



THE
INDIANA UNIVERSITY
CINEMA

**PLACE
FOR
FILM**

FALL 2017

GENERAL INFORMATION

Ticket Information

IU Cinema has limited capacity with 260 seats. Patrons are encouraged to acquire tickets in advance. Approximately half of our screenings are free of charge to everyone. The rest of our events are typically either \$4 for all tickets or \$4 for IUB students/\$7 for non-students. Occasionally, we present a special event with a higher cost. You can find ticket price information within the listing for each event.

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

Tickets for all Fall 2017 events will be available for purchase online and in person beginning at 10 a.m. on Monday, August 7, 2017.

There is a limit of two tickets per person for each free event, unless otherwise noted. If all tickets have been issued for a free event, IU Cinema will recognize a standby line to seat additional patrons, if seats are available. **No standby line is recognized for sold-out, paid events.** Patrons with tickets must be seated at least five minutes before the screening to be guaranteed a seat. For additional ticketing information, please call (812) 855-1103.

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

Building Policies

We 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.

Parking Information

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

Indiana University Cinema Full-Time Staff

Jon Vickers*Founding Director*
Brittany D. Friesner*Associate Director*
Barbara Grassia*Technical Director*
Carla Cowden*Business Manager*
Jessica Davis Tagg*Events and Operations Manager*
Kyle Calvert*Design and Marketing Manager*

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!

Indiana University Cinema

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

(812) 856-CINE | iucinema@indiana.edu | cinema.indiana.edu

A PLACE FOR FILM blog is online at blogs.iu.edu/aplaceforfilm.



@IUCinema

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Julie Dash and Brittany D. Friesner



Popo Fan



DJ Spooky aka Paul D. Miller

... 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.



Robert Greene, Frederick Wiseman, and Jon Vickers

Welcome from the Director

Welcome back to IU Cinema! We hope you had a great summer and are ready for another robust and diverse season of films and events. We are excited to share these 72 pages with you!

Each semester, we strive to bring you films you have been anticipating; films you want to mark off your ‘bucket list’ (or just revisit); films you know nothing about, but we believe are essential viewing; and cinematic experiences unique to IU Cinema—or at least difficult to encounter in the Midwest. This semester’s program brings all of these opportunities to Bloomington.

Our Creative Collaborations program, led by Associate Director Brittany D. Friesner, has delivered interesting, well-curated series and individual films through multiple cross-campus and community partnerships. These films will take you around the globe and through subjects ranging from lost languages to revolutionaries of the Middle Ages.

This fall’s program also includes great guests, like renowned actors and activists Danny Glover and George Takei; award-winning indie film directors Dee Rees, Eliza Hittman, and Megan Griffiths; and Academy Award®-winning Hollywood screenwriter Bruce Joel Rubin, with additional guests to be announced. We will also present three silent films with live musical accompaniment featuring piano, guitar, and small orchestra, respectively; a new series to celebrate non-living filmmakers with partial retrospectives; one-time series titled Kids These Days and Essential B&W Indies from the ‘90s; Midnight Movies; and all of our other signature series that make us who we are.

All told, you have 110 films, 10 filmmakers, five special presentations, and more than 60 free events to choose from. We hope you will step outside of the familiar and come to IU Cinema for something you know little or nothing about. It all means nothing without you, our audience. We’ll be waiting for you with smiles when you enter the lobby, engaging films, and a hope that your cinematic experience will be memorable. That is our goal as your place for film!

See you soon,

Jon Vickers
Founding Director

INTERNATIONAL ARTHOUSE SERIES

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

Citizen Jane: Battle for the City

(2016) Directed by Matt Tyrnauer

August 3 – Thursday – 7:00 p.m.

August 4 – Friday – 7:00 p.m.

August 5 – Saturday – 3:00 p.m.

Citizen Jane is a timely tale of what can happen when engaged citizens fight those in power for the sake of a better world. Arguably no one did more to shape our understanding of the modern American city than Jane Jacobs, the visionary activist and writer who fought to preserve urban communities in the face of destructive development projects. Director Matt Tyrnauer (*Valentino: The Last Emperor*) vividly brings to life Jacobs' 1960s showdown with ruthless

construction kingpin Robert Moses over his plan to raze lower Manhattan to make way for a highway—a dramatic struggle over the very soul of the neighborhood.

*\$4 IUB students, \$7 non-students.
(2K DCP. 92 min. Not Rated.)*

Chuck

(2016) Directed by Philippe Falardeau

August 10 – Thursday – 7:00 p.m.

August 11 – Friday – 7:00 p.m.

August 12 – Saturday – 3:00 p.m.

He was the pride of Bayonne, New Jersey, a man who went 15 rounds in the ring with Muhammad Ali, and the real life inspiration for Rocky Balboa. But before all that, Chuck Wepner (Liev Schreiber) was a liquor salesman and father with

a modest prizefighting career whose life changed overnight when, in 1975, he was chosen to take on “The Greatest” in a highly publicized title match. It’s the beginning of a wild ride through the exhilarating highs and humbling lows of sudden fame—but what happens when your 15 minutes in the spotlight are up? Driven by a committed performance from Schreiber, *Chuck*—directed by Philippe Falardeau (*Monsieur Lazhar; It's Not Me, I Swear*)—is a refreshingly human tale of resilience and redemption. **Contains mature content, including nudity, strong violence, and drug use.**

*\$4 IUB students, \$7 non-students.
(2K DCP. 101 min. Rated R.)*

Citizen Jane: Battle for the City



Chuck



Ocean Waves

(1993) Directed by Tomomi Mochizuki

August 17 – Thursday – 7:00 p.m.

August 19 – Saturday – 3:00 p.m.

New 4K Restoration. Rarely seen outside of Japan, *Ocean Waves* is a subtle, poignant, and wonderfully detailed story of adolescence and teenage isolation. Taku and his best friend Yutaka are headed back to school for what looks like another uneventful year. But they soon find their friendship tested by the arrival of Rikako, a beautiful new transfer student from Tokyo whose attitude vacillates wildly from flirty and flippant to melancholic. When Taku joins Rikako on a trip to Tokyo, the school erupts with rumors, and the three friends are forced to come to terms with their changing relationships. *Ocean Waves* was the first Studio Ghibli film directed by someone other than studio founders Hayao Miyazaki and Isao Takahata, as director Tomomi Mochizuki led a talented staff of younger employees in an adaptation of Saeko Himuro's best-selling novel.

In Japanese with English subtitles. **Suggested for children age 12 and older.**

\$4 IUB students, \$7 non-students.
(2K DCP. 76 min. Rated PG-13.)

Kiki

(2016) Directed by Sara Jordanö

August 18 – Friday – 7:00 p.m.

August 19 – Saturday – 7:00 p.m.

Twenty-five years after *Paris Is Burning* introduced the art of voguing to the world, *Kiki* revisits New York City's thriving underground ballroom scene. It's a larger-than-life world in which LGBTQ youths of color are empowered by staging elaborate dance competitions that showcase their dynamic choreography, fabulous costumes, and fierce attitude. It's also a safe haven for struggling, at-risk teens who find acceptance, support, and friendship within the Kiki community. Granted intimate access to the scene, filmmaker Sara Jordanö introduces viewers to some of Kiki culture's most prominent personalities, going beyond the glamour of the balls to highlight

the serious challenges facing queer Black and Latino young people. **Contains mature content, including strong language.**

\$4 IUB students, \$7 non-students.
(2K DCP. 95 min. Rated R.)

Whose Streets?

(2017) Directed by Sabaah Foleyan and Damon Davis

August 26 – Saturday – 7:00 p.m.

August 27 – Sunday – 6:30 p.m.

Told by the activists and leaders who live and breathe the movement for justice, *Whose Streets?* is an unflinching look at the Ferguson uprising. When unarmed teenager Michael Brown is killed by police and left lying in the street for hours, it marks a breaking point for the residents of St. Louis. Grief, long-standing racial tensions, and renewed anger bring residents together to hold vigil and protest this latest tragedy. Empowered parents, artists, and teachers from around the country come together as freedom fighters. As the National Guard descends on Ferguson with military-grade weaponry, these young community members



Whose Streets?



Ocean Waves

© 1993 Saeko Himuro - Studio Ghibli - N



Kiki



Columbus



Endless Poetry



Stalker

become the torchbearers of a new resistance. *Whose Streets?* is a powerful battle cry from a generation fighting, not for their civil rights, but for the right to live.

*\$4 IUB students, \$7 non-students.
(2K DCP. 90 min. Not Rated.)*

Endless Poetry

(2017) Directed by Alejandro Jodorowsky

September 8 – Friday – 9:00 p.m.

September 10 – Sunday – 6:30 p.m.

Told through Alejandro Jodorowsky's unique, surreal, and psychedelic visual language, *Endless Poetry* tells the story of his years spent as an aspiring poet in Chile in the 1940s. Against the wishes of his authoritarian father, the 20-year-old Jodorowsky leaves home to pursue his dream of becoming a poet and is introduced to the bohemian, artistic inner circle of Santiago. Living with these inspirational artists, his exploration of inner feelings

takes him on a journey of sensual experimentation, leading him to realize his innermost desires and passions. **Contains mature content.** In Spanish, French, and English with English subtitles.

*\$4 IUB students, \$7 non-students.
(2K DCP. 128 min. Not Rated.)*

Columbus

(2017) Directed by Kogonada

September 15 – Friday – 6:30 p.m.

Set in the little-known Midwestern town of Columbus, Ind., Casey lives with her mother and is haunted by the promise of modernism. She meets Jin, a visitor from the other side of the world, who is attending to his dying father. Burdened by the future, they find respite in one another and the architecture that surrounds them. *Indiewire* called it “one of the best films at this year’s Sundance.” This is the feature directorial debut of video

essayist, Kogonada, who has been noted by *Filmmaker Magazine* as one of the “25 New Faces of Independent Film” and *The New Yorker* for his visual work and film criticism which has been commissioned by the Criterion Collection and *Sight & Sound*. Special thanks to Dean Otto. **Director Kogonada and other guests are scheduled to be present.**

*\$4 IUB students, \$7 non-students.
(2K DCP. 100 min. Not Rated.)*

Sameblod (Sámi Blood)

(2017) Directed by Amanda Kernell

September 15 – Friday – 9:30 p.m.

September 16 – Saturday – 7:00 p.m.

What happens when you cut all ties with your culture and history? Fourteen-year-old Elle Marja is a reindeer-herding Sámi girl exposed to racism and race-biology examinations at her Swedish boarding school. Elle starts dreaming of another life, but to achieve it, she



Sameblod (Sámi Blood)



Shine On! Animated Shorts



City of Ghosts

has to become someone else and break all ties with her family and heritage. *Sameblod* is a glimpse of Sámi society from within, and opens the door on a dark part of Swedish colonial history. Director Amanda Kernell intends the film as a declaration of love to those who left as well as to those who stayed—“a film of yoik and blood.” In South Sámi and Swedish with English subtitles.

*\$4 IUB students, \$7 non-students.
(2K DCP. 110 min. Not Rated.)*

Stalker

(1979) Directed by Andrei Tarkovsky
September 23 – Saturday – 7:00 p.m.
September 24 – Sunday – 6:30 p.m.

New 4K Restoration. One of the most immersive and rarefied experiences in the history of cinema, Andrei Tarkovsky’s *Stalker* embarks on a metaphysical journey through an enigmatic post-apocalyptic landscape.

A hired guide—the “Stalker” of the title—leads a writer and a scientist into the heart of the Zone, the restricted site of a long-ago disaster, where the three men eventually zero in on the Room, a place rumored to fulfill one’s most deeply held desires. Adapting a science-fiction novel by Arkady and Boris Strugatsky, Tarkovsky created a challenging and visually stunning work, his painstaking attention to material detail and sense of organic atmosphere further enriched by this vivid new digital restoration. At once a religious allegory, a reflection of contemporary political anxieties, and a meditation on film itself—among many other interpretations—*Stalker* envelops the viewer by opening up a multitude of possible meanings. In Russian with English subtitles.

*\$4 IUB students, \$7 non-students.
(2K DCP. 161 min. Not Rated.)*

Shine On! The Best Animated Short Films, 2017 Children’s Film Festival Seattle

(2013–17) Various Directors
September 30 – Saturday – 3:00 p.m.
See page 26 for details.

Longing and Belonging: The Best Live-Action Short Films, 2017 Children’s Film Festival Seattle

(2014–17) Various Directors
October 1 – Sunday – 3:00 p.m.
See page 26 for details.

City of Ghosts

(2017) Directed by Matthew Heineman
October 7 – Saturday – 7:00 p.m.
October 8 – Sunday – 6:30 p.m.

City of Ghosts is an unprecedented, on-the-ground transmission from the frontlines of one of the most important battles of our time: the fight against the Islamic State. It is a war being waged not

only on the ground, but in the digital trenches of social media. Academy Award®-nominated director Matthew Heineman (*Cartel Land*) takes viewers into the warzone of ISIS-occupied Syria, where a band of anonymous activists known as Raqqa Is Being Slaughtered Silently wage a counteroffensive against the terrorist group's campaign of propaganda and misinformation. Armed with video cameras, these intrepid citizen journalists risk their lives to spread the truth about life under ISIS. The unforgettable images they've captured and the stories they have to tell are a wake-up call to the world. In English and Arabic with English subtitles.

\$4 IUB students, \$7 non-students.
(2K DCP. 90 min. Rated R.)

Beach Rats

(2017) Directed by Eliza Hittman
October 12 – Thursday – 7:00 p.m.*
October 14 – Saturday – 7:00 p.m.
October 15 – Sunday – 6:30 p.m.
*Director Eliza Hittman is scheduled to be present at the October 12 screening.
See page 12 for details.

Loving

(2016) Directed by Jeff Nichols
October 22 – Sunday – 6:30 p.m.
See page 41 for details.

The Modern Jungle

(2016) Directed by Charles Fairbanks and Saul Kak
October 27 – Friday – 3:00 p.m.
See page 50 for details.

Cárcel de Arboles (Prison of Trees)

(2016) Directed by Guillermo Escalón and Rodrigo Rey Rosa
October 27 – Friday – 7:00 p.m.
See page 50 for details.

Exodus: Our Journey to Europe

(2016) Directed by James Bluemel
October 28 – Saturday – 6:30 p.m.
See page 45 for details.

Polina

(2016) Directed by Angelin Preljocaj and Valérie Müller
November 11 – Saturday – 7:00 p.m.
November 12 – Sunday – 6:30 p.m.

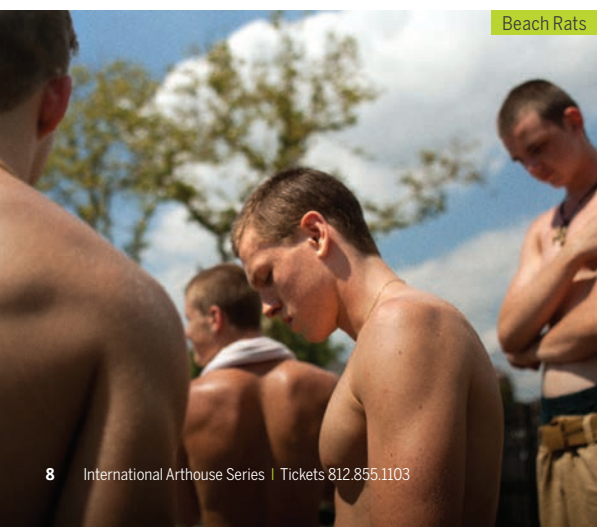
Trained from an early age by rigorous, perfectionist Professor Bojinski, Polina is a promising classic dancer. She is just about to



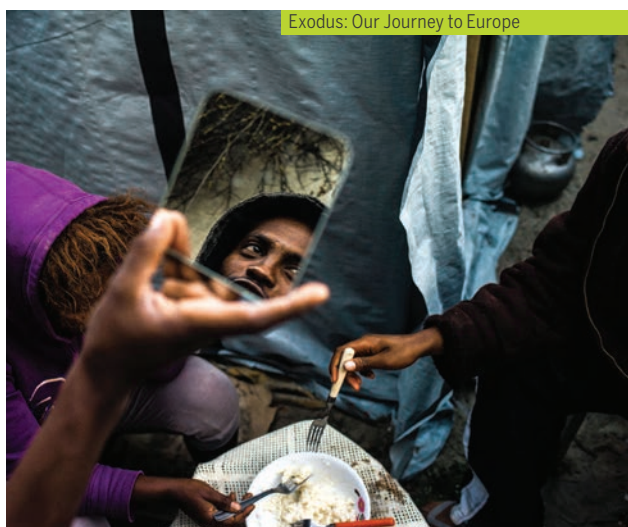
Polina



The Unknown Girl



Beach Rats



Exodus: Our Journey to Europe



The Square



Monterey Pop

join the prestigious Bolchoi Ballet when she discovers contemporary dance. That throws everything into question on a profound level. Polina leaves it all behind and moves to France to work with famous choreographer Liria Elsj. Despite her determination and hard work to the point of obsession, Polina just can't seem to break through. So she moves to Anvers in search of work—and a new life. In French and Russian with English subtitles.

\$4 IUB students, \$7 non-students.
(2K DCP. 108 min. Not Rated.)

Mudbound

(2017) Directed by Dee Rees

November 16 – Thursday – 6:00 p.m.

See page 14 for details.

The Unknown Girl

(2016) Directed by Jean-Pierre Dardenne and Luc Dardenne

November 18 – Saturday – 7:00 p.m.

November 19 – Sunday – 6:30 p.m.

While working late, Jenny, a young doctor, allows the door buzzer at the small clinic where she works to go unanswered. It is only later she learns the person ringing was an unidentified African woman who was found dead shortly after by the side of a road. Consumed by the

thought she is to blame, Jenny embarks on an obsessive crusade to discover who the anonymous woman was and to see she is not forgotten. The Dardenne brothers' newest film is both a gripping mystery and a profoundly human moral tale. In French with English subtitles.

\$4 IUB students, \$7 non-students.
(2K DCP. 113 min. Not Rated)

The Square

(2017) Directed by Ruben Östlund

December 9 – Saturday – 7:00 p.m.

December 10 – Sunday – 6:30 p.m.

Winner of the Palme d'Or at the 2017 Cannes Film Festival, *The Square* is a surreal, satirical drama set in a contemporary art museum where an installation meant to promote altruism—providing a symbolic space where only good things can happen—sets off an existential crisis engulfing the museum's curator, as well as the museum. Tensions are exacerbated when the museum's PR team goes too far with publicity plans for the exhibition, sparking a public uproar and exposing the hypocrisy of the media. In English and Swedish with English subtitles.

\$4 IUB students, \$7 non-students.
(2K DCP. 142 min. Not Rated.)

