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PLACE

FOR



SPRING 2017

General Information

Ticket Information

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

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

Ticket on-sale dates for Spring 2017

January 2 Online pre-sale begins at 10:00 a.m. for all Spring 2017 events (cinema.indiana.edu/tickets).

January 9 In-person sales begin at 10:00 a.m. for all Spring 2017 events.

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

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

Building Policies

We 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 Staff

- Jon Vickers *Founding Director*
- Brittany D. Friesner *Associate Director*
- Carla Cowden *Business Manager*
- Jessica Davis Tagg *Events and Operations Manager*
- Kyle Calvert *Design and Marketing Manager*
- Barbara Ann O’Leary *Social Media and Web Specialist*

The balance of 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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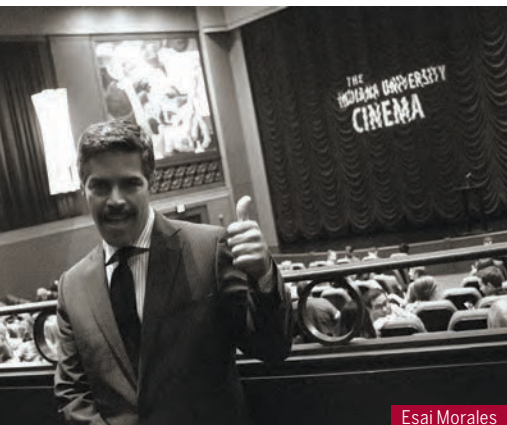
Kris Swanberg



Xie Fei



Deborah Riley Draper



Esai Morales

... A Place For Film™

The Indiana University Cinema is a world-class venue and curatorial program dedicated to the scholarly study and highest standards of exhibition of film in both its traditional and modern forms, advancing the University's long-standing commitment to excellence, research, and public engagement in the arts by providing educational, entertaining, and enriching cinematic experiences.

This is your place for film!

Welcome from the Director

Welcome back to IU Cinema! We are excited to share our plans for the next 20 weeks of programs and hope that you find many reasons to come visit us!

Let's first take a moment to reflect on the fall's program—with highlights that included filmmakers John Boorman, Julie Dash, Kelly Reichardt, Xie Fei, Todd Wagner, Deborah Riley Draper, Brigitta Wagner, Hubert Sauper, Nathaniel Dorsky, and Jerome Hiler; two silent-film programs with Alloy Orchestra; outdoor screenings; midnight movies; *Raiders*-versary!; 35mm prints from archives around the globe; a program curated by James Naremore; and so much more. Louis Lumière stated "The cinema is an invention without any future." Not on our watch!

In fall 2016, we also launched IU Cinema's blog, A PLACE FOR FILM, with the aim of further engaging you through quality, relevant, interesting, and sometimes provocative writing on subjects linked to our program. You can find A PLACE FOR FILM at blogs.iu.edu/aplaceforfilm.

Of course, it would all mean nothing without you, our loyal, hungry audience who keep coming back for more, introducing IU Cinema to new friends, and engaging our filmmakers with enthusiasm, warmth, and bright conversations. Thank you!

This spring, we will introduce you to films, filmmakers, and scholars from around the globe—some whom you may know and others you should meet. International filmmakers travel from six countries and include Dany Laferrière, Patricio Guzmán, Philippe Falardeau, Roberto Andò, Popo Fan, and Evans Chan.

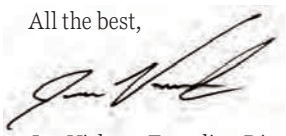
Other guests include the singular and daring Ana Lily Amirpour, DJ Spooky, David Gatten, Alice Waters, and Jessie Maple. The spring also introduces an exciting new program called Filmmaker to Filmmaker: Conversations from the Director's Chair, which has been endowed as an annual program by Roberta and Jim Sherman. Details on the inaugural filmmakers are still forthcoming.

There are too many partnered programs to go into detail here, so please take your time reviewing the offerings. You will see a deep-dive into Chinese cinema, from the perspectives of scholars, festival juries, and students. This series links to the University's examination of a 'China Remixed.'

You will also see some returning favorites with Double Exposure, Iris Film Festival, InLight Human Rights Documentary Film Festival, and a world-premiere performance of the 2016 Jon Vickers Film Scoring Award score for the 1925 Oscar Micheaux film *Body and Soul*.

Please take your time, highlight favorites, and plan your schedule. We'll be waiting for you with open arms, good films, and an occasional filmmaker to add to your cinematic experience.

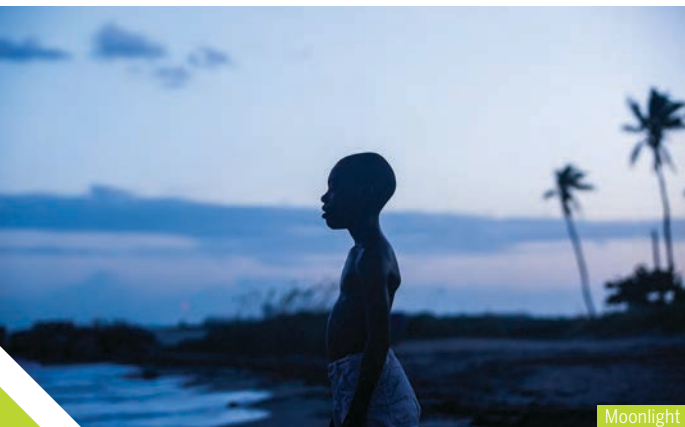
All the best,



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.



