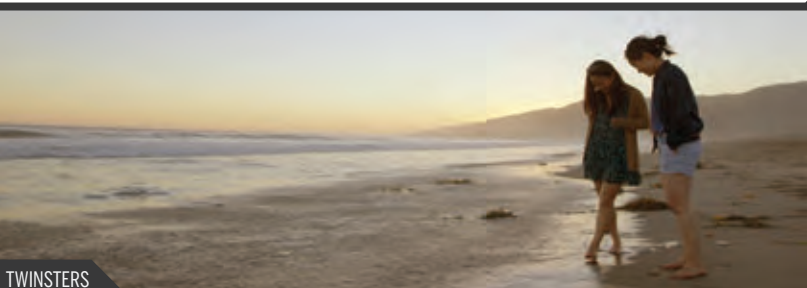
7:00 p.m. **I Don't Belong
Anywhere: The Cinema
of Chantal Akerman**

 Pg 6 \$

PLAYGROUND OF THE NATIVE SON



TWINSTERS



IL RITORNO DI CAGLIOSTRO



15 FRIDAY

6:30 p.m. **The Cabinet of Dr. Ramirez**

 Pg 36

9:30 p.m. **No Home Movie**

 Pg 6 \$

16 SATURDAY

3:00 p.m. **Kind Hearts and Coronets**

 Pg 34

7:00 p.m. **No Home Movie**

 Pg 6 \$

17 SUNDAY

3:00 p.m. **Picasso and Braque
Go To The Movies**

 Pg 28

6:30 p.m. **National Theatre Live:
As You Like It**

 Pg 29 \$

WEEK OF APRIL 18


18 MONDAY

7:00 p.m. **Inside Out**

 Pg 40


20 WEDNESDAY

7:00 p.m. **Il ritorno di Cagliostro
(The Return Of Cagliostro)**

 Pg 24 ♦


21 THURSDAY

7:00 p.m. **Io sono Tony Scott
(I am Tony Scott)**

 Pg 25 ♦


22 FRIDAY

7:00 p.m. **Belluscone: Una storia
siciliana (Berlusconi:
A Sicilian Story)**

 Pg 25 ♦

23 SATURDAY


7:00 p.m. **Gli uomini di questa città
io non li conosco (I Don't
Know The Men Of This City)**

 Pg 25 ♦


WEEK OF APRIL 25

25 MONDAY

3:00 p.m. **Gentlemen Prefer Blondes**

 Pg 35 \$

7:00 p.m. **White, White World
(Beli, beli svet)**

 Pg 38 ♦

26 TUESDAY

7:00 p.m. **Paper Towns**


 Pg 40

29 FRIDAY

6:30 p.m. **11 Minutes (11 Minut)**

 Pg 6 \$

9:30 p.m. **Ghost in the Shell**

 Pg 42 \$

30 SATURDAY

3:00 p.m. **The Media School
Advanced Production
Workshop: Short Films
Student Showcase (2016)**

 Pg 47

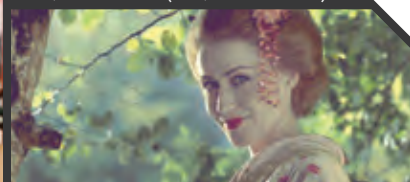
7:00 p.m. **11 Minutes (11 Minut)**

 Pg 6 \$

GIRLFIGHT



LIZA, THE FOX-FAIRY (LIZA, A RÓKATÜNDÉR)



GHOST IN THE SHELL



// MAY

WEEK OF MAY 2

3 TUESDAY

7:00 p.m. **Spring 2016 Student
Films Showcase**

 Pg.47

4 WEDNESDAY

7:00 p.m. **Spring 2016 Student
Films Showcase**

 Pg.47

WEEK OF MAY 9

11 WEDNESDAY

7:00 p.m. **Best of the Fest:
2015 MiddleCoast
Film Festival**

 Pg.47

12 THURSDAY

7:00 p.m. **Troublemakers:
The Story of Land Art**

 Pg.47

TROUBLEMAKERS: THE STORY OF LAND ART



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

The IU Cinema welcomes Creative Collaborations film programming proposals from any IU Bloomington academic or non-academic unit, as well as community partners, and IU student organizations.

Visit www.cinema.indiana.edu/creative-collaborations for more details and to access the online application.

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// SUPPORT THE IU CINEMA!

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

BUILDING OUR FUTURE

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

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

CREATIVE COLLABORATIONS

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

VOLUNTEER

Join the IU Cinema Usher Corps or Promotional Street Team! Volunteers 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 or contact Jessica Davis Tagg at (812) 855-2646 or jtagg@indiana.edu.

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



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