Monterey Pop

(1968) Directed by D.A. Pennebaker

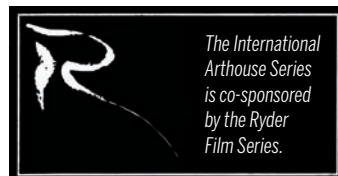
December 13 – Wednesday – 7:00 p.m.

December 14 – Thursday – 7:00 p.m.

New 4K Restoration. On a beautiful June weekend in 1967, at the beginning of the Summer of Love, the first Monterey International Pop Festival roared forward.

Capturing a decade's spirit and ushering in a new era of rock 'n' roll, Monterey featured career-making performances by Jimi Hendrix, Janis Joplin, and Otis Redding. But they were just a few among a wildly diverse cast that included Simon and Garfunkel, the Mamas and the Papas, the Who, the Byrds, Hugh Masekela, and the extraordinary Ravi Shankar. With his characteristic *vérité* style, D.A. Pennebaker captured it all, immortalizing moments that have become legend: Pete Townshend destroying his guitar; Jimi Hendrix burning his.

\$4 IUB students, \$7 non-students.
(2K DCP. 78 min. Not Rated.)



MEGAN GRIFFITHS: TRANSFORMING SCRIPT ONTO SCREEN

Megan Griffiths is a writer/director working in film and television. She recently directed two episodes of the Duplass Brothers' HBO anthology series *Room 104*. Prior to this, Griffiths completed the thriller *The Night Stalker*, which she wrote and directed, starring Lou Diamond Phillips as serial killer Richard Ramirez. Her film *Lucky Them*, starring Toni Collette, Thomas Haden Church, and Johnny Depp, premiered at the 2013 Toronto International Film Festival and was picked up for distribution by IFC Films. Griffiths' film *Eden* was a breakout at SXSW 2012, winning the Emergent Narrative Director Award, and the Audience Award for Narrative Feature, as well as a Special Jury Prize for lead actress Jamie Chung. Griffiths' debut feature *The Off Hours* premiered at the 2011 Sundance Film Festival.

Additionally, Griffiths has produced several other projects, including Lynn Shelton's *Your Sister's Sister* and the Sundance absurdist buddy comedy *The Catechism Cataclysm*. She and Shelton also co-wrote a feature for "This American Life," and together, with producer Gregg Fienberg, sold an original pitch to HBO. In her adopted hometown of Seattle, Griffiths was honored with the 2012 Stranger Genius Award for Film, named the 2013 City Arts Film Artist of the Year, and received the 2015 Seattle Mayor's Award for Film. She serves on the board of the Northwest Film Forum and is an advocate for sustainable film production. Griffiths is currently completing her sixth feature film, *Sadie*, due for release in 2018.



Megan Griffiths

Jorgensen Guest Filmmaker Program

Megan Griffiths

September 1 – Friday – 3:00 p.m.

Free, no ticket required.

Lucky Them

(2013) Directed by Megan Griffiths

August 29 – Tuesday – 7:00 p.m.

More interested in partying and flirting with young musicians than work, veteran rock journalist Ellie Klug (Toni Collette) has one last chance to prove her

value to her magazine's editor: a no-stone-unturned search to discover what really happened to long lost rock god Matthew Smith, who also happens to be her ex-boyfriend. Teaming up with an eccentric amateur documentary filmmaker (Thomas Haden Church in a delightful performance), Ellie hits the road in search of answers.

\$4 all tickets.
(2K DCP. 96 min. Rated R.)

The Off Hours

(2011) Directed by Megan Griffiths

August 31 – Thursday – 7:00 p.m.

Inspired by Megan Griffiths' own experience working the night shift, *The Off Hours* explores the loneliness and quiet longing of a life filled with casual encounters and transient friendships. Amy Seimetz (*Tiny Furniture*, *Upstream Color*, *Alien: Covenant*) alluringly commands the screen as Francine, a truck-stop

waitress whose liberation from her mundane existence is long overdue. What she wants is out of reach—or is it that she’s lost track of wanting anything at all? When a banker turned big-rig driver (Ross Partridge, *Baghead*, *Stranger Things*) becomes a regular, he sparks hope in Francine. As change begins to invade the quiet diner, she’s reminded it is never too late to become the person she was meant to be. **Director Megan Griffiths is scheduled to be present.**

*\$4 all tickets
(HD. 93 min. Not Rated.)*

Eden

(2012) Directed by Megan Griffiths

September 1 – Friday – 6:30 p.m.

Eden is a chilling and excruciating look at the human-trafficking trade of underage girls. Winner of 2012 SXSW Audience Award for Best Narrative Feature, the fictional film follows Hyun Jae (Jamie Chung), a young Korean American abducted and imprisoned in a Nevada brothel run by sleazy

U.S. marshal Bob Gault (Beau Bridges). She is renamed Eden by her captors and learns the rest of her life will entail sex with strangers, making porn films, and fighting for survival. She is quick to make a tight bond with another enslaved worker and wakes up to the fact they both must escape at any cost. Stephanie Carrie of the *Village Voice* said of *Eden*, “This is a powerful addition to the small collection of films dedicated to spreading awareness of this horrific crime.” **Contains mature content, including graphic violence, scenes of rape, and strong language. Director Megan Griffiths is scheduled to be present.**

*\$4 all tickets.
(HD. 93 min. Rated R.)*

Megan Griffiths Presents:

We Need to Talk About Kevin

(2011) Directed by Lynne Ramsay

September 1 – Friday – 9:30 p.m.

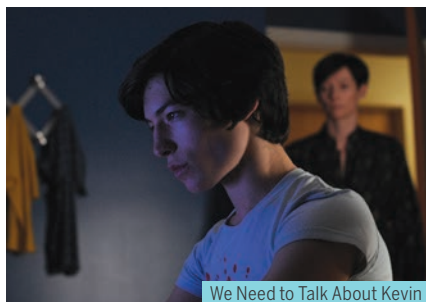
A suspenseful and gripping psychological thriller, Lynne Ramsay’s *We Need to Talk About*

Kevin explores the fractious relationship between a mother and her evil son. Tilda Swinton, in a bracing, tour-de-force performance, plays the mother, Eva, as she contends for 15 years with the increasing malevolence of her first-born child, Kevin (Ezra Miller). Based on the best-selling novel of the same name, *We Need to Talk About Kevin* explores nature vs. nurture on a whole new level as Eva’s own culpability is measured against Kevin’s innate depravity. Ramsay’s masterful storytelling simultaneously combines a provocative moral ambiguity with a satisfying and compelling narrative, which builds to a chilling, unforgettable climax. **Contains mature content, including disturbing violence and strong language. Megan Griffiths is scheduled to be present.**

*\$4 all tickets.
(35mm. 112 min. Rated R.)*



Lucky Them



We Need to Talk About Kevin



The Off Hours



Eden

ELIZA HITTMAN: TWO FOR TWO

Eliza Hittman is an Indiana University alumna and award-winning filmmaker, born and based in New York City. Her most recent feature Beach Rats won the 2017 Sundance Film Festival Directing Award for U.S. Dramatic Feature, for which Variety compared Hittman to “... auteurs ranging from Claire Denis to early Lynne Ramsay.” After attending IU for undergraduate studies, Hittman received an MFA from California Institute of the Arts, School of Film/Video. In 2011, Hittman’s short film Forever’s Gonna Start Tonight was included in Indiewire’s list of “the Best of the Best” at Sundance. In 2013, her debut feature film It Felt Like Love was voted one of the top 10 films at Sundance by Film Comment’s Laura Kern. Also that year, Hittman was listed as one of Filmmaker Magazine’s “25 New Faces of Independent Film” and nominated as the Bingham Ray Breakthrough Director and for the John Cassavetes Spirit Award. She has also recently been guest director on HBO’s High Maintenance. IU Cinema is excited to welcome back this highly celebrated indie filmmaker and Indiana University alumna.

Photo credit: Tom LeGoff



Eliza Hittman

Jorgensen Guest Filmmaker Program

Eliza Hittman

October 13 – Friday – 3:00 p.m.

Free, no ticket required.

Beach Rats

(2017) Directed by Eliza Hittman

October 12 – Thursday – 7:00 p.m.*

October 14 – Saturday – 7:00 p.m.

October 15 – Sunday – 6:30 p.m.

Frankie, an aimless teenager on the outer edges of Brooklyn, struggles to escape his bleak home life and navigate questions of self-identity. He balances his abundance of time between his

delinquent friends, a potential new girlfriend, and older men he meets online. Gorgeously shot on 16mm by Hélène Louvart—best known for her work with Wim Wenders and Agnes Varda—the film creates a tone and sensibility that reflects Eliza Hittman’s European influences. **Contains mature content, including nudity and drug references.** *Director Eliza Hittman is scheduled to be present for the October 12 screening.

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

It Felt Like Love

(2013) Directed by Eliza Hittman

October 13 – Friday – 6:30 p.m.

During an uneventful summer on the outskirts of Brooklyn, Lila, a lonely 14-year-old from Gravesend, turns her attentions to Sammy, an older thug she sees at Rockaway beach. Wanting something to brag about, she weaves a story about him and becomes fixated on seeing it realized. When her attempts fail, she propels the lie even further, claiming they’ve had sex. During her sexual quest, Lila turns from predator to prey. *It Felt Like Love*

captures the confusing emotions and developing identity of an adolescent girl that explores what could euphemistically be called love. The film will be preceded by Hittman's 2011 short film *Forever's Gonna Start Tonight*. **Contains mature content, including nudity, strong language, and sexual situations. Director Eliza Hittman is scheduled to be present.**

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

Buffalo Juggalos and Other Short Films

(2006–16) Directed by Scott Cummings
October 13 – Friday – 9:30 p.m.

Scott Cummings was named one of *Filmmaker Magazine's*

"25 New Faces of Independent Film" in 2014. He has an MFA in film directing from Cal Arts and began writing scripts for adult films before moving to New York, where he works as a commercial editor and directs his own films. His work has screened at festivals around the world and *Buffalo Juggalos* was awarded the Grand Jury Prize for Live Action Short at the 2014 AFI Fest. *Buffalo Juggalos* is an experimental exploration and celebration of the Juggalo subculture in Buffalo, New York. Surreal scenes are shot in long and static takes of Juggalos engaged in their favorite activities, first and foremost of which is causing mayhem.

Among these seemingly random acts of preening, backyard wrestling, explosions, gratification, violence, and destruction, a tentative narrative begins to emerge. **Contains mature content. Director Scott Cummings and Producer Eliza Hittman are scheduled to be present.**

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



Beach Rats



Scott Cummings



It Felt Like Love



Buffalo Juggalos

DEE REES: CHOOSING THE HARD THINGS

An alumna of New York University's graduate film program and the Sundance Screenwriting and Directing Lab, Dee Rees is a writer/director whose feature film *Pariah* premiered at the 2011 Sundance Film Festival. *Pariah* was honored with Sundance's U.S. Dramatic Competition Excellence in Cinematography Award, the Independent Spirit Awards' John Cassavetes Award, and the Gotham Award for Best Breakthrough Director. Rees chooses to create characters and worlds that we have not seen on screen before, often taking the hard path to deliver her stories.

In 2015, her film *Bessie*, starring Queen Latifah, premiered on HBO and won four Primetime Emmy® Awards. Her episodic television work includes episodes for *Empire* and *Philip K. Dick's Electric Dreams*, an upcoming science fiction television anthology series. Her new film, *Mudbound*, premiered at this year's Sundance Film Festival to much acclaim and will be available on Netflix. Rees has received several honors in recent years, including being named one of *Filmmaker Magazine's* "25 New Faces of Independent Film" and noted among *The New York Times'* list of "Directors to Watch." The success of *Mudbound* will certainly expand upon these accolades exponentially as Rees continues to tell audiences the hard stories that need to be told. Special thanks to Brian Graney, Walton Muyumba, and Netflix.



Jorgensen Guest Filmmaker Program Dee Rees

November 16 – Thursday – 3:00 p.m.

Free, no ticket required.

Mudbound

(2017) Directed by Dee Rees

November 16 – Thursday – 6:00 p.m.

Set in the rural American South during World War II, Dee Rees' *Mudbound* is an epic story of two families pitted against one another by a ruthless social hierarchy, yet bound together by the shared farmland of the Mississippi Delta. *Mudbound* follows the McAllan family,

newly transplanted from the quiet civility of Memphis and unprepared for the harsh demands of farming. Despite the grandiose dreams of Henry (Jason Clarke), his wife Laura (Carey Mulligan) struggles to keep the faith in her husband's losing venture. Meanwhile, Hap and Florence Jackson (Rob Morgan, Mary J. Blige)—fellow sharecroppers who have worked the land for generations—struggle bravely to build a small dream of their own despite the rigidly enforced social barriers they face. The war upends both families' plans as

their returning loved ones, Jamie McAllan (Garrett Hedlund) and Ronsel Jackson (Jason Mitchell), forge a fast but uneasy friendship that challenges the brutal realities of the Jim Crow South in which they all live. **Contains mature content. Director Dee Rees is scheduled to be present.**

*\$4 all tickets.
(2K DCP. 134 min. Not Rated.)*

Pariah

(2011) Directed by Dee Rees

November 16 – Thursday – 9:30 p.m.

Alike is a 17-year-old African American woman who lives with



Bessie



Pariah



Mudbound

her family in Brooklyn's Fort Greene neighborhood. She has a flair for poetry and is a good high-school student. Alike is quietly but firmly embracing her identity as a lesbian. With the support of Laura—her sometimes-boisterous best friend and out-lesbian—Alike is especially eager to find a girlfriend. At home, her parents' marriage is strained, and there is further tension around Alike's sexuality. Unsure as to how much she can confide in her family, she strives to get through adolescence with grace, humor, and tenacity.

Director Dee Rees is scheduled to be present.

*\$4 all tickets.
(2K DCP. 126 min. Rated R.)*

Bessie

(2015) Directed by Dee Rees

November 17 – Friday – 7:00 p.m.

Queen Latifah stars as legendary blues singer Bessie Smith, during her transformation from a struggling young singer into “The Empress of the Blues,” becoming one of the most successful recording artists of the 1920s and an enduring icon today. The screenplay is based on a story by Horton

Foote and Dee Rees, whose grandmother introduced her to Smith's music as a child. *Bessie* won an Emmy® for Outstanding Television Movie and three others, including cinematography and music composition.

*\$4 all tickets.
(2K DCP. 132 min. Not Rated.)*

BRUCE JOEL RUBIN: A SPIRITUAL LIFE

Indiana University alumnus, writer, director, and producer Bruce Joel Rubin won an Academy Award® for his original screenplay for *Ghost* in 1990, which was also nominated for Best Picture. He has written numerous other screenplays including *Brainstorm*, *Jacob's Ladder*, *Deep Impact*, *The Last Mimzy*, *The Time Traveler's Wife*, and *My Life*, which he also directed. *Ghost – The Musical*, for which he wrote the book and lyrics, has played Broadway, London, and now Moscow. Rubin is a graduate of New York University and has a master's degree from Indiana University. He was also a curator of film at the Whitney Museum in New York, where he helped establish *The New American Filmmakers Series* as an important launching pad for independent filmmakers in the early '70s. Parallel to his filmmaking career, Rubin has been teaching meditation for decades.



Ghost



Bruce Joel Rubin



My Life

Jorgensen Guest Filmmaker Program

Bruce Joel Rubin

October 2 – Monday – 3:00 p.m.

Free, no ticket required

My Life

(1993) Directed by Bruce Joel Rubin

October 1 – Sunday – 6:30 p.m.

What would you like to tell your unborn child if you knew you were not going to be around? Advertising agent Bob Jones (Michael Keaton) confronts this question when given a terminal diagnosis after his wife Gail (Nicole Kidman) becomes pregnant. Bob's quest to document his life for the son he'll never

meet helps him discover more about himself than he imagined, reconciling with parts of his life as its end approaches. **Director Bruce Joel Rubin is scheduled to be present.**

Free, but ticketed.

(35mm. 117 min. Rated PG-13.)

Ghost

(1990) Directed by Jerry Zucker

October 2 – Monday – 7:00 p.m.

With help from a reluctant psychic (Whoopi Goldberg), a murdered New York banker (Patrick Swayze) returns as a spirit to protect his girlfriend (Demi Moore) from the man

responsible for his death.

Cleverly conceived and written by Bruce Joel Rubin, *Ghost* became the highest-grossing film of 1990 and was nominated for five Academy Awards®, including Best Picture, Best Score, and Best Film Editing. It won Oscars® for Best Supporting Actress for Goldberg and Best Original Screenplay for Rubin. **Producer/Writer Bruce Joel Rubin is scheduled to be present.**

Free, but ticketed.

(2K DCP. 127 min. Rated PG-13.)

STAFF SELECTS

Indiana University Cinema is staffed by dedicated individuals and ardent cinephiles, who appreciate the art of cinema and the magic of cinematic storytelling. Each day our team works tirelessly to ensure IU Cinema is a creative space and public arena for artistic dialogue, providing unparalleled opportunities for students, faculty, and community residents to experience authentic and unique cinematic experiences. Our Staff Selects series highlights programming choices from across our full-time and part-time staff.

Slap Shot

(1977) Directed by George Roy Hill

August 25 – Friday – 6:30 p.m.

40th Anniversary Screening.

In the small New England town of Charlestown, Reggie Dunlop (Paul Newman) is the coach of the Chiefs, a struggling minor-league hockey team. To build up attendance at their games, management signs up the Hanson Brothers, three hard-charging players whose job is to demolish the opposition. *Slap Shot's* outrageous comedy, hard-hitting action, memorable lines, and unforgettable characters have made it one of the best sports movies of all time. **Programmed by IU Cinema's Design and Marketing Manager Kyle Calvert.**

\$4 all tickets.

(2K DCP. 123 min. Rated R.)



Slap Shot

Slumdog Millionaire

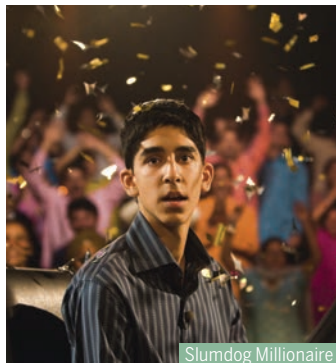
(2008) Directed by Danny Boyle and Loveleen Tandan

September 30 – Saturday – 7:00 p.m.

Based on the Indian novel *Q & A* by Vikas Swarup, *Slumdog Millionaire* follows a nonlinear story line of a poor and young Indian contestant, Jamal Malik (Dev Patel), participating on the television show “Who Wants To Be A Millionaire?” Before Jamal can answer the final question for 20 million rupees, he is arrested on the grounds of cheating. As he tells his life story, each chapter gives clues to how he got this far. Directed by acclaimed filmmaker Danny Boyle, *Slumdog Millionaire* won eight Academy Awards®, including Best Cinematography, Best Director, and Best Director. In English, Hindi, and French with English subtitles. **Programmed by IU Cinema House Manager Gabe Donnelly.**

\$4 all tickets.