Moonlight



Tampopo



Fire at Sea

Moonlight

(2016) Directed by Barry Jenkins

January 5 – Thursday – 7:00 p.m.

January 6 – Friday – 7:00 p.m.

A timeless story of human connection and self-discovery, *Moonlight* chronicles the life of a young black man from childhood to adulthood as he struggles to find his place in the world while growing up in a rough neighborhood of Miami.

At once a vital portrait of contemporary African American life and an intensely personal and poetic meditation on identity, family, friendship, and love, *Moonlight* is a groundbreaking piece of cinema that reverberates with deep compassion and universal truths. Anchored by extraordinary performances from a tremendous ensemble cast, Jenkins' staggering, singular vision is profoundly moving in its portrayal of the

moments, people, and unknowable forces that shape our lives and make us who we are.

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

Tampopo

(1985) Directed by Juzo Itami

January 9 – Monday – 7:00 p.m.

January 12 – Thursday – 7:00 p.m.

New 4K Restoration. Juzo Itami's rapturous "ramen western" returns to U.S. screens for the first time in decades. The tale of an enigmatic band of ramen ronin who guide the widow of a noodle shop owner on her quest for the perfect recipe, *Tampopo* serves up a savory broth of culinary adventure seasoned with offbeat comedy sketches and the erotic exploits of a gastronome gangster. Sweet, sexy, surreal, and mouth-watering, *Tampopo* remains one

of the most delectable examples of food on film.

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

Fire at Sea

(2016) Directed by Gianfranco Rosi

January 13 – Friday – 7:00 p.m.

January 15 – Sunday – 3:00 p.m.

April 9 – Sunday – 3:00 p.m.*

Fire at Sea takes place in Lampedusa, a once peaceful Mediterranean island that has become a major entry point for African refugees into Europe. There, we meet Samuele, a 12-year-old boy who lives simply, climbing rocks by the shore and playing with his slingshot. Yet nearby we also witness thousands of men, women and children trying to survive the crossing from Africa in boats that are too small for such a journey.

Filmmaker Gianfranco Rosi masterfully places these realities side by side, and in so doing creates a remarkable third narrative that jolts us into a new understanding of what is really happening in the Mediterranean today. *See pages 46–47 for details on the April 9 screening.

\$3 IUB students, \$6 non-students.
(2K DCP. 108 min. Not Rated.)

Harry Benson: Shoot First

(2016) Directed by Justin Bare and Matthew Miele

January 19 – Thursday – 7:00 p.m.

January 20 – Friday – 9:30 p.m.

January 22 – Sunday – 6:30 p.m.

Harry Benson: Shoot First charts the illustrious career of the renowned photographer who initially rose to fame alongside The Beatles, having been assigned to cover their inaugural trip to the U.S. in 1964. With unprecedented behind-the-scenes access, Benson captured some of the most vibrant and intimate portraits ever taken of the most popular band in history. His extensive

portfolio includes iconic images of Winston Churchill, Bobby Fischer, Muhammed Ali, Greta Garbo, Michael Jackson, Dr. Martin Luther King Jr., and the Robert F. Kennedy assassination. His work has appeared in countless publications, including *Life*, *Vanity Fair*, and *The New Yorker*. Now 86, workaholic Benson has no intention of stopping.

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

The Eagle Huntress

(2016) Directed by Otto Bell

January 21 – Saturday – 3:00 p.m.

January 22 – Sunday – 3:00 p.m.

The Eagle Huntress follows Aisholpan, a 13-year-old girl, as she trains to become the first female in 12 generations of her Kazakh family to become an eagle hunter, rising to the pinnacle of a tradition that has been handed down from father to son for centuries. Set against the breathtaking expanse of the Mongolian steppe, *The Eagle Huntress* features some of the most awe-inspiring

cinematography ever captured in a documentary, giving this intimate tale of a young girl's quest the dramatic force of an epic narrative film.

Tickets are free (but required) for children age 12 and younger, \$3 IUB students, \$6 non-students.
(2K DCP. 97 min. Rated G.)

Kedi

(2016) Directed by Ceyda Torun

March 3 – Friday – 9:30 p.m.

March 4 – Saturday – 3:00 p.m.

Hundreds of thousands of cats roam the metropolis of Istanbul freely. For thousands of years they have wandered in and out of people's lives, becoming an essential part of the communities that make the city so rich. Claiming no owners, these animals live between two worlds, neither wild nor tame—and they bring joy and purpose to those people they choose to adopt. In Istanbul, cats are the mirrors to the people, allowing them to reflect on their lives in ways nothing else could. In Turkish with English subtitles.

\$3 IUB students, \$6 non-students.
(2K DCP. 79 min. Not Rated.)



Julieta

(2016) Directed by Pedro Almodóvar

March 9 – Thursday – 6:30 p.m.

March 12 – Sunday – 3:00 p.m.

Julieta lives in Madrid with her daughter Antía, and they both suffer in silence over the loss of Xoan—Antía’s father and Julieta’s husband. When Antía turns 18, she abandons her mother, without a word of explanation. Julieta looks for her in every possible way, but all she discovers is how little she knows of her daughter. Based on three short stories from Alice Munro’s 2004 book *Runaway*, *Julieta* is about a mother’s struggle to survive uncertainty. It is also about fate, about guilt complexes, and about that unfathomable mystery that leads us to abandon the people we love, erasing them from our lives as if they had never meant anything, as if they had never existed.

\$3 IUB students, \$6 non-students.
(2K DCP. 99 min. Rated R.)

Toni Erdmann

(2016) Directed by Maren Ade

March 25 – Saturday – 3:00 p.m.

March 30 – Thursday – 7:00 p.m.

Winfried doesn’t see much of his working daughter Ines. The suddenly student-less music teacher decides to surprise her with a visit after the

death of his old dog. It’s an awkward move because serious career woman Ines is working on an important project as a corporate strategist in Bucharest. Practical joker Winfried loves to annoy his daughter with corny pranks. What’s worse are his little jabs at her routine lifestyle of long meetings, hotel bars, and performance reports. Father and daughter reach an impasse, and Winfried agrees to return home to Germany.

Enter flashy Toni Erdmann: Winfried’s smooth-talking alter ego. Disguised in a tacky suit, weird wig and even weirder fake teeth, Toni barges into Ines’ professional life, claiming to be her CEO’s life coach. As Toni, Winfried is bolder and doesn’t hold back, but Ines meets the challenge. The harder they push, the closer they become. In all the madness, Ines begins to understand that her eccentric father might deserve some place in her life after all.

\$3 IUB students, \$6 non-students.
(2K DCP. 162 min. Not Rated.)

The Red Turtle

(2017) Directed by Michael Dudok de Wit

March 31 – Friday – 6:30 p.m.

April 1 – Saturday – 3:00 p.m.

Through the story of a man shipwrecked on a tropical island inhabited by turtles, crabs and birds, *The Red Turtle* recounts

the milestones in the life of a human being. This dialogue-free film full of enchanting and powerful imagery is the first feature film produced by Studio Ghibli following the retirement of its founder Hayao Miyazaki.

Tickets are free (but required) for children age 12 and younger, \$3 IUB students, \$6 non-students.
(2K DCP. 97 min. Rated G.)

The Lure

(2017) Directed by Agnieszka Smoczyńska

April 24 – Monday – 7:00 p.m.

April 29 – Saturday – 7:00 p.m.

IndieWire describes *The Lure* as “the best goth musical about man-eating mermaids ever made.” Not sure there is much more to say. Agnieszka Smoczyńska’s fiendishly dark and sly modern fairytale is set in Communist-era Poland and highlights the havoc wreaked by two vampire mermaid sisters intertwined in love triangle. Contains mature content, including violence and nudity.

\$3 IUB students, \$6 non-students.
(2K DCP. 92 min. Not Rated.)



Julieta



The Lure



Toni Erdmann



The Red Turtle

Additional International Arthouse Films

Tony Conrad: Completely in the Present

(2016) Directed by Tyler Hubby
 January 20 – Friday – 6:30 p.m.
 See page 23 for details.

Mr. Six

(2016) Directed by Hu Guan
 February 5 – Sunday – 6:30 p.m.
 See page 14 for details.

Kabali

(2016) Directed by Pa. Ranjith
 February 11 – Saturday – 7:00 p.m.
 See page 42 for details.

Raise the Umbrellas

(2016) Directed by Evans Chan
 February 21 – Tuesday – 7:00 p.m.
 See page 11 for details.

Monkey King: Hero is Back

(2016) Directed by Tian Xiao Peng
 March 20 – Monday – 7:00 p.m.
 See page 15 for details.

Papa Rainbow

(2016) Directed by Popo Fan
 March 27 – Monday – 7:00 p.m.
 See page 16 for details.

Bingbing and the Young Pioneers (好好学习, 天天向上) Working Cut

(2016) Directed by Odette Scott
 April 1 – Saturday – 7:00 p.m.
 See page 15 for details.

The Destruction of Memory

(2016) Directed by Tim Slade
 April 2 – Sunday – 3:00 p.m.
 See page 33 for details.

Spa Night

(2016) Directed by Andrew Ahn
 April 3 – Monday – 7:00 p.m.
 See page 41 for details.

Do Not Resist

(2016) Directed by Craig Atkinson
 April 8 – Saturday – 6:30 p.m.
 See page 46 for details.

Ovarian Psycos

(2016) Directed by Joanna Sokolowski and Kate Trumbull-LaValle
 April 9 – Sunday – 6:30 p.m.
 See page 47 for details.

Le confessioni (The Confessions)

(2016) Directed by Roberto Andò
 April 22 – Saturday – 7:00 p.m.
 See page 49 for details.

Yarim (The Half)

(2016) Directed by Çağıl Nurhak Aydoğdu
 April 30 – Sunday – 3:00 p.m.
 See page 53 for details.



ANA LILY AMIRPOUR: HER WAY

Named one of *Filmmaker Magazine's* "25 New Faces of Independent Film" in 2014, Ana Lily Amirpour is an Iranian-American director, writer, producer, and actor who is most known for her feature-film debut, *A Girl Walks Home Alone at Night*, an "Iranian vampire spaghetti western" that rocked the Sundance Film Festival in 2014. Born in England and settled in Bakersfield, Calif., she attended art school at San Francisco State University and graduated from UCLA's School of Theater, Film and Television. Amirpour has been making films since she was 12 years old: "I make films to make friends," "It's just me, lonely, trying to figure out how to be a human being." Her second feature, *The Bad Batch*, won the Special Jury Prize at the 2016 Venice Film Festival. The "post-apocalyptic cannibal love story," as she describes it, is "Road Warrior meets *Pretty in Pink* with a dope soundtrack" and opens in 2017.