(2K DCP. 120 min. Rated R.)



Slumdog Millionaire

The Simple-Minded Murderer

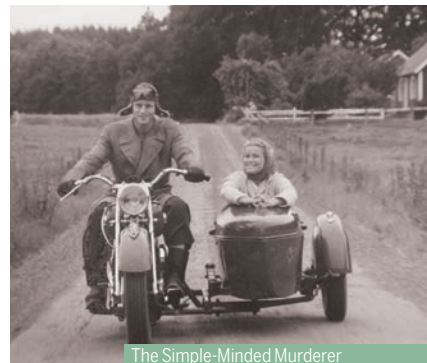
(1982) Directed by Hans Alfredson

November 9 – Thursday – 7:00 p.m.

Stellan Skarsgård (*Thor*, *Good Will Hunting*) stars in this rarely screened coming-of-age film, set in Sweden in the late 1930s. In defense of his newly won independence, Sven (Skarsgård) takes on the town tyrant (portrayed by director Hans Alfredson). In Skarsgård's own words: “... the very point of the film is to get the audience to like (Sven) for his goodness and inner qualities and not judge him ...” What stays with you after the film is a sense of common humanity imbued in the story of one whose neighbors may label him “simple-minded” and “murderer”—and perhaps he is neither. In Swedish and Scanian with English subtitles. **Programmed by IU Cinema's Technical Director Barbara Grassia.**

\$4 all tickets.

(35mm. 108 min. Not Rated.)



The Simple-Minded Murderer

5X JEAN-PIERRE MELVILLE: DANGEROUSLY COOL

When asked, “What is your greatest ambition in life?” Jean-Pierre Melville replied, “To become immortal ... and then die.” Since opening in January 2011, IU Cinema has hosted dozens of eminent and celebrated filmmakers. But many seminal titans of the moving picture are no longer with us. In celebration of the centennial of Melville’s birth, IU Cinema introduces a new regular film series titled 5X, aimed at offering a peek into the canon of the celluloid legends who may not be able to join us in person, but whose influence is felt every time our screen lights up.

In this inaugural 5X series, we present five of Jean-Pierre Melville’s 13 feature films, from the ‘godfather’ of the French New Wave. Born Jean-Pierre Grumbach—later borrowing his surname from author Herman Melville—he was given his first 9.5mm movie camera at six years of age, graduating to 16mm by the age of 12. Like the New Wave directors who considered him a mentor, his film education came from devouring cinema as a moviegoer, preferably Hollywood films. Though he loved the classical studio directors like William Wyler and John Huston, Melville worked independently, even building his own studio. Mostly remembered for his intense, spare, 1960s gangster films, Jean-Pierre Melville had a startlingly varied career as a maverick of French independent cinema. “I don’t know what will be left of me 50 years from now. I suspect that all films will have aged terribly and that the cinema probably won’t even exist anymore.” We don’t think so!



Le Samourai



Le Cercle Rouge

Le Samourai

(1967) Directed by Jean-Pierre Melville
September 14 – Thursday – 7:00 p.m.

50th Anniversary Screening.

In a career-defining performance, Alain Delon plays a contract, semi-schizophrenic killer with samurai instincts. A razor-sharp cocktail of 1940s American gangster cinema and 1960s French pop culture—with a

liberal dose of Japanese lone-warrior mythology—maverick director Jean-Pierre Melville’s masterpiece *Le Samourai* defines cool. Melville’s best-known film has influenced many filmmakers since its release. 35mm print courtesy of Institut français. In French with English subtitles.

\$4 all tickets.
(35mm. 101 min. Rated PG.)

Le Cercle Rouge

(1970) Directed by Jean-Pierre Melville
October 29 – Sunday – 6:30 p.m.

Police Captain Mattei is assigned to pick-up a dangerous criminal named Vogel and bring him back to Paris by night train. Vogel escapes and a manhunt across the region begins. In the meantime, another criminal (Alain Delon) is freed early

from prison by a guard, who then offers him a ‘job.’ The two incidents are not coincidence and lead to the planning of a jewelry heist. Though flawed, Melville’s characters embody a romantic spirit of honor, loyalty, and tragic destiny as they play out their fate, which eventually circles back to Captain Mattei. In French with English subtitles.

*\$4 all tickets.
(2K DCP. 150 min. Not Rated.)*

Le doulos

(1963) Directed by Jean-Pierre Melville
November 2 – Thursday – 6:30 p.m.

With survival being their only guiding principle, Jean-Pierre Melville’s *Le doulos* exposes the brutal and subtle underworld of his enigmatic, backstabbing criminals. Maurice (Serge Reggiani) is fresh out of prison and looking to pay a debt with an easy heist. However, nothing is easy and when the cops thwart the gangster’s plans, he suspects Silien (Jean-Paul Belmondo)

for a ‘doulos’—a stoolpigeon. Masterfully stylized dialogue and dangerously cool characters create what Andrew O’Hehir of *Salon* calls “A slippery, gripping cops-and-robbers thriller, full of twists and turns and ending with a tragicomic shootout you’ll never forget!” In French with English subtitles.

*\$4 all tickets.
(35mm. 108 min. Not Rated.)*

Bob le Flambeur

(1956) Directed by Jean-Pierre Melville
November 10 – Friday – 6:30 p.m.

Silver-haired ex-gangster Bob Montagné (Roger Duchesne) moves from poker to craps to the track and back before one last heist, the Deauville casino. Filled with wry humor, Jean-Pierre Melville’s *Bob le Flambeur* blends the American gangster toughness of the noir films of the 1950s with a sense of sophistication and stoicism that became his trademark. The film influenced *Ocean’s Eleven*

(1960/2001), and Paul Thomas Anderson’s *Hard Eight*. It was remade by Neil Jordan as *The Good Thief* in 2002. In French with English subtitles.

*\$4 all tickets.
(35mm. 98 min. Not Rated.)*

Army of Shadows

(1969) Directed by Jean-Pierre Melville
December 8 – Friday – 6:30 p.m.

In Melville’s most personal film, Philippe (Lino Ventura), aided by Resistance compatriots—including maîtresse of disguise, Mathilde (Simone Signoret)—goes underground in the face of the German Occupation, but the price of heroism can be truly horrific. Now considered a masterpiece, the film was voted as Best Foreign Film by the New York Film Critics Circle upon its re-release in 2006. In French with English subtitles.

*\$4 all tickets.
(2K DCP. 145 min. Not Rated.)*



Le doulos



Bob le Flambeur



Army of Shadows

PRESIDENT'S CHOICE FILM SERIES

CINEMA BY DESIGN: ART + DESIGN ON SCREEN

This series celebrates Indiana University's newly established School of Art + Design, including the approval of a new master of architecture degree program in the school and the move of the school's design programs into a newly renovated Kirkwood Hall. Indiana University President Michael A. McRobbie has selected four highly acclaimed films highlighting the profound ability of art, architecture, and design to affect how we perceive and experience the world and explore the complexities of the creative process. Through the incorporation of surreal and often dreamlike imagery, as well as a variety of avant-garde filmmaking techniques, the films in this series explore the influence and consequence of design and beauty in our lives.



The Fountainhead

The Fountainhead

(1949) Directed by King Vidor

August 21 – Monday – 7:00 p.m.

Based on the iconic novel by Ayn Rand, the 20th-century writer and controversial philosopher of 'Objectivism,' the film follows an individualistic architect named Howard Roark (Gary Cooper) who battles corrupt business interests and his love for a married woman. For Rand (who also wrote the screenplay), Roark represents struggle between individualism and collectivism, a man who would choose to destroy everything before compromising his personal

and artistic vision. However, 1940s society, may not be ready for his modern architecture. The film co-stars Patricia Neal and Raymond Massey. Print courtesy of the Library of Congress.

*Free, but ticketed.
(35mm. 114 min. Not Rated.)*

Berlin: Symphony of a Great City

(1927) Directed by Walter Ruttmann

October 8 – Sunday – 3:00 p.m.

This semi-documentary film presents one day in the life of Berlin as a city, capturing the rhythm of the time through visual and abstract impressions,

absent of narration. Not unlike Dziga Vertov's *Man with a Movie Camera*, which came two years later in 1929, the film became part of a genre of 'city symphony' films that sequence events to imply a loose impression of the city's daily life. Walter Ruttmann described his intent as purely aesthetic, "... creating a symphonic film out of the millions of energies that comprise the life of a big city." Print courtesy of IU Libraries Moving Image Archive. **Silent film with live piano accompaniment by Craig Davis.**

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



Berlin: Symphony of a Great City



Russian Ark

Russian Ark

(2002) Directed by Alexander Sokurov
October 16 – Monday – 7:00 p.m.

Alexander Sokurov's dreamlike vision of the Hermitage Museum in St. Petersburg broke boundaries as the first feature-length narrative film shot in a single take. The film takes the point-of-view of an unseen narrator as he explores the architecture and collection of the museum and travels through Russian history. The audience sees through his eyes as he witnesses less documented moments in history, like Peter the Great abusing one of his generals; Catherine the Great

desperately searching for a bathroom; and, in the grand finale, the sumptuous Great Royal Ball of 1913. In Russian and Persian with English subtitles.

Free, but ticketed.
(2K DCP. 99 min. Not Rated.)

Last Year at Marienbad

(1962) Directed by Alain Resnais
December 4 – Monday – 7:00 p.m.

In Alain Resnais' film, we know for certain that a man and woman meet at a château and disagree on whether they met in Marienbad the year before. What happens afterward within this surrealist dream world however remains



Last Year at Marienbad

mysterious. As space and time become slippery entities, the film invites multiple interpretations of the couple's strange, elliptical encounters. A hallmark of the French New Wave and a meditation on memory and longing, *Last Year at Marienbad* is a singular cinematic experience. In French with English subtitles.

Free, but ticketed.
(35mm. 94 min. Not Rated.)

ESSENTIAL B&W INDIES FROM THE '90S

*The 1990s were among the prime decades for arthouse cinema and many filmmakers—seasoned and emerging—chose a black-and-white aesthetic for their feature films. Some of these have become seminal works and continue to be referenced, like Béla Tarr's *Satantango* (1994), which is receiving a 4K restoration and 2018 re-release. In addition to the directors featured in this series, Steven Spielberg, Tim Burton, Steven Soderbergh, Julie Brown, Darren Aronofsky, Patrice Leconte, Rose Troche, Walter Salles, Alexandre Rockwell, Kenneth Branagh, John Boorman, Woody Allen, Christopher Nolan, and Andrzej Wajda all worked with black-and-white celluloid in the '90s. This series represents only a taste of the otherworlds created with this irreplaceable medium.*

Clerks

(1994) Directed by Kevin Smith

August 25 – Friday – 9:30 p.m.

In Kevin Smith's bold directorial debut, retail clerks Dante and Randal are frustrated by the jobs, the town, and the rut in which they find themselves stuck. They usually fill their time clashing with customers and finding increasingly inventive ways to avoid work. Dante's exasperation reaches a new high and his morale a new low when called into work on his dayoff. He then has to put up with a day

that includes shoplifters, wakes, break-ups, and debates about *Star Wars*. **Contains mature content, including strong language and drug references.**

*\$4 all tickets.
(2K DCP. 92 min. Rated R.)*

Dead Man

(1995) Directed by Jim Jarmusch

September 21 – Thursday – 7:00 p.m.

Jim Jarmusch's existential western stars Johnny Depp as William Blake, an accountant from Cleveland who moves west to the promise of a job.

Upon arrival in the town of Machine, he finds that the job is no longer available. No man is less suited for the Wild West than William. What to do? After shooting a man in self-defense, he flees westward, into the wilderness. Surprisingly, William seems to make his career as a real westerner, with Nobody by his side and a haunting Neil Young score to guide him. **Contains mature content, including violence and strong language.**

*\$4 all tickets.
(35mm. 121 min. Rated R.)*



Clerks



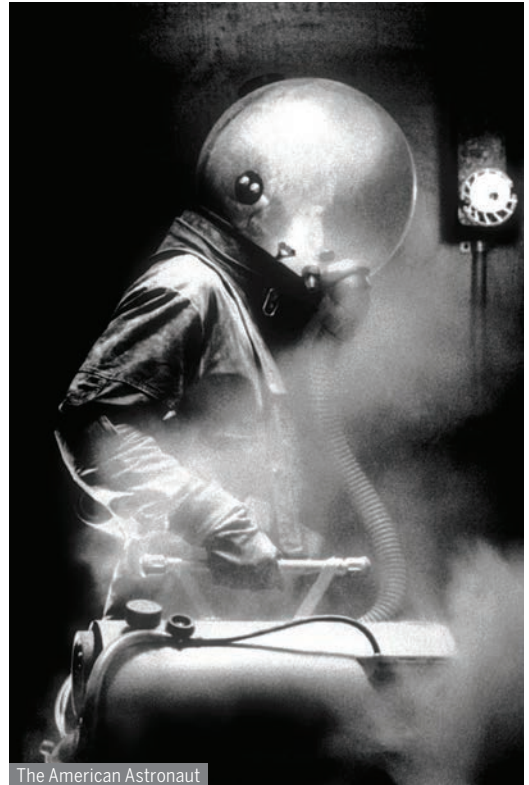
Dead Man



Institute Benjamenta, or This Dream That One Calls Human Life



The Addiction



The American Astronaut

The Addiction

(1995) Directed by Abel Ferrara
November 2 – Thursday – 9:30 p.m.

In this allegory about drug addiction, a philosophy graduate student in New York (Lily Taylor) is bitten by a vampire and turns into one herself. Filled with philosophical and theological references, the film intellectually deals with a character trying to come to terms with her new lifestyle and insatiable cravings, in this case, for human blood. “Ferrara is one of the few directors who can turn genre movies into something deeper,” wrote *The New York Times*. The film also features Annabella Sciorra and Christopher Walken. Print courtesy of Anthology Film Archive. **Contains mature content, including violence and strong language.**

\$4 all tickets.
(35mm. 82 min. Not Rated.)

Institute Benjamenta, or This Dream That One Calls Human Life

(1995) Directed by The Brothers Quay
November 10 – Friday – 9:30 p.m.

Timothy and Stephen Quay are considered to be among the most visionary artists/directors in the world, alongside Tim Burton, Terry Gilliam, David Lynch, and Julie Taymor. Their feature debut is an exquisitely realized anti-fairytale with a surreal sense of humor. Jakob (Mark Rylance) enrolls at the titular Institute—a dilapidated, moribund boarding school for the training of servants—and becomes embroiled in the strangely hypnotic world of the enigmatic siblings at its helm. The film was inspired by the writings of Swiss author Robert Walser. In English and German with English subtitles.

\$4 all tickets.
(35mm. 105 min. Not Rated.)

The American Astronaut

(2001) Directed by Cory McAbee
December 8 – Friday – 9:30 p.m.

Though not released in the '90s, the film was workshopped at Sundance in 1998, and frankly, we couldn't resist. Cory McAbee's lo-fi, sci-fi, western, noir, musical is a treat for the eyes and ears, full of cinematic tributes. Interplanetary trader Samuel Curtis is on a mission—to deliver the women of Venus a new king for mating. The perfect replacement is ‘The Boy Who Actually Saw a Woman's Breast,’ whom he goes to great lengths to find. In return, he will deliver the body of the deceased Venus king to his family for a handsome reward, but things get complicated. The film's art direction, cinematography, and pure creativity deliver something unlike anything you have ever seen.

\$4 all tickets.
(35mm. 91 min. Not Rated.)

KIDS THESE DAYS

Growing up is never easy. It is a murky path we all must navigate toward coming of age—each of us with a unique set of challenges, advantages, and insights. Regardless of era, every generation is told it is the solution, as well as to blame for all the world's ills. Hey, no pressure, right? The Kids These Days series highlights films from the last few decades spotlighting the shared human experience of adolescent explorations of friendship, sexuality, loneliness, violence, and love.

Boyz n the Hood

(1991) Directed by John Singleton

August 24 – Thursday – 7:00 p.m.

Boyz n the Hood is the story of three friends growing up in South Central Los Angeles, where friendship, pain, danger, and love collide to form a sometimes stark reality. Drive-by shootings and unemployment are rampant, but it is also a place where harmony coexists with adversity, especially for three young men growing up: Doughboy (Ice Cube), an unambitious drug dealer; his brother, Ricky (Morris Chestnut), a college-bound teenage father; and Ricky's best friend, Tre (Cuba Gooding, Jr.), who aspires to a brighter future beyond. In a world where a trip to the store can end in death, the friends have diverse reactions to their bleak surroundings. Tre's resolve is strengthened by a strong father (Larry Fishburne), who keeps him on the right track. But the lessons Tre learns are put to the

ultimate test when tragedy strikes close to home, and violence seems like the only recourse. **Contains mature content, including strong language and violence.**

\$4 all tickets.
(2K DCP. 112 min. Rated R.)

Låt den rätte komma in (Let the Right One In)

(2009) Directed by Tomas Alfredson

September 22 – Friday – 7:00 p.m.

A fragile, anxious boy, 12-year-old Oskar is regularly bullied by his stronger classmates but never strikes back. The lonely boy's wish for a friend seems to come true when he meets Eli, also 12, who moves in next door to him with her father. A pale, serious young girl, she only comes out at night and doesn't seem affected by the freezing temperatures. Filmmaker Tomas Alfredson weaves friendship, rejection, and loyalty into a disturbing and darkly atmospheric, yet poetic

and unexpectedly tender tableau of adolescence. In Swedish and Spanish with English subtitles. **Contains mature content, including graphic violence.**

\$4 all tickets.
(35mm. 115 min. Rated R.)

Heavenly Creatures

(1994) Directed by Peter Jackson

October 5 – Thursday – 7:00 p.m.

When circumstances bring together two imaginative, teenage girls, they quickly form an unwavering bond. Juliet (Kate Winslet) and Pauline (Melanie Lynskey) create a fantasy world only they can share. But when their parents become disturbed by the intensity of the friendship and threaten to keep them apart, the girls vow to stay together, devising a secret plan that leads to shocking consequences. **Contains mature content, including nudity and violence.**

\$4 all tickets.
(HD. 99 min. Rated R.)



Boyz n the Hood



Låt den rätte komma in (Let the Right One In)

Stand by Me

(1986) Directed by Rob Reiner

November 5 – Sunday – 3:00 p.m.

In a small woody Oregon town, a group of friends—sensitive Gordie (Wil Wheaton), tough guy Chris (River Phoenix), flamboyant Teddy (Corey Feldman), and scaredy-cat Vern (Jerry O'Connell)—are in search of a missing teenager's body. Wanting to be heroes in each other's and their hometown's eyes, they set out on an unforgettable two-day trek that turns into an odyssey of self-discovery. When they encounter the town's knife-wielding hoods (led by a 19-year-old Keifer Sutherland), who are also after the body, the boys discover a strength they

never knew they had. Based on the novella *The Body* by Stephen King, *Stand by Me* is a film about friendship and the indelible experiences of growing up.