Ana Lily Amirpour



A Girl Walks Home Alone at Night

Jorgensen Guest Filmmaker Lecture Ana Lily Amirpour

February 24 – Friday – 3:00 p.m.

Free, no ticket required.

A Girl Walks Home Alone at Night

(2014) Directed by Ana Lily Amirpour

February 23 – Thursday – 6:30 p.m.

In the Iranian ghost town of Bad City, all sorts of unsavory characters are being stalked by a lonely vampire. But when boy meets girl, an unusual love story begins to blossom ... blood red. The first Iranian vampire western,

Ana Lily Amirpour's debut is a joyful mash-up of influences that span spaghetti westerns, graphic novels, horror films, and the Iranian New Wave. Amped by a mix of Iranian rock, techno, and Ennio Morricone-inspired riffs, its airy, black-and-white aesthetic and artfully paced scenes combine the simmering tension of Sergio Leone and surrealism of David Lynch. In Persian language with English subtitles. **Director Ana Lily Amirpour is scheduled to be present.**

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

Ana Lily Amirpour Shorts Program

(2009–13) Directed by Ana Lily Amirpour

February 23 – Thursday – 9:30 p.m.

Ana Lily Amirpour's short films have played at festivals around the world, including the Berlinale, BFI London, Edinburgh, IKFF Hamburg, Slamdance, New York City International Film Festival, and Seoul Korea Children's Festival. In 2011, Amirpour was one of five filmmakers chosen by the Berlinale to shoot a film, funded by the Medienboard in Germany. The outcome was

A Little Suicide, an intricate film that mixed stop-motion animation with live-action footage, which was a nominee for the 2012 Berlin Today Awards. This program includes works from 2009–13. **Director Ana Lily Amirpour is scheduled to be present.**

*\$3 all tickets.
(HD. 60 min. Not Rated.)*

Special Presentation with Ana Lily Amirpour

February 24 – Friday – 6:30 p.m.

Program details are forthcoming. Please check www.cinema.indiana.edu for details nearer this screening date. **Director Ana Lily Amirpour is scheduled to be present.**

\$3 all tickets.



The Bad Batch

FILMMAKER TO FILMMAKER: CONVERSATIONS FROM THE DIRECTOR'S CHAIR

In the spirit of the great conversations that filmmakers have had with IU Cinema audiences, this new program pairs two directors onstage in conversation about their visions, artistry, and technique that have made them successful. We intend to bring filmmakers who admire each other's work or are linked in other ways. In addition to the conversation, each filmmaker will present and discuss a film of their choice.

The inaugural event will take place this spring with filmmakers and dates to be announced. This annual program is made possible thanks to a generous endowment gift from loyal IU Cinema supporters, Roberta and Jim Sherman.

Kris Swanberg



Robby Benson and Jeremy Kagan



CHINA REMIXED: LEADING SCHOLARSHIP ON CHINESE CINEMA

This series brings four leading scholars from around the globe to each present two films and a lecture linking their selections to the theme of China Remixed. Scholars include Chris Berry (Kings College, London), Zhen Zhang (New York University), Evans Chan (filmmaker, critic, and scholar; Hong Kong), and Guo-Juin Hong (Duke University). China Remixed reflects all of the ways the arts and humanities of China impact IU, and IU in turn engages with the arts and humanities of China. The programs focus on contemporary arts and humanities—cutting-edge cultural activity and research that speaks to today's world. The festival looks at how the past is translated into the present, how one country's traditions adapt to another's, and how experiences of travel and migration create new identities and communities. Sponsored by the Arts & Humanities council at IU Bloomington, the Office of the Provost, and IU Cinema.

Guo-Juin Hong

Guo-Juin Hong is an associate professor of Asian and Middle Eastern studies at Duke University. He specializes in film historiography, film theory, sound studies, post-colonial theory and theories of culture and globalization, and film and other media of Taiwan, Hong Kong, and China. **Lecture date and time with Professor Guo-Juin Hong to be determined.**

Banana Paradise

(1989) Directed by Toon Wang

January 29 – Sunday – 6:30 p.m.

Part of Wang Toon's quasi-comical Taiwan trilogy, *Banana Paradise* follows the path of a young man named Door Latch and his friend who move to Taiwan in 1949, believing it to be a land of opportunity. Door Latch meets a woman

who he marries, taking on her late husband's name and diploma to help him find employment and help care for her son. This eventually leads to complicated, embarrassing, and comedic situations as he wants to travel back to Mainland China decades later. In Mandarin with English subtitles. **Introduction by Professor Guo-Juin Hong.**

*Free, but ticketed.
(HD. 116 min. Not Rated.)*

Where the Wind Settles

(2015) Directed by Toon Wang

January 30 – Monday – 7:00 p.m.