Contains mature content.

\$4 all tickets.

(2K DCP. 89 min. Rated R.)

Dirty Dancing

(1987) Directed by Emile Ardolino

December 7 – Thursday – 7:00 p.m.

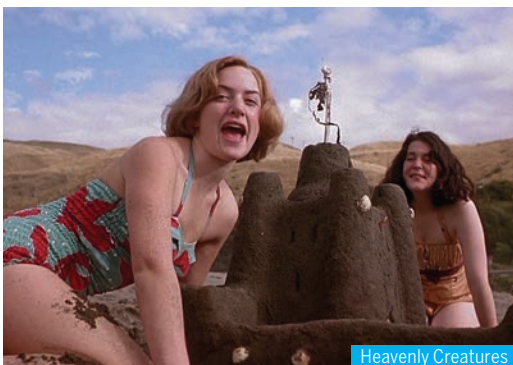
30th Anniversary Screening.

It's the summer of 1963, and 17-year-old Frances "Baby" Houseman would rather be saving the world than practicing her foxtrot with her parents and older sister at Kellerman's Catskills resort. She's aching to grow up and make a difference

in the world. Stuck between adolescence and adulthood, Baby is looking for something, anything, to liven up the bourgeois summer camp. One night—with the promise of adventure and aided by a watermelon—she is drawn to the staff quarters and its pulsing, stirring music. There, Baby meets Johnny Castle (Patrick Swayze), the hotel dance instructor, who is as experienced as she is naïve. The unlikely pair soon bond more than either imagined they might as their story weaves through myriad social issues gurgling beneath the surface of America in the early '60s.

\$4 all tickets.

(2K DCP. 100 min. Rated PG-13.)



CINEKIDS INTERNATIONAL CHILDREN'S FILM SERIES

You're never too young to develop a taste for good films from around the globe. 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. This series is made possible through the generous support of Brenda R. Weber and Gregory A. Waller and their CINEkids International Children's Film Series Fund.

The Princess Bride

(1987) Directed by Rob Reiner

August 25 – Friday – 11:59 p.m.

August 26 – Saturday – 3:00 p.m.*

30th Anniversary Screening.

When the beautiful maiden Buttercup hears that her true love Westley is dead, she reluctantly agrees to marry the loathsome Prince Humperdinck. After Westley returns to rescue Buttercup, the two begin an epic adventure filled with fencing, fighting, giants, monsters, miracles, and 'twue wuv.'

Suggested for children age 8 and older.

August 25: \$4 all tickets

*August 26: Tickets are free (but required) for children age 12 and younger, all other tickets are \$4.

(2K DCP. 98 min. Rated PG.)

Shine On! The Best Animated Short Films, 2017 Children's Film Festival Seattle

(2013–17) Various Directors

September 30 – Saturday – 3:00 p.m.

What makes you shine? The characters in these sweet and funny films have special things that make them glow and grow. Join them as they play with their friends and families, discover new things about themselves, and take journeys near and far. If you close your eyes and make a wish, you might even be able to join them on a trip to the moon! Films in this international animated shorts program include: *The Sled* (Russia), *Konigiri-Kun Shopping* (Japan), *Mimi & Liza: Farewell*

Color Grey (Slovakia), and *Moon Wolves* (Sweden). Most films contain no dialogue. **Suggested for all ages.**

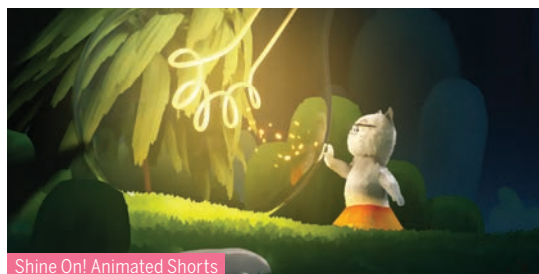
Tickets are free (but required) for children age 12 and younger, all other tickets are \$4. (HD. 64 min. Not Rated.)

Longing and Belonging: The Best Live-Action Short Films, 2017 Children's Film Festival Seattle

(2014–17) Various Directors

October 1 – Sunday – 3:00 p.m.

This collection of live-action shorts show how kids from all over the world long for the same things: to love, to laugh, to share time with their families, and find their passions. Get globally aware as you meet sweet



children who dream of their homeland, boys and girls who feel passionately drawn to the arts, best friends who must overcome bullying, a boy who learns a big lesson about his parents, and an Alaskan Yup'ik teen who competes not for himself, but for his whole community. Films in this international live-action shorts film program include: *Displacement* (Malaysia), *The Debt* (Ireland), *Shirin's Dream* (Iran), and *Valentino* (Brazil). Several films contain English subtitles. **Suggested for children age 8 and older, though can also be appreciated by most younger viewers.**

Tickets are free (but required) for children age 12 and younger, all other tickets are \$4. (HD. 66 min. Not Rated.)

Kiki's Delivery Service

(1989) Directed by Hayao Miyazaki

October 6 – Friday – 11:59 p.m.

October 7 – Saturday – 3:00 p.m.*

Kiki's Delivery Service is the beloved story of a resourceful young witch who uses her broom to create a delivery service, only to lose her gift of flight in a moment of self-doubt. It is tradition for

all young witches to leave their families on the night of a full moon and set out into the wide world to learn their craft. When that night comes for Kiki, she embarks on her life journey with her chatty black cat, Jiji, landing the next morning in a seaside village, where a bakery owner hires her to make deliveries. The October 7 CINEKids screening will be the English version with dubbed dialogue, including voiceover work by Kirsten Dunst, Debbie Reynolds, and Phil Hartman. The October 6 Midnight Movies screening will be in Japanese with English subtitles. **Suggested for children age 5 and older.**

October 6 (Japanese version): \$4 all tickets
**October 7 (English dubbed version): Tickets are free (but required) for children age 12 and younger, all other tickets are \$4. (2K DCP. 102 min. Rated G.)*

The Sound of Music Quote-Along

(1965) Directed by Robert Wise

December 9 – Saturday – 2:00 p.m.

Join us for the third annual *The Sound of Music* Quote-Along and don't miss the chance to recite your favorite lines and

tunes from this cherished family classic. Based on the true story of the Von Trapp Family singers, this Rodgers and Hammerstein musical stars Julie Andrews as Maria, a young woman who is unsure if she wants to be a nun. At the advice of Mother Abbess, Maria becomes a governess to the seven unruly children of a retired naval captain and life as she knows it will never be the same. Please note: This is an interactive screening. Patrons are encouraged to sing and talk along to the film. Costumes and audience participation are highly encouraged! **Suggested for children age 6 and older.**

Tickets are free (but required) for children age 12 and younger, all other tickets are \$4. (2K DCP. 174 min. Rated G.)



Longing and Belonging: Live-Action Shorts



MIDNIGHT MOVIES

The Princess Bride

(1987) Directed by Rob Reiner

August 25 – Friday – 11:59 p.m.

August 26 – Saturday – 3:00 p.m.*

30th Anniversary Screening.

When the beautiful maiden Buttercup hears that her true love Westley is dead, she reluctantly agrees to marry the loathsome Prince Humperdinck. After Westley returns to rescue Buttercup, the two begin an epic adventure filled with fencing, fighting, giants, monsters, miracles, and ‘twue wuv.’

August 25: \$4 all tickets

*August 26: Tickets are free (but required) for children age 12 and younger, all other tickets are \$4.

(2K DCP. 98 min. Rated PG.)

The Holy Mountain

(1973) Directed by Alejandro Jodorowsky

September 8 – Friday – 11:59 p.m.

The scandal of the 1973 Cannes Film Festival, writer/director Alejandro Jodorowsky's flood of sacrilegious imagery and existential symbolism in *The Holy Mountain* is a spiritual quest for enlightenment, pitting illusion against truth. The Alchemist (Jodorowsky) assembles a group of people from all walks of life to represent the planets in the solar system. His intention is to put his recruits through strange mystical rites and divest them of their worldly baggage before embarking on a trip to Lotus

Island. There they ascend the Holy Mountain to displace the immortal gods who secretly rule the universe. In English and Spanish with English subtitles. **Contains mature content, including drug references, nudity, and strong language.**

\$4 all tickets.

(2K DCP. 114 min. Rated R.)

Beyond the Valley of the Dolls

(1970) Directed by Russ Meyer

September 22 – Friday – 11:59 p.m.

A sequel in name only, *Beyond the Valley of the Dolls* is the satirical tale of an all-girl rock band that goes to Hollywood to make it big. There they find success, but not without melodramatically



The Princess Bride



The Holy Mountain



Beyond the Valley of the Dolls



© 1989 Eiko Kadono – Studio Ghibli – N

Kiki's Delivery Service



Bubba Ho-Tep

sinking into a cesspool of decadent transgressions, each more libidinal than the previous. The first of three films Russ Meyer and Roger Ebert co-scripted, *Beyond the Valley of the Dolls* was in Ebert's reflections "like a move that got made by accident when the lunatics took over the asylum." **Contains mature content, including nudity, violence, and drug references. No one younger than 17 will be admitted.**

\$4 all tickets.
(2K DCP. 109 min. Rated NC-17)

Kiki's Delivery Service

(1989) Directed by Hayao Miyazaki
October 6 – Friday – 11:59 p.m.
October 7 – Saturday – 3:00 p.m.*

From the legendary Hayao Miyazaki comes the beloved story of a resourceful young witch who uses her broom to create a delivery service, only to lose her gift of flight in a moment of self-doubt. It is tradition for all young witches to

leave their families on the night of a full moon and set out into the wide world to learn their craft. When that night comes for Kiki, she embarks on her life journey with her chatty black cat, Jiji, landing the next morning in a seaside village, where a bakery owner hires her to make deliveries. The October 6 Midnight Movies screening will be in Japanese with English subtitles. The October 7 CINEKids screening will be the English version with dubbed dialogue, including voiceover work by Kirsten Dunst, Debbie Reynolds, and Phil Hartman.

October 6 (Japanese version): \$4 all tickets
*October 7 (English dubbed version): Tickets are free (but required) for children age 12 and younger, all other tickets are \$4.
(2K DCP. 102 min. Rated G.)

Bubba Ho-Tep

(2002) Directed by Don Coscarelli
October 20 – Friday – 11:59 p.m.

Elvis Presley isn't dead; he just fell into a coma. After years

of being unconscious in an East Texas nursing home, an elderly Elvis (Bruce Campbell) awakens and discovers he and the other residents of The Shady Rest Retirement Home are in danger, being feasted upon by a re-animated, malevolent, Egyptian mummy. Elvis and his only friend, Jack (Ossie Davis)—an African American nursing home resident who claims to be President John F. Kennedy—are the quiet retirement community's only chance of survival against Bubba Ho-Tep's ancient appetite for geriatric destruction. Based on an alternate history novella by Joe R. Lansdale, the horror comedy *Bubba Ho-Tep* brought together much of the same crew that worked on Director Don Coscarelli's *Phantasm* films and is certainly crafted in the same audacious spirit.

\$4 all tickets.
(HD. 92 min. Rated R.)

NATIONAL THEATRE LIVE

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



Angels in America: Part Two, Perestroika

Angels in America: Part One, Millennium Approaches

(2017) Directed by Marianne Elliott
August 5 – Saturday – 6:00 p.m.

Angels in America: Part Two, Perestroika

(2017) Directed by Marianne Elliott
August 12 – Saturday – 6:00 p.m.

In the midst of the AIDS crisis and a conservative Reagan administration of the mid-1980s, New Yorkers grapple with life and death, love and sex, heaven and hell. Andrew Garfield (*Silence,*

Hacksaw Ridge) plays Prior Walter along with a cast including Denise Gough (*People, Places and Things*), Nathan Lane (*The Producers*), James McArdle (*Star Wars: The Force Awakens*), and Russell Tovey (*The Pass*). This new staging of Tony Kushner's multi-award-winning, two-part play is directed by award-winning director Marianne Elliott (*The Curious Incident of the Dog in the Night-Time* and *War Horse*). *Part One: Millennium Approaches* was first performed at the National



Angels in America: Part One, Millennium Approaches



Angels in America: Part Two, Perestroika

Theatre in 1992 and was followed by *Part Two: Perestroika* the following year.

*\$12 IUB students, \$15 non-students.
(2K DCP. Each part is 225 min. Not Rated.)*

Peter Pan

(2017) Directed by Sally Cookson
September 9 – Saturday – 3:00 p.m.

All children, except one, grow up ... in this National Theatre Live recorded performance of J.M. Barrie's much-loved tale. When Peter Pan, leader of the Lost Boys, loses his shadow,



Peter Pan



Rosencrantz & Guildenstern Are Dead

headstrong Wendy helps him to reattach it. In return, she is invited to Neverland, where Tinker Bell the fairy, Tiger Lily, and the vengeful Captain Hook await. A riot of magic, music, and make-believe ensues. A delight for children and adults alike, Sally Cookson (*NT Live: Jane Eyre*) directs this wondrously inventive production, a co-production with Bristol Old Vic theatre.

\$12 IUB students, \$15 non-students. (2K DCP. 170 min. Not Rated.)

Rosencrantz & Guildenstern Are Dead

(2017) Directed by David Leveaux
November 5 – Sunday – 6:30 p.m.

Daniel Radcliffe (*Harry Potter, The Woman in Black*), Joshua McGuire (*The Hour*), and David Haig (*Four Weddings and a Funeral, The Witness for the Prosecution*) star in Tom Stoppard's brilliantly funny situation comedy, broadcast live from The Old Vic theatre in London. David Leveaux's new production marks the 50th

anniversary of the play that made a young Tom Stoppard's name overnight. Against the backdrop of *Hamlet*, two hapless minor characters, Rosencrantz and Guildenstern, take centre stage. As the young double act stumble their way in and out of the action of Shakespeare's iconic drama, they become increasingly out of their depth as their version of the story unfolds.

\$12 IUB students, \$15 non-students. (2K DCP. 200 min. Not Rated.)

CITY LIGHTS FILM SERIES

City Lights is a continuing series of key masterworks of 20th-century filmmaking. All films are programmed from the title list in the David S. Bradley Film Collection, held by the Lilly Library. Curators include Dan Hassoun, Katherine Johnson, and Cole Stratton. The series is sponsored by The Media School at Indiana University. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Westworld

(1973) Directed by Michael Crichton
September 23 – Saturday – 3:00 p.m.

Westworld is a 1973 science-fiction thriller written and directed by acclaimed novelist Michael Crichton. Set in futuristic 1983, it follows Peter Martin (Richard Benjamin) and John Blane (James Brolin) as they visit Delos—an adult amusement park populated by androids. But when the system begins to malfunction, their vacation becomes a deadly nightmare. A critical success nominated for several awards, the film wrestles with themes of violence, technology, and corporate greed. **Contains mature content, including violence and suggested sex.**

Free, but ticketed.
(HD. 88 min. Rated PG.)

Wild Strawberries

(1957) Directed by Ingmar Bergman
October 14 – Saturday – 3:00 p.m.

One of the films that established Swedish filmmaker Ingmar Bergman as a global arthouse icon, *Wild Strawberries* has retained its position as a milestone in world cinema. When ailing 78-year-old Isak Borg (Victor Sjöström) travels cross-country to accept an honorary degree, he is haunted by recurring daydreams of his childhood, his past loves, and, ultimately, his impending death and the meaning of his life. Part road movie, part existential horror, and part romance, *Wild Strawberries* is one of Bergman's most moving and bittersweet works. In Swedish and Latin with English subtitles.

Free, but ticketed.
(35mm. 91 min. Not Rated.)

Top Hat

(1935) Directed by Mark Sandrich
October 28 – Saturday – 3:00 p.m.

When Jerry Travers (Fred Astaire) meets Dale Tremont (Ginger Rogers) in London, he ends up following her around the city trying to win her love. As in many of their other films together, the pair find themselves joined in song and dance despite the drama that ensues. This film is a wonderful example of the Astaire/Rogers magic and is also fondly remembered for its music composed by Irving Berlin—particularly the classic “Cheek to Cheek.”

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



Wild Strawberries



Top Hat



Westworld

MONDAY MATINEE CLASSICS



An American in Paris

The Women

(1939) Directed by George Cukor

August 28 – Monday – 3:00 p.m.

Be careful what you say in private—it could become a movie. Inspired by gossip overheard in a nightclub powder room, Clare Boothe Luce's Broadway hit is wittily adapted for the screen in George Cukor's *The Women*. A phenomenal all-female cast—including Joan Crawford, Rosalind Russell, Joan Fontaine, Mary Boland, and Paulette Goddard—commands the silver screen in this tale of battling and bonding that paints its claws Jungle Red and shreds the excesses of pampered Park Avenue princesses.

\$4 all tickets.

(HD. 133 min. Not Rated.)

An American in Paris

(1951) Directed by Vincente Minnelli

October 9 – Monday – 3:00 p.m.

A magical moment in cinema history, 1951's *An American in Paris* won six Academy Awards®, including Best Picture,



The Women



Bonnie and Clyde

Best Screenplay, and Best Cinematography. When ex-GI Jerry Mulligan (Gene Kelly) remains in Paris to pursue life as an artist, he is discovered by a wealthy patroness interested in more than his art, but soon three friends find their lives complicated when two of them fall in love with the same woman. This sparkling musical showcases the incomparable Kelly with the lovely Leslie Caron amid the glorious melodies of George and Ira Gershwin. This screening is sponsored by Department of Theatre, Drama, and Contemporary Dance and IU Cinema. **Broadway Producer and IU Alumna Harriet Newman Leve is scheduled to be present.**

\$4 all tickets.

(2K DCP. 113 min. Not Rated.)

Bonnie and Clyde

(1967) Directed by Arthur Penn

December 4 – Monday – 3:00 p.m.

50th Anniversary Screening. Depression-era drifters Clyde

Barrow (Warren Beatty) and Bonnie Parker (Faye Dunaway) embark on a life of crime—craving adventure and each other. Moviegoers in 1967 were unprepared for the cascading violence that would follow, and when audiences learned the duo could be hurt, they dreaded they could be killed. The vivid title-role performances from Beatty and Dunaway get superb support from Michael J. Pollard, Gene Hackman, and Estelle Parsons, who earned an Academy Award® for Best Supporting Actress. The film also won the Oscar® for Best Cinematography. **Contains mature content, including gun violence.**

\$4 all tickets.

(2K DCP. 111 min. Not Rated.)

THE SCAR OF SHAME/ RENÈE BAKER PROJECT

The Scar of Shame/Renèe Baker Project is a commissioned world premiere of a Renèe Baker score for the 1927 race film *The Scar of Shame*. Motifs in Baker's score are inspired by the work of Phil Moore, most prominently his 1939 Suite for Strings composition. Moore was a largely forgotten jazz pianist, orchestral arranger, band leader, and recording artist whose collection of papers and scores are held within the Black Film Center/Archive at Indiana University. Baker has an international reputation for her compositions and is known for bringing new life and audiences to the films of early Black filmmakers. The project is presented by IU Cinema, Black Film Center/Archive, Office of the Vice Provost for Research, Collaborative Research, and Creative Activity Fund, the Film Scoring for Visual Media program in the Jacobs School of Music, College Arts and Humanities Institute, and The Media School. Special thanks to Brian Graney.



Renèe Baker



The Scar of Shame

The Scar of Shame

(1927) Directed by Frank Peregrini

November 4 – Saturday – 7:00 p.m.

A gifted pianist (Harry Henderson) falls in love with a common woman (Lucia Lynn Moses) and saves her from a life of poverty. However, he is reluctant to let her meet his mother out of fear that she will spurn his bride, because of her lowly origins. *The Scar of Shame* is a still-relevant and fascinating examination of prejudices of class within African American society of the 1920s. The film will be presented with a live, world-premiere performance

of a new orchestral score by Renèe Baker.

\$8 all tickets.
(35mm. 68 min. Not Rated.)

Renèe Baker—Composer

Renèe Baker, founding music director and conductor of the internationally acclaimed Chicago Modern Orchestra Project, has composed more than 2,000 works for ensembles, including numerous commissioned pieces for the Chicago Sinfonietta and the Chicago Sinfonietta Chamber Ensemble, Berlin International Brass, Joffrey Ballet Chamber Series,

and many others. In composing for silent cinema, she has created cutting-edge original scores for more than 100 films and performed her work at live screening events with orchestras and ensembles across the globe. Baker's film-score recordings include *Body and Soul* (1925), *Broken Blossoms* (1919), *Woman of Ryazan* (1927), *An Orphan* (1929), *A Natural Born Gambler* (1916), *The Blue Bird* (1918), and *Haxan* (1922), to name a few. More information at www.reneebakercomposer.net.

CELEBRATING HOAGY CARMICHAEL

The Hoagy Carmichael Landmark Sculpture was dedicated in 2008 in anticipation of the IU Cinema opening. It has been welcoming Cinema patrons since 2011. These screenings are part of a five-year celebration of the life, music, and films of one of America's greatest songwriters, presenting feature films in which he played a role. The series has been endorsed by the Carmichael family and sponsored by the Archives of Traditional Music, IU Foundation, Indiana Memorial Union, Union Board Films, faculty friends in the Kelley School of Business, and IU Cinema.

Night Song

(1948) Directed by John Cromwell

November 18 – Saturday – 3:00 p.m.

Cathy Mallory (Merle Oberon), a San Francisco socialite, slowly falls in love with a blind composer and pianist named Dan Evans (Dana Andrews). Dan rejects the affection, assuming it comes from pity. After speaking to Dan's best friend (Hoagy Carmichael), Cathy devises a plan she thinks will get her close to him. The well-intentioned, but complicated, game of

deception takes several turns as the composer's confidence and relationships grow.

*Free, but ticketed.
(16mm. 92 min. Not Rated.)*

Timberjack

(1955) Directed by Joseph Kane

November 19 – Sunday – 3:00 p.m.

Tim Chipman (Sterling Hayden) returns to Montana from college to discover that his father has been killed. Chipman's father was a lumberman with his own logging

company and there are debts to pay. Though the property and logs have substantial value, another logger controls the railroad and does everything he can, including foul play, to drive the Chipmans into the ground. With the help of his former sweetheart, Chipman vows to avenge his father's death. Along with appearing in the film, Hoagy Carmichael has four songs on the soundtrack.

*Free, but ticketed.
(16mm. 94 min. Not Rated.)*



Night Song



Timberjack

DANNY GLOVER: ACTOR, PRODUCER, HUMANITARIAN

Danny Glover is one of the most-acclaimed actors of our time, whose career spans more than 35 years and includes classics like Places in the Heart, The Color Purple, the Lethal Weapon series and the acclaimed To Sleep with Anger. In addition, Glover has produced numerous projects for film, television, and theater; among these are Good Fences, 3 AM, Freedom Song, Get on the Bus, Buffalo Soldiers, To Sleep with Anger, and Mooladé, as well as the series Courage and America's Dream. He has also been an ardent supporter of new indie voices and important small films, like The Good Catholic, which will be released in September 2017 with Glover in a key supporting role.

Since co-founding Louverture Films and acting as CEO, Glover has been a champion of independent films of historical relevance, social purpose, commercial value, and artistic integrity. Louverture partners with progressive filmmakers from around the world while proactively supporting the employment and training of cast and crew from communities of color in the United States. Some of the titles they have produced include Abderrahmane Sissako's Bamako, Africa United, Trouble the Water, Soundtrack for a Revolution, The Black Power Mixtape 1967–1975, The House I Live In, This Changes Everything, White Sun, and Apichatpong Weerasethakul's 2010 Cannes Palme d'Or winner Uncle Boonmee Who Can Recall His Past Lives and Cemetery of Splendour. Special thanks to Pigasus Pictures, John Armstrong, and Zachary Spicer.



Jorgensen Guest Filmmaker Program **Danny Glover**

September 17 – Sunday – 1:00 p.m..

This event will be an extended, on-stage conversation with Michael T. Martin, Director of the Black Film Center/Archive (BFC/A) at Indiana University. Danny Glover first toured the BFC/A and its collections in January 2016, where he immediately connected with its director and said, “I’m going to come back.” The BFC/A was established in 1981 as the first archival repository dedicated

to collecting, preserving, and making available historically and culturally significant films by and about Black people.

Free, no ticket required.

Humanitarian

Off screen, Glover is known worldwide for his community activism and humanitarian efforts. He is the recipient of countless awards for his efforts on behalf of economic and social justice causes, as well as being a UNICEF Goodwill

Ambassador and recipient of the Lifetime Achievement Award from Amnesty International. Political activism has resonated with Glover since the late 1960s, and it became a source of inspiration for his acting: “It’s kind of been my moral guide in terms of what I’ve been able to do. I feel that the work I do has value to it; therefore, it connects to my sense of myself as a citizen and as an artist as well ... before I was an actor or an artist I was a citizen, and I remained a citizen.”

Special Presentation:

Danny Glover Presents

September 17 – Sunday – 3:00 p.m.

Danny Glover is scheduled to introduce a film that he will personally select for presentation to our audience. Long before he was an actor, he was a cinephile, a lover of all kinds of film. Things he learned in foreign-language films would later influence his acting: “I started to think about what values I saw in those films that I wanted to bring to my projects.” Since helping to produce Charles Burnett’s *To Sleep with Anger*, Glover has gone on to produce some 40 films and champion many more. Don’t miss

this special opportunity! **Danny Glover is scheduled to be present.**
\$4 all tickets.

The Good Catholic*

(2017) Directed by Paul Shoulberg

September 17–18 & 20–22

Buskirk-Chumley Theater

Daniel (Zachary Spicer) is a young, idealistic priest who loves his work more than anything. While he struggles to find balance between the dueling philosophies of his mentors, Father Victor (Danny Glover), an old school, no nonsense traditionalist, and Father Ollie (John C. McGinley), a chain-smoking, carb-addicted

Franciscan, Daniel’s passion for his calling never waivers ... until he meets Jane. The complicated and mysterious Jane (Wrenn Schmidt) introduces Daniel to an entirely different set of possibilities. As new bonds form and old ones are tested, Daniel must decide what his true calling really is, and whether he has the courage to answer it. **Danny Glover is scheduled to be present at the September 17 screening.**

***All screenings of *The Good Catholic* will take place at the Buskirk-Chumley Theater (www.buskirkchumley.org).**



Louverture Films



The Good Catholic

EAST ASIAN FILM SERIES: DIVERSIFYING EAST ASIA

East Asian societies are typically portrayed as racially and ethnically homogeneous. Our Fall 2017 Diversifying East Asia Film Series challenges that assumption with award-winning films, featuring accounts of the diverse locations of Taiwan and Tibet. This partnership is supported through IU Cinema's Creative Collaborations program.

This series is sponsored by the East Asian Studies Center, The College of Arts and Sciences' Themester 2017: Diversity · Difference · Otherness, and IU Cinema. Special thanks to Sara Friedman and Stephanie DeBoer.

Tharlo

(2015) Directed by Pema Tseden

September 11 – Monday – 7:00 p.m.

By renowned Tibetan filmmaker Pema Tseden, *Tharlo* explores the conflicts between modern and traditional Tibetan life against the backdrop of Chinese state rule. Featuring a goatherder who lives a simple life until he is sent to the city to apply for a government ID card, the film conveys Tibet as torn between a Chinese-inflected past and uncertain future. Tseden skillfully evokes this tension through powerful allegory, astute use of

sound, and masterful cinematography. In Mandarin and Tibetan with English subtitles.

Free, but ticketed.
(2K DCP. 123 min. Not Rated.)

Inina Ptnaq Na Bcingan (Finding Sayun)

(2011) Directed by Laha Mebow
(as Chen Chieh-Yao)

October 15 – Sunday – 3:00 p.m.

Inina Ptnaq Na Bcingan is a debut feature by Taiwan's indigenous Atayal director Laha Mebow (Chen Chieh-yao). The film is shot in an Atayal village and features a cast of primarily nonprofessional

indigenous actors. Centering on the legend of Sayun, an Atayal girl who drowned while carrying her Japanese teacher's belongings at the end of World War II, the film brings together three generations of villagers as they engage with a Taiwanese television crew investigating the fate of the original Sayun. In Mandarin and Atayal with English subtitles.

Free, but ticketed.
(HD. 99 min. Not Rated.)



Tharlo



Inina Ptnaq Na Bcingan (Finding Sayun)

ART AND A MOVIE

These programs are presented in partnership with the Eskenazi Museum of Art and IU Cinema and are sponsored by Marsha R. Bradford and Harold A. Dumes. Since the museum is closed for renovation, pre-screening talks or panels will take place in alternative locations, while the films and post-screening discussions are at IU Cinema. This partnership is supported through IU Cinema's Creative Collaborations program.



Herb & Dorothy

Herb & Dorothy

(2008) Directed by Megumi Sasaki
November 12 – Sunday – 3:00 p.m.

Considered one of the best documentaries about art and artists, this award-winning film tells the incredible story of a New York City postal clerk and a librarian who built one of the country's most important collections of contemporary art and then gave it away to museums. The filmmaker Megumi Sasaki interviews not only the collectors and their family, but also famous artists like Christo and Jeanne-Claude, Sol LeWitt, Lynda Benglis, Will Barnet, and Chuck Close. The Vogels' story is an inspiring example of the intersection of art, passion, and philanthropy. **Collector Dorothy Vogel is scheduled to be present.**

Free, but ticketed.
(HD. 87 min. Not Rated.)

Post-screening Discussion:

A Conversation with the Collector

November 12 – Sunday – 4:30 p.m.

IU Cinema

New York-based collector Dorothy Vogel, who is featured in the documentary with her

late husband, Herb, will make a special appearance following the 3:00 p.m. screening of *Herb & Dorothy*. She will be joined in a short post-film Q&A by the Eskenazi Museum of Art's Wilma E. Kelly Director, David A. Brenneman. Her visit is made possible in part by the Art and a Movie Film Series, endowed by Marsha R. Bradford and Harold A. Dumes, and the Lucienne M. Glaubinger Endowed Fund for the Curator of Works on Paper.

Red Grooms: Sunflower in a Hothouse

(1985) Directed by Thomas L. Neff

Fat Feet/Tappy Toes

(1966/1969) Directed by Red Grooms
December 10 – Sunday – 3:00 p.m.

Although best known for his paintings, prints, and large sculptural constructions, Pop artist *Red Grooms* was also an influential experimental filmmaker during the 1960s and 1970s. This program begins with an Academy Award®-nominated documentary short, provided by IU Libraries Moving Image Archive, and concludes with two of Grooms's early experimental



Fat Feet

films. *Fat Feet*, a collaboration with Mimi Gross, Yvonne Andersen, and Dominic Falcone, was described by Grooms as "a city symphony, with living comic strip characters and sound." While this live-action and animated short evokes bawdy Keystone Cops, *Tappy Toes*—called the last underground musical—mixes the flamboyancy of Busby Berkley with the political bullyism of Mayor Daley's Chicago.

Free, but ticketed.
(16mm. 59 min. Not Rated.)

Pre-screening Talk:

Grooms in Focus

December 10 – Sunday – 2:00 p.m.

Fine Arts Building, Room 102

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will discuss Red Grooms's frequent homages to famous artists in his work, as well as several prints in the Eskenazi Museum of Art's collection.

THEMESTER 2017: DIVERSITY • DIFFERENCE • OTHERNESS

This fall the College of Arts and Sciences' Themester explores the theme Diversity • Difference • Otherness. This partnership is supported through IU Cinema's Creative Collaborations program.

The series is sponsored by the College of Arts and Sciences and IU Cinema.



Dear White People

Dear White People

(2014) Directed by Justin Simien
August 28 – Monday – 7:00 p.m.

This campus comedy acts as magnifying glass to the world outside the classroom, sparking a conversation about race, sex, and privilege in the racial consciousness of the Obama Era. Following four African-American students at an Ivier-than-Ivy League university, director Justin Simien navigates hot-button issues of race and warring identities. Despite its title, the film is for all audiences, pairing social criticism with a reflective mirror. A charismatic cast and kinetic dialogue provide insight into the lives of four people grappling with exactly how to express their identity in a culture that touts “inclusivity.”

Contains mature content.

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

District 9

(2009) Directed by Neill Blomkamp
September 18 – Monday – 7:00 p.m.

After almost three decades stranded on Earth near Johannesburg, South Africa, a hated and exploited extraterrestrial refugee population is forcibly evicted from one militarized camp to be moved to another by the munitions corporation that has a stake in alien technology. While one alien makes a desperate attempt to return home, a hapless middle manager in charge of the evacuation gets a hard lesson in humanity. First-time director Blomkamp's critically acclaimed debut film uses a modified assembled-footage format that lends immediacy to this parable of apartheid and anti-immigrant sentiment. In English, Nyanja, Afrikaans, Zulu, Xhosa, and

Southern Sotho with English subtitles. **Contains mature content.**

*Free, but ticketed.
(35mm. 112 min. Rated R.)*

To Be Takei

(2014) Directed by Jennifer M. Kroot
September 19 – Tuesday – 3:00 p.m.

This brisk, humorous, and sometimes poignant documentary presents a wide-ranging portrait of the jovial actor and activist George Takei, who spent four years of his childhood imprisoned in a U.S. internment camp for Japanese-Americans during World War II, starred in the groundbreaking role of Mr. Sulu in the original *Star Trek* series, and jumped out of the closet in 2005. Through a vibrant social-media presence, television interviews highlighting homophobia, and projects

such as the Broadway play *Allegiance*, about Japanese-American internment and its long-term ramifications for one family, Takei has emerged as a leading civil-rights champion while he and his husband have become the poster couple for marriage equality. George Takei's appearance is co-sponsored by the College of Arts and Sciences; Union Board; The Media School; the Arts & Humanities Council; and the Office of the Vice President for Diversity, Equity, and Multicultural Affairs. Arrangements for the appearance of George Takei made through Greater Talent Network Inc., New York, NY. **Actor George Takei is scheduled to be present.**

*Free, but ticketed.
(2K DCP. 94 min. Not Rated.)*

Loving

(2016) Directed by Jeff Nichols
October 22 – Sunday – 6:30 p.m.

This period film, inspired by a landmark Supreme Court case, focuses on Richard and Mildred Loving, an interracial couple living in segregated, 1950s Virginia, a state where miscegenation laws were still in place. Quietness hallmarks the storytelling, mirroring the silence of the Southern landscape. While the Lovings' story is filled and fraught with legal battles to have their union recognized, filmmaker Jeff Nichols chose to focus the lens on the intimate connection they share. Critics hailed the Loving story as a quotidian, quiet love story that illustrates the American experience.

*Free, but ticketed.
(35mm. 123 min. Rated PG-13.)*

Additional Themester: Diversity • Difference • Otherness Films:

Sameblod (Sámi Blood)

(2017) Directed by Amanda Kernell
September 15 – Friday – 9:30 p.m.
September 16 – Saturday – 7:00 p.m.
See page 6 for details.

Beach Rats

(2017) Directed by Eliza Hittman
October 12 – Thursday – 7:00 p.m.*
October 14 – Saturday – 7:00 p.m.
October 15 – Sunday – 6:30 p.m.
*Director Eliza Hittman is scheduled to be present at the October 12 screening.
See page 12 for details.



District 9



To Be Takei



Loving

UNDERGROUND FILM SERIES

This Underground Film Series is presented in partnership with The Media School, The Media School's cinema and media arts studies program, and IU Cinema. Thanks to the Underground programming team, which includes Joan Hawkins, Eric Zobel, Jamie Hook, Chris Miles, and Alex Svensson. This partnership is supported through IU Cinema's Creative Collaborations program.

The World of William Wegman (Shorts Program)

(1976–98) Directed by William Wegman
September 8 – Friday – 6:30 p.m.

Known for the *Sesame Street* sketches starring his beloved Weimaraners, William Wegman is also a pioneering and prolific video artist. These shorts from 1976–98 reveal a different side of Wegman. Among others, titles include *Man Ray, Man Ray*, a dual biography of Wegman's first canine collaborator and his surrealist namesake; *Late Night*, a recreation of Wegman's visit to David Letterman; and *The Hardly Boys in Hardly Gold*, an outrageous sendup of the *Hardy Boys* starring sisters Batty and Crooky (in the narrator's words, "Hardly boys, they were girls and dogs").

Free, but ticketed.
(HD. 68 min. Not Rated.)

I-Be Area

(2007) Directed by Ryan Trecartin
October 6 – Friday – 6:30 p.m.

Video artist Ryan Trecartin's *I-Be Area* is an anarchic tour-de-force. Like the work of Jack Smith and John Waters, Trecartin's world is both beautiful and frightening—Crayola colorful but also utterly confusing. Using simple digital tools to create a complex, personal world, Trecartin offers up a chattering cast of characters busy tearing down dichotomies as they simultaneously tear down the very house they occupy. Nothing is as it seems in this virtual world of possibilities. **Contains mature content, including nudity and adult themes.**

Free, but ticketed.
(HD. 108 min. Not Rated.)

Never Too Young To Die

(1986) Directed by Gil Bettman
November 3 – Friday – 6:30 p.m.