Director Wang Toon's epic career spans over 60 years, best known for his Taiwan trilogy: *Strauman*, *Banana Paradise*, and *Hill of No Return*. *Where the Wind Settles* is an ambitious film that captures the diaspora experience of his and his parents' generation, many who

fled to Taiwan after the Chinese Nationalist Party (KMT) lost the civil war to the communists. This turbulent chapter in China's history is told through a story of personal tragedy, longing, and strength. In Mandarin and Hoklo with English subtitles. **Introduction by Professor Guo-Juin Hong.**

*Free, but ticketed.
(2K DCP. 126 min. Not Rated.)*

Evans Chan

Born in China and raised in Hong Kong, Evans Yiu Shing Chan is a critic, dramatist, and award-winning film director. Chan has been compared to the avant-garde filmmaker Chris Marker, "the most intellectual of the current crop of Hong Kong directors," wrote Barry Long in *Hong Kong Babylon*. He is also a program consultant to New York's Downtown Pace Arts



Banana Paradise



Where the Wind Settles

Centre, a veteran cultural critic, and former advisor to the Hong Kong International Film Festival. Chan has written for the Indian-based film journal *Cinemaya* and *The Hong Kong Standard*, where he was the staff film critic from 1981 to 1984. Since 1984, Chan has divided his time between New York and Hong Kong.

The Arch

(1968) Directed by Shu Shuen Tong
February 19 – Sunday – 6:30 p.m.

This stylized Qing dynasty melodrama centers on a wealthy widow on the eve of introducing a new monument (an arch) to be erected in her honor. She has feelings for a young man that she must suppress to protect her virtue and daughter's honor. Directed by a trail-blazing female filmmaker, shot by Satyajit Ray's cinematographer, Subrata Mitra, and co-edited by Les Blank, *The Arch* is considered the first Chinese art film and a precursor to the New Wave Hong Kong films of the '70s and '80s. In Mandarin with English subtitles. **Introduction by Filmmaker Evans Chan.**

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



Conjugation

(2001) Directed by Xiao-bai (Emily) Tang
February 20 – Monday – 7:00 p.m.

Emily Tang's *Conjugation* was the first Chinese film to directly reference the Tiananmen Square events and won a special mention for direction at the 2001 Locarno International Film Festival. The film fictionalizes recent college graduates in Beijing who struggle to continue their lives after the tensions and horrors of the events they witnessed first-hand. The film works with sometimes painful realism and clarity. In Mandarin with English subtitles. **Introduction by Filmmaker Evans Chan.**

Free, but ticketed.
(35mm. 116 min. Not Rated.)

Raise the Umbrellas

(2016) Directed by Evans Chan
February 21 – Tuesday – 7:00 p.m.

This event will feature a lecture and discussion with filmmaker Evans Chan about his work, followed by a work-in-progress screening of *Raise the Umbrellas*—a documentary film about the Umbrella Movement, the pro-democracy demonstrations that shook Hong Kong in 2014.



A screening of the film was recently cancelled at the Hong Kong Center of the Asia Society, citing political concerns. In Mandarin with English subtitles. **Director Evans Chan is scheduled to be present for a post-film lecture and discussion.**

Free, but ticketed.
(HD. 25 min. Not Rated.)

Chris Berry

Chris Berry is a professor of film studies at King's College in London. His research interests include Chinese and East Asian cinema and screen cultures; gender, sexuality and cinema; documentary film; and theories of national and transnational cinema. He co-edits two book series for Hong Kong University Press—*TransAsian Screen Cultures* and *Queer Asia*—and has been interviewed widely on Chinese and Asian cinema and screen cultures by *The New York Times*, BBC, *The Korea Times*, NHK Japan, and others. **Lecture date and time with Professor Chris Berry to be determined.**



Lost in Thailand

(2012) Directed by Zheng Xu

February 26 – Sunday – 3:00 p.m.

Smashing every box office record when released, *Lost in Thailand* became the highest-grossing film in China's history. Two rival businessmen must track down their boss at a Buddhist temple to secure a patent on a revolutionary new fuel additive. One catches the first plane to Bangkok, where his plans are delayed by the happy-go-lucky Wang, an unexpected travel companion who will open his eyes to life's true priorities. In Mandarin with English subtitles. **Introduction by Professor Chris Berry.**

Free, but ticketed.

(HD. 105 min. Not Rated.)

Poet on a Business Trip

(2015) Directed by Anqi Ju

February 27 – Monday – 7:00 p.m.

A young poet named Shu absurdly sends himself on a business trip through the rough terrain of the Xinjiang province. His encounters with a wide range of people and situations inspires 16 poems that are intertwined throughout the film. The road trip is a melding of documentary and fiction, creating a snapshot and verse for a China in transition, as well as an existential reflection on the irreversibility of time. The film was shot mostly in

2002 and edited 10 years later.

In Mandarin with English subtitles. **Introduction by Professor Chris Berry.**

Free, but ticketed.

(2K DCP. 103 min. Not Rated.)

Zhen Zhang

Zhen Zhang is an associate professor in cinema studies and academic director at the Tisch School of the Arts at New York University. Her main areas of scholarly interests include Chinese-language film history in its cultural, aesthetic, political, and gendered manifestations, within the broad frameworks of modernity, modernism, and cosmopolitanism. She is deeply interested in both historical and contemporary trans-Asian exchanges in film and media culture and has served as the founding director of the Asian Film and Media Initiative since 2012.

Professor Zhen Zhang Lecture

March 24 – Friday – 3:00 p.m.

Free, no ticket required.

The Strait Story

(2005) Directed by Huang Yu-shan

March 23 – Thursday – 7:00 p.m.

The Strait Story follows a young, but noteworthy artist who is killed in 1943 by an American submarine torpedo while

returning from Japan on a passenger liner with his fiancée. We learn about the artist's rebellious youth, young love, and passions through flashbacks, as a young art conservator searches for truth while restoring some recently discovered lost works. The film is a celebration of regional South Taiwanese culture. In Min Nan, Mandarin, and Japanese with English subtitles. **Introduction by Professor Zhen Zhang.**

Free, but ticketed.

(HD. 105 min. Not Rated.)

The Love Story of Lao An

(2008) Directed by Yang Lina

March 24 – Friday – 7:00 p.m.

Continuing the theme of her award-winning documentary *Old Men*, Yang Lina follows the 90-year-old Mr. An on his visits to the public dancing place in the Temple of Heaven Park in Beijing, where he meets Mrs. Wei. After becoming dancing partners, the two develop a special relationship. In Mandarin with English subtitles. **Introduction by Professor Zhen Zhang.**

Free, but ticketed.

(HD. 124 min. Not Rated.)



Lost in Thailand



The Strait Story



Poet on a Business Trip

CHINA REMIXED: EAST MEETS WEST

These four films provide an introduction to some of the best East Asian films of the past two decades, each winning major awards at western film festivals and distribution into art cinemas around the U.S. They also showcase the work of four major artists, three of whom are still making important work today. China Remixed reflects all of the ways the arts and humanities of China impact IU, and IU in turn engages with the arts and humanities of China. The programs focus on contemporary arts and humanities—cutting-edge cultural activity and research that speaks to today's world. The festival looks at how the past is translated into the present, how one country's traditions adapt to another's, and how experiences of travel and migration create new identities and communities. Sponsored by the Arts & Humanities Council at IU Bloomington, the Office of the Provost, and IU Cinema.

In the Mood for Love

(2000) Directed by Wong Kar-Wai
February 3 – Friday – 6:30 p.m.

Winner of Best Actor (Tony Leung) and Technical Grand Prize at the Cannes Film Festival, the visually extravagant *In the Mood for Love* is a masterful evocation of romantic longing and fleeting moments. In Hong Kong, 1962, a man and woman move into neighboring apartments on the same day. Their encounters are formal and polite—until a discovery about their spouses creates an intimate bond between them. The film has been a major stylistic influence on the past decade of cinema. In Cantonese, Shanghaiese, and French with English subtitles.

Free, but ticketed.
(HD. 98 min. Rated PG.)

Shanghai Triad

(1995) Directed by Zhang Yimou
February 3 – Friday – 9:30 p.m.

Nominated for a Best Cinematography Oscar® and winner of the Technical Grand Prize at the Cannes Film Festival, *Shanghai Triad* spins an epic tale of greed, revenge, and lust for power set against the Shanghai opium wars of the 1930s. The radiant Gong Li stars as Xiao, the most beautiful singer and prostitute in Shanghai, who becomes a pawn in the struggle between the powerful gang leader and his deputy. The prolific Zhang Yimou has continued to be one of China's most versatile and significant filmmakers. In Mandarin with English subtitles.

Free, but ticketed.
(35mm. 108 min. Rated R.)

East Meets West TBD

March 9 – Thursday – 9:30 p.m.
Free, but ticketed.

A Brighter Summer Day

(1991) Directed by Edward Yang
March 10 – Friday – 6:30 p.m.

Among the most praised titles in all contemporary film, Edward Yang's singular masterpiece of Taiwanese cinema is finally released in the U.S. Set in the early 1960s in Taiwan, the film is based on the true story of a crime that rocked the nation. A film of both sprawling scope and tender intimacy, it centers on the gradual, inexorable fall of a young teenager from innocence to juvenile delinquency and is set against a simmering backdrop of restless youth, rock 'n' roll, and political turmoil. In Mandarin, Min Nan, and Shanghaiese with English subtitles.

Free, but ticketed.
(2K DCP. 237 min. Not Rated.)

In the Mood for Love



A Brighter Summer Day



CHINA REMIXED: IU STUDENT PERSPECTIVES

The films in this section were curated by Indiana University Bloomington students or made by IU and Beijing Film Academy students. *China Remixed* reflects all of the ways the arts and humanities of China impact IU, and IU in turn engages with the arts and humanities of China. The programs focus on contemporary arts and humanities—cutting-edge cultural activity and research that speaks to today's world. The festival looks at how the past is translated into the present, how one country's traditions adapt to another's, and how experiences of travel and migration create new identities and communities. Sponsored by the Arts & Humanities council at IU Bloomington, the Office of the Provost, and IU Cinema.



Mr. Six



Kung Fu Hustle

Mr. Six

(2016) Directed by Hu Guan

February 5 – Sunday – 6:30 p.m.

Well-known Chinese director Feng Xiaogang plays the titular Mr. Six, a once notorious, now retired gangster entering middle age and running a neighborhood shop. His estranged son is kidnapped for scratching the car of some rich young punks, which Six tries to negotiate peacefully. When this fails, Mr. Six introduces the 'old ways' of taking care of business

to these entitled, disrespectful youth of his modern Chinese streets. Look out! In Mandarin with English subtitles.

Free, but ticketed.
(2K DCP. 134 min. Not Rated.)

Short Films from the Beijing Film Academy

(2016) Various Directors

March 2 – Thursday – 5:00 p.m.