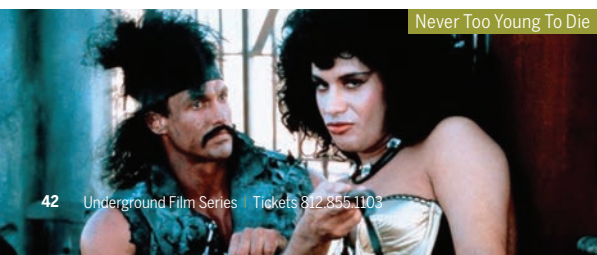
Never Too Young To Die is a genre-bending film that may be the best worst thing you've never seen. Reluctant high-school gymnast cum sci-fi secret agent Lance Stargrove (22-year-old John Stamos) must avenge his father, killed by the problematically "hermaphroditic" warlord Velvet Von Ragnar (Gene Simmons), who also plans to commit a major terrorist attack. The film is brimming with inexplicable plot points, painfully overlong softcore love scenes, jaw-dropping "special effects," and some of the most unintentionally hilarious editing ever captured on film. Print Courtesy of the Academy Film Archive. **Contains mature content.**

Free, but ticketed.
(35mm. 92 min. Rated R.)



© William Wegman

The World of William Wegman (Shorts Program)



Never Too Young To Die



I-Be Area

REAL LIVES IN MENTAL HEALTH AND MENTAL ILLNESS

Since 2013, IU Cinema has partnered with *Bring Change 2 Mind*—Glenn Close’s not-for-profit organization—and *U Bring Change 2 Mind* (*Bring Change 2 Mind*’s national college program, piloted here at IU) to end mental-illness stigma by starting conversations. Film provides an essential part of that conversation by enabling others to see and understand challenges, opportunities, and societal responses to mental illness. Yet, films have too often focused on mental illness to explain everything from genius to homicidal infamy with little regard to what individuals, families, science and society tells us. The films in this year’s series do what few do—portray the realities of living with mental illness. This partnership is supported through IU Cinema’s Creative Collaborations program.

This series is sponsored by *U Bring Change 2 Mind* (UBC2M), Indiana Consortium for Mental Health Services Research, and IU Cinema.



Love & Mercy



Infinitely Polar Bear

Love & Mercy

(2014) Directed by Bill Pohlad

September 25 – Monday – 7:00 p.m.

Chronicling the life of Brian Wilson, creative genius behind the rock ‘n’ roll group The Beach Boys, this film also documents the inability of individuals to recognize or talk about mental health, the struggles of people with depression, and the primitive level of care in the 1960s. Nominated for two Golden Globe® awards and awards from more than 50 critics and film festivals, the actors—Paul Dano (as the younger Wilson), John Cusack (as the older Wilson), and Paul Giamatti as the “therapist”—are extraordinary. Summed up by critic Mark Hughes: “So many films attempt to portray mental illness and genius as if they

are in a symbiotic relationship. Such romanticized, excessively sentimental depictions of artists/geniuses with mental illness end up dehumanizing the characters and transforming their pain and suffering into a supposedly beautiful ‘price’ they pay in order for the world to benefit via artistic express of their illness ... [Love & Mercy] transcends such trite and inaccurate portrayals.” **Rock Historian and IU Provost Professor of Music Glenn Gass is scheduled to be present.**

Free, but ticketed.
(2K DCP. 121 min. Rated PG-13.)

Infinitely Polar Bear

(2014) Directed by Maya Forbes

October 3 – Tuesday – 7:00 p.m.

Infinitely Polar Bear chronicles efforts by a man with bi-polar

disorder to manage his illness and be a responsible parent to two young girls. Based in part on the director’s real life experiences, *Infinitely Polar Bear* documents Cam (Mark Ruffalo) returning home from a halfway house as Maggie (Zoe Saldana) moves to New York City for business school. This film was nominated for a Golden Globe® (Best Actor) as well as awards from the Alliance of Women Film Journalists, Black Reel Awards, Image Awards, and Sundance Film Festival. Critic David Bradley describes it as “very moving ... [with] ... great compassion for Cameron, without turning him into some sort of saint or excusing him for his recklessness.” **Contains strong language.**

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

BIOCULTURAL DIVERSITY: A FILM JOURNEY

This series of striking films invites viewers to consider correspondences between cultural and biological diversity, in the context of the current global experience of mass extinction of both languages and species. Each film is an adventurous ride through diverse cultural landscapes, portraying, in turn, linguists documenting endangered languages, an ethnobotanist learning Amazonian plant lore, and a holistic vision of the beauty and fragility of biocultural diversity.

The world's most linguistically and culturally diverse communities are in regions currently undergoing large-scale environmental destruction. These films combine a wake-up call for humanity with visions of hope for the future. Post-film discussions led by Professor David Stringer will follow each screening. This partnership is supported through IU Cinema's Creative Collaborations program.

This series is sponsored by The College of Arts and Sciences' Themester 2017: Diversity · Difference · Otherness and IU Cinema.

The Linguists

(2008) Directed by Seth Kramer, Jeremy Newberger, and Daniel A. Miller
October 9 – Monday – 7:00 p.m.

The Linguists is an engaging and unpredictable film on the subject of language diversity and endangered languages. It follows two scientists as they race around the world to document languages on the verge of extinction, in places such as Siberia, India, and Bolivia. By turns funny, suspenseful, and moving, and with a vibrant soundtrack, it conveys both the value of human cultural diversity and the urgency of attempts to enable the survival of traditional cultures. In English, Spanish, and Russian with English subtitles.

*Free but ticketed.
(HD. 65 min. Not Rated.)*

The Shaman's Apprentice

(2001) Directed by Miranda Smith
October 23 – Monday – 7:00 p.m.

The Shaman's Apprentice presents a vivid account of Mark Plotkin's adventures in ethnobotany in Amazonia and is known as one of the most stunning rainforest films ever made. This film takes us "through the emerald door" into the realm of shamans and reveals the richness of the medicinal lore which is the inheritance of the tribes of the Northeast Amazon. The future of such knowledge is uncertain, as such cultures are as endangered as the forest around them.

*Free, but ticketed.
(Digital. 54 min. Not Rated.)*

Baraka

(1992) Directed by Ron Fricke
October 29 – Sunday – 3:00 p.m.

Baraka is a unique, beautiful, genre-breaking film that stimulates reflection on cultural and spiritual diversity, as well as fragility and resilience in the natural world. It conveys the beauty of human diversity and the dangers of environmental destruction in images and music, without dialogue. Since its initial release, this film has been widely recognized as an unconventional, uplifting, mind-expanding reflection on the human condition, as well as a masterpiece of 65mm cinematography.

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



The Linguists



The Shaman's Apprentice



Baraka

DESTINATION EUROPE: GLOBAL PERSPECTIVES ON THE REFUGEE CRISIS

Over the past decade, ongoing conflicts in the Middle East and Africa have produced the largest wave of human migration since the World War II, with a majority of refugees targeting Europe as their destination. This series of award-winning documentary films offers insight into the human, political, economic, and ethical dimensions of a global crisis by juxtaposing European and non-European perspectives. The geographic scope of the series is vast, documenting itineraries originating in Syria, Afghanistan, Gambia, Sierra Leone, and Senegal; passing through Turkey, Libya, Morocco, and Serbia; terminating in Germany, Greece, France, and the U.K. This partnership is supported through IU Cinema's Creative Collaborations program.

This series is sponsored by the Institute for European Studies, the departments of French and Italian and Spanish and Portuguese, the Center for the Study of the Middle East, and IU Cinema.



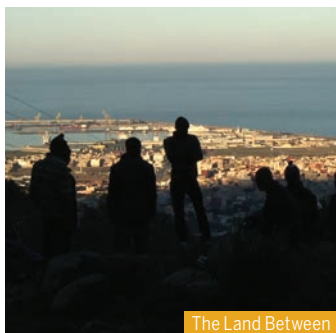
Café Waldluft

Café Waldluft

(2015) Directed by Matthias Kossmehl
September 9 – Saturday – 7:00 p.m.

A quaint hotel in the Bavarian Alps that once catered to tourists has been rented by the German government to house migrants from across the globe. As the new arrivals struggle to overcome linguistic and cultural barriers, local residents respond and adapt to their international neighbors in a variety of ways. Though focusing on “lucky” refugees who have successfully made it to one of Europe’s preferred host countries, director Matthias Kossmehl insists that their journey to find a new home is still far from complete. In English, German, and Arabic with English subtitles.

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



The Land Between

The Land Between

(2014) Directed by David Fedele
October 21 – Saturday – 7:00 p.m.

The Land Between is a documentary set in the Spanish-run enclave city of Melilla in northern Morocco—a potential gateway to Europe for African migrants and the largest migrant detention center on the continent. The film contrasts the institutional power of the European Union and its increasingly stringent border control policies with the desperation and resentment of Africans fleeing contemporary sociopolitical and economic hardships that originated in European colonialism. In English and French with English subtitles.

Free, but ticketed.
(Digital. 78 min. Not Rated.)



Exodus: Our Journey to Europe

Exodus: Our Journey to Europe

(2016) Directed by James Bluemel
October 28 – Saturday – 6:30 p.m.

Composed of footage shot largely by refugees themselves on camera phones distributed by the director over the course of a full year, the film offers migrants a rare opportunity to speak in their own voices and to exercise an unusual degree of control over their representation on screen. By following a trio of protagonists of different ages, classes, and family situations from Syria, Afghanistan, and Gambia, the documentary emphasizes both the social diversity and shared humanity of refugees seeking a new life in Europe. In multiple languages with English subtitles.

Free, but ticketed.
(HD. 180 min. Not Rated.)

HERETICS, REVOLUTIONARIES, AND REFORMERS

Commemorating the 500th anniversary of Martin Luther's nailing of the 95 theses on the door at Wittenberg—an act of dissent that is often taken as inaugurating the Protestant Reformation—this series tells four stories of religious dissidents, reformers, and revolutionaries in the centuries surrounding Luther's catalytic act. Each of these films engages the dangers of speaking out against or trying to reform powerful political or religious institutions. These films depict the fluid relations between marginalized figures and centers of power and between the sometimes conflicting authorities of law and of conscience. And each story invites us to consider what might be at stake in speaking one's conscience, critiquing authorities, articulating dissent, calling for reform, or challenging the status quo—not only in the pre-modern world but also, perhaps, in our own. This partnership is supported through IU Cinema's Creative Collaborations program.

This series is sponsored by The Medieval Studies Institute, The Renaissance Studies Program, the departments of Religious Studies and English, the College Arts and Humanities Institute, and IU Cinema.



Becket

Becket

(1964) Directed by Peter Glenville

September 10 – Sunday – 3:00 p.m.

“Will no one rid me of this meddlesome priest?” asks King Henry II (Peter O’Toole) in this classic treatment of the martyrdom of Thomas Becket (Richard Burton), the 12th-century archbishop of Canterbury. Depicting the early friendship and growing rift between the two men as Becket shifts his loyalties from king to church, Becket emotionally dramatizes the personal stakes of principled critique of and dissent from political authority.

In English, Latin, and Welsh with English subtitles.

Free, but ticketed.

(35mm. 148 min. Rated PG-13.)

A Man for All Seasons

(1966) Directed by Fred Zinnemann

October 21 – Saturday – 3:00 p.m.

A Man for all Seasons dramatizes the final years of Thomas More, between 1529–35, as he defies Henry VIII’s attempt to have him approve the annulment of his marriage to Catherine of Aragon and take the Oath of Supremacy, making the king the “Supreme Head of the

Church of England.” Based on the award-winning play by Robert Bolt, who also wrote the screenplay, the film won six Oscars®, including Best Picture, Best Director, and Best Actor (Paul Scofield as Thomas More). In English, Latin, Spanish, and French with English subtitles.

Free, but ticketed.

(35mm. 120 min. Rated G.)

Luther

(2003) Directed by Eric Till

October 30 – Monday – 7:00 p.m.

Luther tells the story of a courageous monk who risked prison,



Luther



A Man for All Seasons



La passion de Jeanne d'Arc (The Passion of Joan of Arc)

death, and eternal damnation to defy a powerful church. This classic rendition of the story of Martin Luther, founder of the Protestant Reformation, stars Joseph Fiennes (*Shakespeare in Love*), who portrays Luther as a romantic hero, inspired by crippling doubt as well as revolutionary zeal. Beautifully photographed by Robert Frazier (*Seven Years in Tibet*), the movie explores the personal as well as the historical drama of religious reform.

Free, but ticketed.
(HD. 123 min. Rated PG-13.)

La passion de Jeanne d'Arc (The Passion of Joan of Arc)

(1928) Directed by Carl Theodor Dreyer
December 3 – Sunday – 3:00 p.m.

In *La passion de Jean d'Arc*, Dreyer draws on historical records to depict the vulnerability and strength of the cross-dressing warrior-mystic who led the French to victory against the English during the Hundred Years' War (1337–1453). Arguably, *La passion* is as much a study in the moral topography of the human face as it is the epitome of courtroom drama. Its daring cinematography, which speaks eloquently even

without dialogue, has been a lasting influence on arthouse and mainstream directors as diverse as Walter Salles, Atom Egoyan, and Michael Mann. Print courtesy of Academy Film Archive. **Silent film with live guitar accompaniment by Jason Fickel.**

Free, but ticketed.
(35mm. 114 min. Not Rated.)

DOCUMENTARY FILM IN POST-AUTHORITARIAN SOCIETIES

How do societies make sense of their authoritarian pasts through contemporary documentary film? South Africa, Taiwan, and South Korea—all vibrant democracies today—feature rich documentary film traditions that investigate how histories of state violence, economic dispossession, environmental degradation, and political disempowerment continue to produce effects long after the end to authoritarian rule. Contemporary struggles for rights, livelihood, and belonging are refracted through past experiences of violence that are experienced and understood differently by various groups within these societies. These films explore the role of documentary in re-presenting authoritarian pasts and imagining new political futures. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This series is sponsored by the East Asian Studies Center, the Institute for Korean Studies, the African Studies Program, the Center for Documentary Research and Practice, the College Arts and Humanities Institute, and IU Cinema.

Soft Vengeance: Albie Sachs and the New South Africa

(2014) Directed by Abby Ginzberg

November 6 – Monday – 7:00 p.m.

Soft Vengeance follows South African lawyer, writer, art lover, and freedom fighter Albie Sachs, who challenged racial apartheid and later returned as one of the principal architects of South Africa's non-racial and non-sexist post-apartheid Constitution. As a young man, Sachs defended those committed to ending apartheid in South Africa, actions for which he was imprisoned, tortured, and forced into exile. The film beautifully and movingly catalogs Sachs' efforts to achieve democracy, freedom, and the rule of law in South Africa.

Free, but ticketed.
(2K DCP. 84 min. Not Rated.)

Black

(2013) Directed by Ke Chin-yuan

November 7 – Tuesday – 7:00 p.m.

Black investigates water pollution in Taiwan and its consequences for both the environment and poor communities who rely on contaminated crops. It asks, why have factories been allowed to sprout amidst green fields? How can a country address the issue of food security when it turns a blind eye to the poisoning of its croplands? Renowned documentary film director Ke Chin-yuan poses sharp questions about how pollution affects the livelihoods of the poor in a country increasingly concerned with environmental degradation and food safety.

Post-screening panel with scholars will follow the film. The post-film discussion will include:

Professor Tze-lan Sang, Michigan State University; Professor Alex Lichtenstein, Indiana University; Professor Susan Hwang, Indiana University; and Professor Joshua Malitsky, Indiana University and Center for Documentary Research and Practice. In Mandarin with English subtitles.

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

American Alley

(2008) Directed by Kim Dong-ryung

November 11 – Saturday – 3:00 p.m.

American Alley traces the lives of Korean and immigrant women who provide sexual services to U.S. military personnel stationed near the camptown area called "American Alley" in South Korea. The film depicts the changing landscape of camptown life and

Soft Vengeance: Albie Sachs and the New South Africa



Black



sexualized labor as women from Russia and the Philippines replace Korean women as entertainers in GI clubs. The documentary skillfully situates these changes in the context of U.S.–South Korean relations and new gender and racial politics in South Korea. In Korean and English with English subtitles.

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

Sunflower Occupation

(2014) Directed by Chen Yu-ching, Chou Shi-lun, Fu Yue, Huang Chao-hui, Kevin H.J. Lee, Li Chia-hua, Tsai Ching-ju, Tsai Tsung-lung, and Wang Pei-fan
November 27 – Monday – 7:00 p.m.

Jointly directed by nine members of the Taipei Documentary Filmmakers Union, *Sunflower Occupation* is a 10-part omnibus that recounts the genesis, process, and aftermath of the student-led Sunflower Movement of 2014.

The film captures the challenges of democratic protest and citizen action during a powerful period of civil disobedience that tested the country’s democratic foundations. An intense portrayal of a revolution in action, *Sunflower Occupation* combines dynamism and contemplation as it situates the movement in Taiwan’s democratic transition and history of opposition to authoritarian rule. In Mandarin with English subtitles.

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

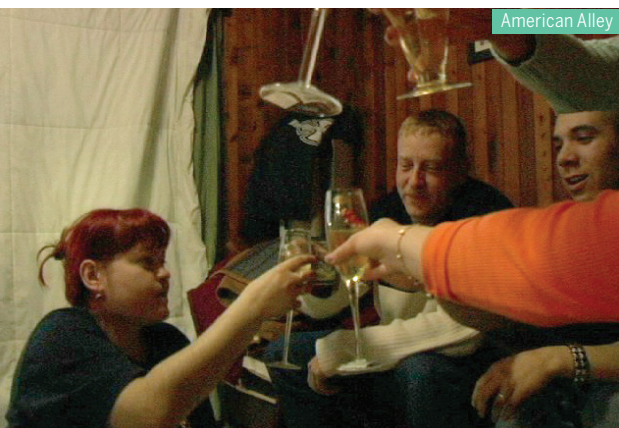
Dear Mandela

(2012) Directed by Dara Kell and Christopher Nizza
December 2 – Saturday – 3:00 p.m.

Dear Mandela follows the journeys of three friends from the rundown shacks of Durban’s slums to the highest court in South Africa. In response to the government’s campaign to

“eradicate the slums” by evicting shack dwellers, these three friends refuse to be moved—even when facing eviction at gunpoint. Inspired by Nelson Mandela’s promise to provide housing for all in post-apartheid South Africa, they become leaders in a growing movement of the poor that challenges evictions on the streets and in the courts. In English and Zulu with English subtitles.

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



American Alley



Sunflower Occupation



Dear Mandela

SAWYER SEMINAR: DOCUMENTARY MEDIA AND HISTORICAL TRANSFORMATIONS

During moments of major historical transformation, filmmakers, audiences, governments, and media institutions have consistently heightened their attention on documentary media. From World War II through the Civil Rights Movement to the Arab Spring, documentary's capacity to indexically capture events and citizens' responses to those events marks it as a historically valuable and emotionally affective form through which change can be communicated and publics fashioned. Documentary film in this way registers the immediate past not just for contemporary audiences but also in recognition that it is doing historical work. It becomes material that can be mined to reveal major historical changes neither evident at first glance nor potentially knowable at that moment in time.

The Sawyer Seminars presented by the Center for Documentary Research and Practice are designed to bring filmmakers, historians, legal scholars, film and media scholars, anthropologists, cognitive scientists, and journalists together. Each conference will address the relationship between documentary and major historical transformations, examining how film can both reveal and shape socio-political change.