Beijing Film Academy is the only film academy in China and the largest film academy in Asia,

with esteemed alumni filmmakers such as Zhang Yimou, Chen Kaige, and Jia Zhang-ke. This program highlights student films produced in 2016. In Mandarin with English subtitles.

Free, no ticket required.
(2K DCP. 60 min loop. Not Rated.)

Kung Fu Hustle

(2004) Directed by Stephen Chow

March 2 – Thursday – 8:00 p.m.

Set amid the chaos of pre-revolutionary China, small-time thief

Sing aspires to join the ruthless Axe Gang, whose underworld activities overshadow the city. The bumbling Sing attempts to extort money from one of the locals, but the neighbors are not what they appear. Sing's comical attempts at intimidation inadvertently attract the Axe Gang's attention, setting off a chain of events that brings two disparate worlds face-to-face and unearths some legendary martial arts masters. In Cantonese with English subtitles.

Free, but ticketed.
(35mm. 99 min. Rated R.)

Dearest

(2014) Directed by Peter Ho-Sun Chan
March 12 – Sunday – 6:30 p.m.

Wen Jun (Huang Bo) and his wife Xiaojuan (Hao Lei) are busy parents in the bustling South China city of Shenzhen. One day, as their young son Tian Peng plays in the streets with his friends, he's snatched by kidnappers, leaving his parents distraught—but not

despairing. With extraordinary commitment and resourcefulness, they set out to find their lost son. In Chinese and Mandarin with English subtitles.

Free, but ticketed.
(2K DCP. 128 min. Not Rated.)

Monkey King: Hero is Back

(2016) Directed by Tian Xiao Peng
March 20 – Monday – 7:00 p.m.

The all-powerful Monkey King once roamed freely between Heaven and Earth, but after angering the Gods, he was imprisoned in an ice cage deep within the mountains. 500 years later, monsters attack a small village and a child flees to the mountains. Unknowingly, the child releases the Monkey King from his curse. With the help and encouragement from this special child, Monkey King must now save the village from the evil Mountain Lord and his monstrous army. In Mandarin with English subtitles.

Free, but ticketed.
(2K DCP. 86 min. Rated PG.)

Bingbing and the Young Pioneers (好好学习, 天天向上) Working Cut

(2016) Directed by Odette Scott
April 1 – Saturday – 7:00 p.m.

Meet Bingbing, a firecracker from Shanghai, and her bicycle team The Young Pioneers. Bingbing is not your average senior—she juggles school with running her popular restaurant. Despite obligations to her family, she is determined to see her young pioneers be the first international team to participate in Indiana University's signature race, The Little 500. The riders train on the bustling streets of Chinese cities and the backroads of Indiana, determined to qualify. If they make it, thousands of international students will have a reason to participate in this campus-wide event. In Mandarin and English with English and Chinese subtitles. **Members of the cast and crew are scheduled to be present.**

Free, but ticketed.
(2K DCP. 50 min. Not Rated.)



Bingbing and the Young Pioneers (好好学习, 天天向上)



Monkey King: Hero is Back

Dearest



CHINA REMIXED: POPO FAN

Popo Fan is a queer independent filmmaker and curator. Born in 1985, he graduated from the Beijing Film Academy. His documentary works mostly focus on LGBT and gender issues. In 2007, he published "Happy Together: Complete Record of a Hundred Queer Films." He also directs the China Queer Film Festival Tour, which has travelled to over 20 major cities in China since 2008. In 2015, he successfully sued the Chinese government for banning his film Mama Rainbow online, the first case of its kind.

China Remixed reflects all of the ways the arts and humanities of China impact IU, and IU in turn engages with the arts and humanities of China. The programs focus on contemporary arts and humanities—cutting-edge cultural activity and research that speaks to today's world. The festival looks at how the past is translated into the present, how one country's traditions adapt to another's, and how experiences of travel and migration create new identities and communities. Sponsored by the Arts & Humanities council at IU Bloomington, the Office of the Provost, and IU Cinema.

Mama Rainbow

(2012) Directed by Popo Fan
March 26 – Sunday – 6:30 p.m.

For Chinese parents, finding out that their kid is gay usually presents a major tragedy, with the majority utterly unable to accept the homosexuality of their son or daughter. However, during recent years, a fresh rainbow wind has been blowing over the Chinese mainland: A pioneering generation of Chinese parents has been stepping up and speaking out on their love for their gay kids. This film features six mothers from

across China who give a whole new definition to Chinese-style family bonds. In Chinese language with English subtitles. **Director Popo Fan is scheduled to be present.**

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

Papa Rainbow

(2016) Directed by Popo Fan
March 27 – Monday – 7:00 p.m.

In China, most families have difficulties facing their lesbian, gay, bisexual and/or transgender (LGBT) children. They have to contend with common social beliefs

that homosexuality is shameful and a perverted condition caused by deviant family relationships. Many parents see their kids as property, and fathers often assert their authority to ensure that no harm comes to the family reputation. This film features six Chinese fathers who fully embrace their LGBT children for who they are, redefining what it means to protect a household. In Chinese language with English subtitles. **Director Popo Fan is scheduled to be present.**

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



THE CINEMA OF PHILIPPE FALARDEAU

This series, a retrospective celebrating the work of Québécois writer-director Philippe Falardeau, is part of the Twentieth- and Twenty-First-Century French and Francophone Studies Colloquium, an annual meeting of the largest interdisciplinary French Studies association in North America, with members from across the world. Constructed around the recurring theme of alienation, Falardeau's work employs small-scale drama—often infused with wry humor and the dissident perspective of a cultural and linguistic minority within a larger nation—to explore the human consequences of and responses to global phenomena such as postindustrial capitalism, migration, and cross-cultural misunderstanding. In so doing, his work consistently emphasizes the necessity of solidarity and compassion in order to cope with the challenges of modern life and to understand one's own identity in relation to the Other. The series is sponsored by the Department of French and Italian, the Mary-Margaret Barr Koon Fund, the College Arts and Humanities Institute, the Office of the Vice-President for International Affairs, the Institute for European Studies, and IU Cinema.