The Modern Jungle



Cárcel de Arboles (Prison of Trees)

Pathways Out of Neoliberalism: Dystopia and Utopia in Contemporary Latin American Documentary

Led by Jeffrey Gould and Danny James

October 27, 2017

Seminar details:

<http://mschcdrp.wixsite.com/sawyer>

The Modern Jungle

(2016) Directed by Charles Fairbanks
and Saul Kak

October 27 – Friday – 3:00 p.m.

The Modern Jungle is a portrait of globalization filtered through the fever dream of a Mexican shaman, don Juan, who falls under the spell of a pyramid-scheme-marketed nutritional supplement. Juan's neighbor Carmen lives simply, in harmony with the land her martyred husband paid for with his life. This film documents their

struggles and encounters with outside forces: from capitalism and commodity fetish, to the culture of cinema, and the directors of this film. "A revelation that makes you wonder about all the other documentaries you see." (Steve Koplan, *Unseen Films*). In Spanish with English subtitles. **Director Charles Fairbanks is scheduled to be present.**

Free but ticketed.

(2K DCP. 72 minutes. Not Rated.)

Cárcel de Arboles (Prison of Trees)

(2016) Directed by Guillermo Escalón
and Rodrigo Rey Rosa

October 27 – Friday – 7:00 p.m.

Chained and tortured, dozens of youths from America and prominent Guatemalan families were held captive in the depths of the

Guatemalan jungle in the 1970s and 1980s. With the complicity of the military high command that governed Guatemala at the time, they were brainwashed to worship Dave Burden, a quack American therapist, who carries out his dark project involving addicted and mentally ill youth. The film's title comes from the novel by Rodrigo Rey Rosa, in which he narrates events similar to the ones that took place in the jungle prison many years before they became public knowledge. In Spanish with English subtitles. **Director Guillermo Escalón is scheduled to be present.**

Free but ticketed.

(2K DCP. 80 minutes. Not Rated.)

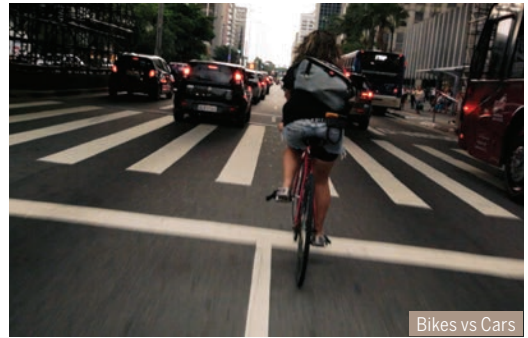
OTHER FILMS AND GUESTS



Loreak (Flowers)



The 800 Mile Wall



Bikes vs Cars

Loreak (Flowers)

(2014) Directed by Jon Garaño and José María Goenaga

August 27 – Sunday – 3:00 p.m.

Loreak is a poetic melodrama that weaves together lives at varying degrees of remove. The film revolves around the mysterious appearance of flowers and their consequences for characters who are either unfulfilled or submerged in grief. *Loreak* was selected as Spain's Oscar® nomination for Best Foreign Language film in 2014 and was the first Basque-language film submitted by Spain for that honor. This screening is sponsored by the Department of Spanish and Portuguese, the Institute for European Studies, and IU Cinema.* In Basque with English subtitles.

Free, but ticketed.
(2K DCP. 99 min. Not Rated.)

The 800 Mile Wall

(2009) Directed by John Carlos Frey

September 5 – Tuesday – 7:00 p.m.

The 800 Mile Wall highlights the construction of the border walls along the U.S.-Mexico border and their effect on migrants trying to cross into the U.S. This powerful documentary is an unflinching look at a failed U.S. border strategy many believe has caused the death of thousands of migrants and violates fundamental human rights. The film documents the ineffective results of a failed border policy but also offers thoughts on how the current human rights crisis may be resolved. This screening is sponsored by Kappa Alpha Psi, the Department of African American and Africa Diaspora Studies, the Indiana

University Student Association, and IU Cinema.*

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

Bikes vs Cars

(2015) Directed by Fredrik Gertten

September 7 – Thursday – 7:00 p.m.

A microcosm of some of our most pressing global issues of climate, transportation, and urban living, *Bikes vs Cars* is about far more than just learning to “share the road.” In a car-centric world, what place does the bike have as a tool, not only to get around, but to make the world safer, cleaner, and better to live in? The documentary prompts an important debate about the ideals and interests of the private car industry, as well as our cultural worldview on human

transportation. This screening is sponsored by the Kelley School of Business, in conjunction with the Kelley Undergraduate Common Read Program, and IU Cinema.* **A post-screening discussion will follow the film.** In English, Portuguese, and Spanish with English subtitles.

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

Äideistä parhain (Mother of Mine)

(2005) Directed by Klaus Härö
September 16 – Saturday – 3:00 p.m.

This year marks the 100th anniversary of Finland’s independence. *Äideistä parhain* follows the story of a young Finnish boy, Eero, who is temporarily sent to Sweden during the Second World War to live with a Swedish family as a foster child. Told through the eyes of a child, the film gives exceptional perspective to language identity

and how the war affects an individual who cannot choose his own path. This screening is sponsored by the Finnish Program at Indiana University, department of Central Eurasian Studies, Inner Asian and Uralic National Resource Center, Norwegian Language and Scandinavian Cultural Program, Baltic and Finnish Studies Association, and IU Cinema.*

A post-screening discussion will follow the film. In Finnish and Swedish with English subtitles.

Free, but ticketed.
(35mm. 111 min. Rated PG-13.)

Harold and Maude

(1971) Directed by Hal Ashby
September 24 – Sunday – 3:00 p.m.

2017–2018 IU Cinema Audience Choice Film. Overwhelmingly favored in IU Cinema’s 2017 Audience Survey, *Harold and Maude* is a romantic, dark comedy about living life to the fullest.

Twenty-year-old Harold (Bud Cort) is obsessed with death, passing his spare time visiting junkyards, watching building demolitions, and attending funerals of strangers. One random funeral leads him to Maude (Ruth Gordon)—a septuagenarian who shares his funeral-hopping hobby. Their unlikely friendship soon evolves into an even more taboo romance. With gallows humor considered far too dark for many critics and audiences in 1971, the film was selected for preservation in the National Film Registry of the Library of Congress in 1997.

Free, but ticketed.
(35mm. 91 min. Rated PG.)

Tumbledown

(2015) Directed by Sean Mewshaw
November 13 – Monday – 7:00 p.m.

In *Tumbledown*, produced by Kristin Hahn, pop-culture scholar Andrew (Jason Sudeikis) comes to Maine to interview Hannah



Äideistä parhain (Mother of Mine)



Tumbledown



Harold and Maude



Crimson Film Festival

(Rebecca Hall), the protective widow of an acclaimed folk singer. Still grieving, Hannah is forced to confront a range of emotions and issues of trust while she collaborates with Andrew on a biography of her late husband. The cathartic journey helps her find the resiliency needed to move forward. Kristin Hahn is the founder of Hahnscape Entertainment and co-founder of Echo Films with Jennifer Aniston. Hahn won the FIPRESCI Prize from the Amsterdam International Film Festival in 1997 for her documentary *Anthem*. She has served as executive producer or producer for *Cake*, *The Time Traveler's Wife*, *The Switch*, and *The Departed*, among other films. Hahn is also an author of two books published by HarperCollins, as well as a working screenwriter in Los Angeles. This screening is sponsored by the Kelley School of Business and IU Cinema.*

Producer Kristin Hahn is scheduled to be present.

Free, but ticketed.
(HD. 105 min. Rated R.)

Swamp Thing

(1982) Directed by Wes Craven
December 3 – Sunday – 6:30 p.m.

35th Anniversary Screening.
Deep in the Louisiana swamps, botanist Alex Holland (Ray Wise)

and his sister, Linda, are in development of a top-secret, government bioengineering project. Just as the sibling team makes a major breakthrough, government agent Alice Cable (Adrienne Barbeau) arrives at the lab to check in. Soon after, the lab is attacked by a paramilitary group—led by the outlaw scientist Anton Arcane (Louis Jordan)—who wants to weaponize the experiment for nefarious purposes. A lab accident ensues, and the rest is settled in the swamps. Based on a DC Comics (later Vertigo Comics) character of the same name, *Swamp Thing* was brought to the screen by producer and IU alumnus Michael Uslan, who was instrumental in attaching director Wes Craven to the project after securing the rights to the story years prior. Roger Ebert called the film “... another one of those movies that fall somewhere between buried treasures and guilty pleasures.”

Producer and IU Alumnus Michael Uslan is scheduled to be present.

Free, but ticketed.
(HD. 92 min. Rated PG.)

Crimson Film Festival 2017

Various Directors
December 11 – Monday – 7:00 p.m.

Crimson Film Festival is the largest showcase of undergraduate film content at Indiana University.

It gives young filmmakers the rare chance to see their work projected on a big screen with a THX-certified sound system. The diversity of the content is a reflection of the rich diversity at IU. A hilarious comedy about Bigfoot hunters can be quickly followed by a heartbreaking tale of a mime's life-changing romance. The 2017 program of short films will be announced in December. This screening is sponsored by the Indiana Student Cinema Guild and IU Cinema*.

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

Fall 2017 Student Films Showcase

Various Directors
December 12 – Tuesday – 7:00 p.m.

Films in this program are curated from projects in courses across Indiana University–Bloomington. Final program and screening order will be posted on www.cinema.indiana.edu closer to the program date.

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

**These partnerships are supported through IU Cinema's Creative Collaborations program.*



Swamp Thing

JORGENSEN GUEST FILMMAKER SERIES

Great appreciation, as always, goes 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 Series.



John Boorman

Jorgensen Guest Filmmaker Series guests to date have included:

Vadim Abdrashitov, James Acheson, Natalia Almada, Barry Allen, Rick Alverson, Ana Lily Amirpour, Kenneth Anger, David Anspaugh, Anthony Arnone, Angus Aynsley, Beth B, Jonathan Banks, Jacob Bender, Robby Benson, Joseph Bernard, Prashant Bhargava, Olivia Block, Peter Bogdanovich, John Boorman, 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, Julie Dash, Bridgett M. Davis, Peter Davis, Josephine Decker, Claire Denis, Danfung Dennis, Joseph Dorman, Dennis Doros, Nathaniel Dorsky, Ava DuVernay, Mike and Chris Farah, Xie Fei, Hannah Fidell, Ari Folman, Ja'Tovia Gary, David Gatten, Lucian Georgescu, Sandra Gibson, Jill Godmilow, Bobcat Goldthwait, Bette Gordon, Werner Herzog, Jerome Hiler, Eliza Hittman, Kataoka Ichiro, Dennis James, Steve James, Jeremy Kagan, Abbas Kiarostami, Alison Klayman, Kevin Kline, Dany Laferrière, Alain LeTourneau, William Lustig, Guy Maddin, Terence Marsh, Albert Maysles, Paul D. Miller (DJ Spooky), Pam Minty, Bryn Mooser, Bill Morrison, Stanley Nelson, Edward James Olmos, Ron Osgood, Richard Pena, Nisha Pahuja, Angelo Pizzo, Luis Recoder, Nicolas Winding Refn, Kelly Reichardt, Deborah Riley Draper, 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, Kris Swanberg, Michael Uslan, Christine Vachon, Amy Villarejo, Todd Wagner, Patrick Wang, John Waters, Peter Weir, Ti West, Kevin Willmott, Chuck Workman, Hoyt Yeatman, Adel Yaraghi, A.B. Yehoshua, and Krzysztof Zanussi.



Ana Lily Amirpour



Julie Dash



DJ Spooky aka Paul D. Miller

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

Megan Griffiths

Writer/Director/Producer

September 1 – Friday – 3:00 p.m.

Danny Glover

Actor/Producer

September 17 – Sunday – 1:00 p.m.

Bruce Joel Rubin

Writer/Director/Producer

October 2 – Monday – 3:00 p.m.

Eliza Hittman

Writer/Director/Producer

October 13 – Friday – 3:00 p.m.

Dee Rees

Writer/Director

November 16 – Thursday – 3:00 p.m.

IU CINEMA AUGUST FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
		1 2
6	7	8 9
13	14	15 16
20	7:00 p.m. The Fountainhead Pg20 21	22 23
3:00 p.m. Loreak (Flowers) Pg51 6:30 p.m. Whose Streets? Pg5 \$ 27	3:00 p.m. The Women Pg33 \$ 7:00 p.m. Dear White People Pg40 28	7:00 p.m. Lucky Them Pg10 \$ 29 30

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday

7:00 p.m. **Citizen Jane:
Battle for the City**
Pg4 \$

3

7:00 p.m. **Chuck** Pg4 \$

10

7:00 p.m. **Ocean Waves** Pg5 \$

17

7:00 p.m. **Boyz n the Hood**
Pg24 \$

24

7:00 p.m. **The Off Hours**
Pg10 \$ ★

31**Friday**

7:00 p.m. **Citizen Jane:
Battle for the City**
Pg4 \$

4

7:00 p.m. **Chuck** Pg4 \$

11

7:00 p.m. **Kiki** Pg5 \$

18

6:30 p.m. **Slap Shot** Pg17 \$

9:30 p.m. **Clerks** Pg22 \$

11:59 p.m. **The Princess Bride**
Pg28 \$

25**Saturday**

3:00 p.m. **Citizen Jane:
Battle for the City**
Pg4 \$

6:00 p.m. **National Theatre Live:
Angels in America:
Part 1, Millennium
Approaches** Pg30 \$

5

3:00 p.m. **Chuck** Pg4 \$

6:00 p.m. **National Theatre Live:
Angels in America:
Part 2, Perestroika**
Pg30 \$

12

3:00 p.m. **Ocean Waves** Pg5 \$

7:00 p.m. **Kiki** Pg5 \$

19

3:00 p.m. **The Princess Bride**
Pg26 \$

7:00 p.m. **Whose Streets?** Pg5 \$

26

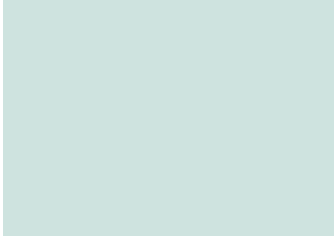
Film schedule is subject to change. Please check the IU Cinema website or IU Cinema app for the most current listings. The IU Cinema app is available for Android and Apple devices.

IU CINEMA SEPTEMBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
Closed for Labor Day	Closed for Labor Day	7:00 p.m. The 800 Mile Wall Pg 51
3	4	5
		6
3:00 p.m. Becket Pg 46	7:00 p.m. Tharlo Pg 38	12
6:30 p.m. Endless Poetry Pg 6 \$		11
10		13
1:00 p.m. Danny Glover: Jorgensen Program Pg 36 ★	7:00 p.m. District 9 Pg 40	3:00 p.m. To Be Takei Pg 40 ★
3:00 p.m. Special Presentation: Danny Glover Presents Pg 37 \$ ★	18	19
17		20
3:00 p.m. Harold and Maude Pg 52	7:00 p.m. Love & Mercy Pg 43 ★	26
6:30 p.m. Stalker Pg 7 \$		25
24		27

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday

7:00 p.m. **Bikes vs Cars** Pg 51

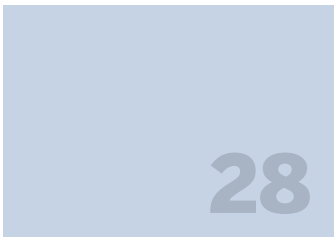
7

7:00 p.m. **Le Samouraï** Pg 18 \$

14

7:00 p.m. **Dead Man** Pg 22 \$

21



28

Friday

3:00 p.m. **Megan Griffiths:
Jorgensen Program**
Pg 10 ★

6:30 p.m. **Eden** Pg 11 \$ ★

9:30 p.m. **Megan Griffiths Presents:
We Need to Talk
About Kevin** Pg 11 \$ ★

1

6:30 p.m. **The World of
William Wegman
(Shorts Program)** Pg 42

9:00 p.m. **Endless Poetry** Pg 6 \$

11:59 p.m. **The Holy Mountain**
Pg 28 \$

8

6:30 p.m. **Columbus** Pg 6 \$ ★

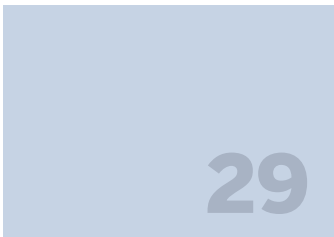
9:30 p.m. **Sameblod (Sámi Blood)**
Pg 6 \$

15

7:00 p.m. **Låt den rätte
komma in
(Let the Right One In)**
Pg 24 \$

11:59 p.m. **Beyond the Valley
of the Dolls** Pg 28 \$

22



29

Saturday

Closed for Labor Day

2

3:00 p.m. **National Theatre Live:
Peter Pan** Pg 30 \$

7:00 p.m. **Café Waldluft** Pg 45

9

3:00 p.m. **Äideistä parhain
(Mother of Mine)** Pg 52

7:00 p.m. **Sameblod (Sámi Blood)**
Pg 6 \$

16

3:00 p.m. **Westworld** Pg 32

7:00 p.m. **Stalker** Pg 7 \$

23

3:00 p.m. **Shine On! The Best
Animated Short Films,
2017 Children's
Film Festival Seattle**
Pg 26 \$

7:00 p.m. **Slumdog Millionaire**
Pg 17 \$

30



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IU CINEMA OCTOBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
3:00 p.m. Longing and Belonging: The Best Live-Action Short Films, 2017 Children's Film Festival Seattle Pg26 \$ 6:30 p.m. My Life Pg16 ★ 1	3:00 p.m. Bruce Joel Rubin: Jorgensen Program Pg16 ★ 7:00 p.m. Ghost Pg16 ★ 2	7:00 p.m. Infinitely Polar Bear Pg43 3 4
3:00 p.m. Berlin: Symphony of a Great City Pg20 ★ 6:30 p.m. City of Ghosts Pg7 \$ 8	3:00 p.m. An American in Paris Pg33 \$ ★ 7:00 p.m. The Linguists Pg44 9	10 11
3:00 p.m. Inina Ptnaq Na Bcingan (Finding Sayun) Pg38 6:30 p.m. Beach Rats Pg12 15	7:00 p.m. Russian Ark Pg21 16	17 18
6:30 p.m. Loving Pg41 22	7:00 p.m. The Shaman's Apprentice Pg44 23	24 25
3:00 p.m. Baraka Pg44 6:30 p.m. Le Cercle Rouge Pg18 \$ 29	7:00 p.m. Luther Pg46 30	31

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
<p>7:00 p.m. Heavenly Creatures Pg24 \$</p> <p style="text-align: center; font-size: 48px;">5</p>	<p>6:30 p.m. I-Be Area Pg42</p> <p>11:59 p.m. Kiki's Delivery Service Pg29 \$</p> <p style="text-align: center; font-size: 48px;">6</p>	<p>3:00 p.m. Kiki's Delivery Service Pg27 \$</p> <p>7:00 p.m. City of Ghosts Pg7 \$</p> <p style="text-align: center; font-size: 48px;">7</p>
<p>7:00 p.m. Beach Rats Pg12 ★</p> <p style="text-align: center; font-size: 48px;">12</p>	<p>3:00 p.m. Eliza Hittman: Jorgensen Program Pg12 ★</p> <p>6:30 p.m. It Felt Like Love Pg12 ★</p> <p>9:30 p.m. Buffalo Juggalos and Other Short Films Pg13 ★</p> <p style="text-align: center; font-size: 48px;">13</p>	<p>3:00 p.m. Wild Strawberries Pg32</p> <p>7:00 p.m. Beach Rats Pg12</p> <p style="text-align: center; font-size: 48px;">14</p>
<p style="text-align: center; font-size: 48px;">19</p>	<p>11:59 p.m. Bubba Ho-Tep Pg29 \$</p> <p style="text-align: center; font-size: 48px;">20</p>	<p>3:00 p.m. A Man for All Seasons Pg46</p> <p>7:00 p.m. The Land Between Pg45</p> <p style="text-align: center; font-size: 48px;">21</p>
<p style="text-align: center; font-size: 48px;">26</p>	<p>3:00 p.m. The Modern Jungle Pg50 ★</p> <p>7:00 p.m. Cárcel de Arboles (Prison of Trees) Pg50 ★</p> <p style="text-align: center; font-size: 48px;">27</p>	<p>3:00 p.m. Top Hat Pg32</p> <p>6:30 p.m. Exodus: Our Journey to Europe Pg45</p> <p style="text-align: center; font-size: 48px;">28</p>
<p style="background-color: #fff9c4; height: 100%;"></p>	<p style="background-color: #fff9c4; height: 100%;"></p>	<p style="background-color: #fff9c4; height: 100%;"></p>



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IU CINEMA NOVEMBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
		1
3:00 p.m. Stand by Me Pg25 \$ 6:30 p.m. National Theatre Live: Rosencrantz & Guildenstern Are Dead Pg31 \$	7:00 p.m. Soft Vengeance: Abbie Sachs and the New South Africa Pg48	6:30 p.m. Black Pg48 ★
5	6	7 8
3:00 p.m. Herb & Dorothy Pg39 ★ 6:30 p.m. Polina Pg8 \$	7:00 p.m. Tumbledown Pg53 ★	14
12	13	15
3:00 p.m. Timberjack Pg35 \$ 6:30 p.m. The Unknown Girl Pg9 \$	Closed for Thanksgiving Break	Closed for Thanksgiving Break
19	20	21 Closed for Thanksgiving Break
Closed for Thanksgiving Break	7:00 p.m. Sunflower Occupation Pg49	Closed for Thanksgiving Break
26	27	28 29

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
6:30 p.m. Le doulos Pg19 \$ 9:30 p.m. The Addiction Pg23 \$ <div style="text-align: center; font-size: 48px; color: #ccc;">2</div>	6:30 p.m. Never Too Young to Die Pg42 <div style="text-align: center; font-size: 48px; color: #ccc;">3</div>	7:00 p.m. The Scar of Shame Pg34 \$ ★ <div style="text-align: center; font-size: 48px; color: #ccc;">4</div>
7:00 p.m. The Simple-Minded Murderer Pg17 \$ <div style="text-align: center; font-size: 48px; color: #ccc;">9</div>	6:30 p.m. Bob le Flambeur Pg19 \$ 9:30 p.m. Institute Benjamenta, or This Dream That One Calls Human Life Pg23 \$ <div style="text-align: center; font-size: 48px; color: #ccc;">10</div>	3:00 p.m. American Alley Pg48 7:00 p.m. Polina Pg8 \$ <div style="text-align: center; font-size: 48px; color: #ccc;">11</div>
3:00 p.m. Dee Rees: Jorgensen Program Pg14 ★ 6:00 p.m. Mudbound Pg14 ★ 9:30 p.m. Pariah Pg14 ★ <div style="text-align: center; font-size: 48px; color: #ccc;">16</div>	7:00 p.m. Bessie Pg15 <div style="text-align: center; font-size: 48px; color: #ccc;">17</div>	3:00 p.m. Night Song Pg35 7:00 p.m. The Unknown Girl Pg9 \$ <div style="text-align: center; font-size: 48px; color: #ccc;">18</div>
<div style="text-align: center; color: #800000; font-weight: bold;">Closed for Thanksgiving Break</div> <div style="text-align: center; font-size: 48px; color: #ccc;">23</div>	<div style="text-align: center; color: #800000; font-weight: bold;">Closed for Thanksgiving Break</div> <div style="text-align: center; font-size: 48px; color: #ccc;">24</div>	<div style="text-align: center; color: #800000; font-weight: bold;">Closed for Thanksgiving Break</div> <div style="text-align: center; font-size: 48px; color: #ccc;">25</div>
<div style="text-align: center; font-size: 48px; color: #ccc;">30</div>		



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IU CINEMA DECEMBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
3:00 p.m. La passion de Jeanne d'Arc Pg 47 ★ 6:30 p.m. Swamp Thing Pg 53 ★ 3	3:00 p.m. Bonnie and Clyde Pg 33 \$ 7:00 p.m. Last Year at Marienbad Pg 21 4	5 6
3:00 p.m. Red Grooms: Sunflower in a Hothouse/Fat Feet/Tappy Toes Pg 39 6:30 p.m. The Square Pg 9 \$ 10	7:00 p.m. Crimson Film Festival Pg 53 11	7:00 p.m. Fall 2017 Student Films Showcase Pg 53 12 7:00 p.m. Monterey Pop Pg 9 \$ 13

ACKNOWLEDGMENTS

IMAGE CREDITS

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Thursday	Friday	Saturday
		3:00 p.m. Dear Mandela Pg 49
	1	2
7:00 p.m. Dirty Dancing Pg 25 \$	6:30 p.m. Army of Shadows Pg 19 \$ 9:30 p.m. The American Astronaut Pg 23 \$	2:00 p.m. The Sound of Music Quote-Along Pg 27 \$ 7:00 p.m. The Square Pg 9 \$
7	8	9
7:00 p.m. Monterey Pop Pg 9 \$		
14		

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.



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CONTRIBUTORS TO THE PROGRAM

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THANK YOU!

Our achievements to date are the culmination of many people's contributions of time, financial gifts, hard work, and intellectual and creative thought. Along with support from many individuals, the commitment to the arts by Indiana University's administration and faculty is unparalleled. Together, we are building a place and program like no other. In addition to hundreds of people who have volunteered their time and energy, we have the following contributors to thank.

Endowed Programs

IU Cinema is grateful to have several programs funded through generous endowments. These endowments generate program and commissioning funds to help IU Cinema provide unique and transformative opportunities that define our program. We are thankful for these, with even more programming endowments on the horizon. Current endowed programs are:

JORGENSEN GUEST FILMMAKER SERIES

Ove W Jorgensen Foundation
Jay O. & Jane M. Jorgensen

JON VICKERS FILM SCORING AWARD

P.A. Mack Jr.

CINEKIDS INTERNATIONAL CHILDREN'S FILM SERIES

Gregory A. Waller & Brenda R. Weber

FILMMAKER-TO-FILMMAKER: CONVERSATIONS FROM THE DIRECTOR'S CHAIR

Jim & Roberta Sherman

ART AND A MOVIE FILM SERIES

Harold A. Dumes & Marsha R. Bradford

GRAFTON TROUT PROGRAMMING FUND

Laura C. Trout & Grafton D. Trout Jr.*

Lifetime Giving

\$100,000+

Ove W Jorgensen Foundation
Jay O. & Jane M. Jorgensen
Gregg A. Richardson**
Jim & Roberta Sherman

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Laura C. Trout & Grafton D. Trout Jr.*
Jon & Jennifer Vickers
Gregory A. Waller & Brenda R. Weber

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Enberg Family Charitable
Foundation
Kathy J. & John F. Fiederlein
Brittany D. Friesner
David R. Franklin
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Jo Ellen and Steve C. Ham
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Hildegard Keller
Jay W. & Jennifer U. Kincaid
Kelly A. Kish

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Bill Lozowski
& Sarah J. Baumgart
Judith A. Mahy-Shiffrin
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Seat Contributions

Number of named seats in the
IU Cinema: 81

IU Cinema Volunteer Ambassadors

IU Cinema offers engagement opportunities for those interested in volunteering through our IU Cinema Usher Corps and our Promotional Street Team. We are appreciative of the world-class service our volunteers help us provide. In spring 2017, 37 IU Cinema volunteer ambassadors donated 873 volunteer hours valued at a rate of \$23.38 per hour for an approximate in-kind contribution of \$20,410.74* Volunteer ambassadors in good standing at the conclusion of the Spring 2017 semester are acknowledged below.

Pealer Bryniarski	Anne Lin	Elizabeth Roell
Jessica Chipley	Jia Lu	Nathaniel Sexton
Skye Clark	Weiyang Ma	Olivia Seyerle
Kathleen Durkel	Sean Massura	Rongrong Shi
Austin Faulds	Emily McLaughlin	Avi Spechler
Rachel Goldstein	Mary Mitchell	Stephanie Thompson
Akshat Gupta	Michaela Owens	Clara Vazquez
Joe Harrell	Jesse Pasternack	Winkle Wu
Benjamin Helmrich	Sage Peglow	Jiaxin Zhang
Sara Hudnall	Megan Raftery	
Robert Iannuzzo	Inchara Raj	
Rena Johnson	Rishi Raman	
Yunqu Li	Hannah Rea	
Hongjie Li	Bryce Reif	

*Calculated based on figures at www.independentsector.org/resource/the-value-of-volunteer-time

Gifts received between January 1, and December 31, 2016

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Gary L. & Cindy J. Andersen	Michael & Colleen C. Comeaux	Daniel J. Hagan
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Michelle L. Carter-Donahue	Steven K. Fishman	Jay B. & Deborah S. Hunt
Lawrence L. & Elaine M. Christman	Bob E. Flynn & Yvonne C. Wittman	John R. Hutchinson
Kelley Christy & Nadine R. Fazio-Christy	Wayne D. & Dionne Fowler	IBM Corporate Foundation
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Barb F. & John C. Clark	Brigham D. & Kathryn C. Gardner	Mike R. Jefvert
Sandra Clark	General Electric Foundation	Charles F. & Mary L. Jellison
Dave R. Coate	Bob D. Goelzer*	Tina M. Jernigan
	Ian M. & Ilene Golden	Lila A. Johnson
	Marlin R. & Linda K. Gray	

Gifts received between January 1, and December 31, 2016 (continued)

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Molly J. Jorgensen & Nicholas W. Stevens	H. Rowe Oakes	Elizabeth Watson
Jay O. & Jane M. Jorgensen	Old National Bancorp	Wells Fargo & Co. Foundation
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The Ryder, Peter LoPilato

*Denotes donor is deceased.

**Denotes planned gift.

SUPPORT IU CINEMA

Through the unwavering support of our dedicated and enthusiastic patrons, IU Cinema has established itself as one of the nation's leading university cinemas. Of course, there is always opportunity to grow, so we invite you to play a pivotal role in helping us expand our reach. With your generous investment in our future, IU Cinema will be able to stretch the boundaries of what we have already accomplished as a world-class venue and curatorial program.

Did you know you can have your name live in perpetuity as part of the IU Cinema legacy by endowing a Cinema seat? Or perhaps you want to support our guest filmmaker visits? Or would you like to collaborate on film programming? Whatever best suits your wishes and interests to contribute to IU Cinema's legacy, we can make it happen together.

For more information regarding these opportunities, visit our website at cinema.indiana.edu/support.

For All: The Indiana University Bicentennial Campaign

IU Cinema is a creative space and public arena for artistic dialogue and unparalleled opportunities for students, faculty, and community residents. In 2020, Indiana University will celebrate 200 years of exceptional leadership in education, research, and innovation. For All: The Indiana University Bicentennial Campaign is an integral step to achieving University goals for the next century, as well as ensuring a bright future for IU Cinema. Many campaign gifts can be matched by the University, dollar-for-dollar. Please contact Founding Director Jon Vickers at jwvicker@indiana.edu to discover how your support can advance IU Cinema's commitment to making great films and experiences accessible to all.

We have had a wonderful education since the IU Cinema opened—not only education about films, but education about history, politics, art, and life. We wanted to help ensure the IU Cinema is a lasting and important part of campus life at IU.

—Jim and Roberta Sherman,
IU Cinema donors

Every successful production requires enormous effort, planning, and communication from so many people ... many thanks for all that you do to make these very complicated joint efforts artistically successful as well as great models of collaborative magic-making for our students.

—Mark Hood,
Jacobs School of Music

IU Cinema Creative Collaborations Programming Partnerships

Since opening in January 2011, IU Cinema has collaborated with more than 200 campus and community partners on more than 900 screenings, which has led to enriching and engaging programming for university faculty, staff, and students, as well as Bloomington community members. In support of IU'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 or contact Associate Director Brittany D. Friesner at iucollab@indiana.edu.

IU Cinema Volunteer Ambassadors

Join the IU Cinema Usher Corps or Promotional Street Team! IU Cinema Volunteer Ambassadors see great movies, welcome guests, help spread the word about IU Cinema, and get to see "behind the curtain" of the Cinema's day-to-day operations. For more information, visit cinema.indiana.edu/support/volunteering or contact Events and Operations Manager Jessica Davis Tagg at jtagg@indiana.edu.

For a little over a year now, I've been a volunteer usher—a decision that I wish I had made sooner. The amount of dedication and enthusiasm that my fellow volunteers have is wonderful to see. I love hearing the comments of audience members as they leave because it's always so positive and happy. That's been the magic of the Cinema for me.

—Michaela Owens, IU Cinema volunteer

CREATIVE COLLABORATIONS

Indiana University Cinema is an independent academic unit that reports through the Office of the Provost. In support of IU'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. These collaborations create a space for making the arts and humanities at IUB robustly public-facing through strong and innovative outreach throughout the Bloomington campus and community.

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

IU Cinema Program Advisory Board Members 2017–2018:

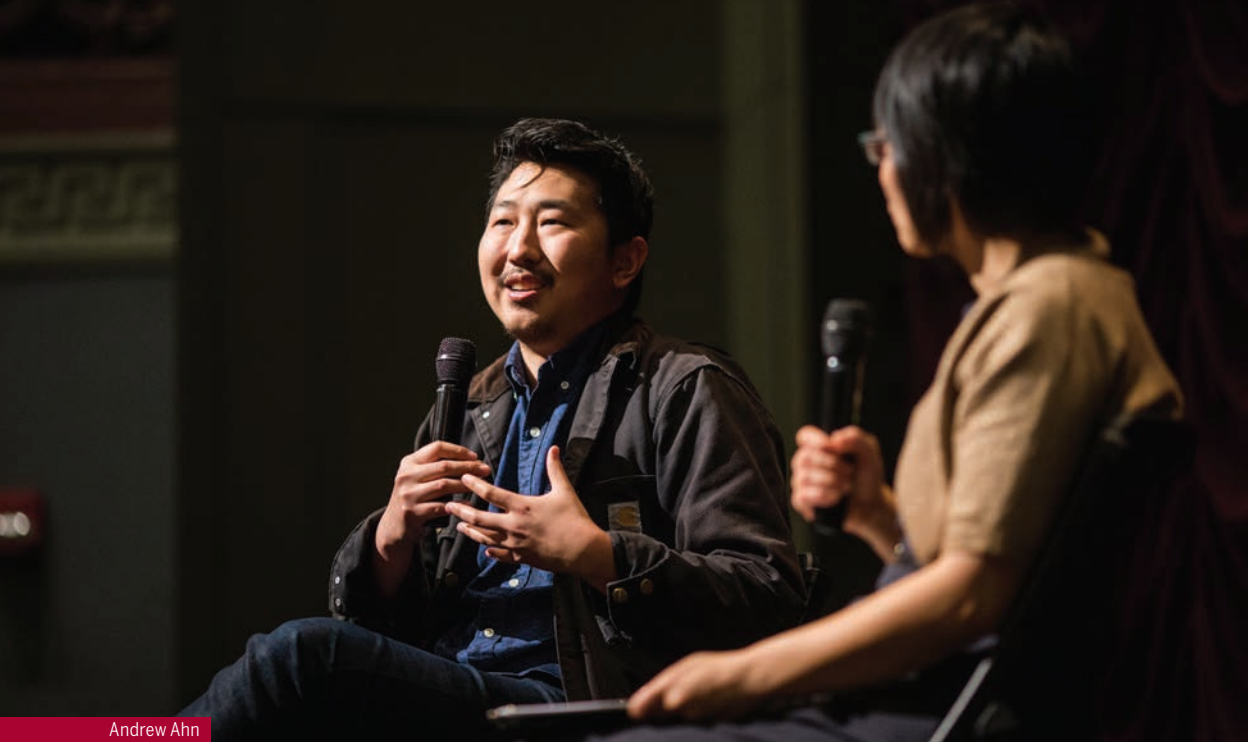
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Dorthaan Kirk and Adam Kahan



Dany Laferrière



Andrew Ahn

IU Cinema welcomes Creative Collaborations film programming proposals from any IU Bloomington academic or non-academic unit, community partners, and IUB student organizations. Since opening in 2011, the Cinema has been privileged to partner with more than 200 campus and community collaborators on nearly 900 partnered screenings, which has led to enriching and engaging programming for university faculty, staff, and students, as well as Bloomington community members.

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

Fall 2017 Creative Collaborators

- African Studies Program
- Archives of Traditional Music
- Baltic and Finnish Studies Association
- Black Film Center/Archive
- Center for Documentary Research and Practice
- Center for the Study of the Middle East
- Central Eurasian Studies
- College Arts and Humanities Institute
- Department of African American and Africa Diaspora Studies
- Department of Central Eurasian Studies
- Department of English
- Department of French and Italian
- Department of Religious Studies
- Department of Sociology
- Department of Spanish and Portuguese
- East Asian Studies Center
- Eskenazi Museum of Art
- Film Scoring for Visual Media Program
- Finnish Program
- Indiana Consortium for Mental Health Services Research
- Indiana Memorial Union
- Indiana Student Cinema Guild
- Indiana University Foundation
- Indiana University Student Association
- Inner Asian and Uralic National Resource Center
- Institute for European Studies
- Institute for Korean Studies
- Jacobs School of Music
- Kappa Alpha Psi
- Kelley School of Business
- Medieval Studies Institute
- Norwegian Language and Scandinavian Culture Program
- Renaissance Studies Program
- Sawyer Seminars
- The Media School
- Themester at the College of Arts and Sciences
- U Bring Change 2 Mind
- Union Board Films

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★ Indicates a guest is scheduled to be present.

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