Philippe Falardeau



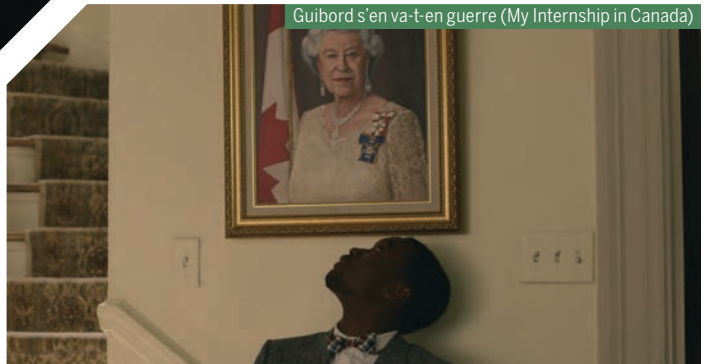
Monsieur Lazhar

Monsieur Lazhar

(2011) Directed by Philippe Falardeau
April 7 – Friday – 6:00 p.m.

After the suicide of an elementary school teacher in Montréal, Algerian immigrant Bashir Lazhar surfaces to replace her, claiming to have taught many years in his home country. As his students struggle to move beyond the loss of their former teacher, Bashir is forced to cope with significant cultural barriers, the return of his repressed family history, the lie he told to secure the job, and his own precarious legal status as a political refugee. In French with English subtitles. **Director Philippe Falardeau is scheduled to be present.**

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



Guibord s'en va-t-en guerre (My Internship in Canada)

Guibord s'en va-t-en guerre (My Internship in Canada)

(2015) Directed by Philippe Falardeau
April 8 – Saturday – 3:30 p.m.

In this good-humored but incisive political satire, Steve Guibord (Patrick Huard), a member of parliament from Québec, finds himself in the unexpected and unwelcome position of casting the tie-breaking

vote to decide whether Canada will go to war in the Middle East. Overwhelmed by the media frenzy swirling around him, Guibord places the vote in the hands of his intern Souverain (Irdens Exantus), an immigrant from Haiti. In French with English subtitles.

Free, but ticketed.
(2K DCP. 108 min. Not Rated.)

PATRICIO GUZMÁN: EVERYTHING IS MEMORY

"A country without documentaries is like a family without a photo album."—Patricio Guzmán. After the coup d'état that brought down Salvador Allende, Patricio Guzmán was held in solitary confinement in Santiago's National Stadium and threatened with execution. He abandoned Chile in November 1973 and has since been making films and living in Cuba, Spain, and France. Six of his films have premiered at the Cannes Film Festival, and he has had recent retrospectives at the British Film Institute and Harvard Film Archive. He is the founder of the Documentary Film Festival of Santiago and has recently been named to the Academy of Motion Picture Arts and Sciences. His heartbreaking trilogy The Battle of Chile is considered one of the best documentary films ever made.

Patricio Guzmán's visit is sponsored by Andrew Mellon Foundation and hosted by the Center for Documentary Research and Practice with support from IU Cinema, The Media School, the Black Film Center/Archive, the College Arts and Humanities Institute, and the Center for Latin American and Caribbean Studies.



Patricio Guzmán

Jorgensen Guest Filmmaker Lecture

Patricio Guzmán

April 14 – Friday – 3:00 p.m.

Free, no ticket required.

The Battle of Chile, Pt. 1

(1975) Directed by Patricio Guzmán

April 11 – Tuesday – 7:00 p.m.

Part 1: The Insurrection of the Bourgeoisie examines the escalation of rightist opposition following the left's unexpected victory in Congressional elections held in March 1973. Finding that parliamentary democracy would not stop Allende's socialist policies, the right wing shifted its tactics from the polls to the streets. The film follows months of activity as a variety of increasingly violent tactics are used by the right to weaken the government and provoke a crisis. In Spanish with English subtitles.

Free, but ticketed.

(DigiBeta. 96 min. Not Rated.)

The Battle of Chile, Pt. 2*

(1976) Directed by Patricio Guzmán

April 12 – Wednesday – 7:00 p.m.

Part 2: The Coup d'état opens with the attempted military coup of June 29, 1973, which is put down by troops loyal to the government. It serves as a useful dry run for the final showdown, which is only a matter of time. The film shows a left divided over strategy, while the right methodically lays the groundwork for the military seizure of power. It also documents the actual coup d'état, including Allende's last radio messages, footage of the military assault on the presidential palace, and that evening's televised presentation of the new military junta. In Spanish with English subtitles. *Screening will take place at the IU Libraries Moving Image Archive screening room.

Free, but ticketed.

(DigiBeta. 79 min. Not Rated.)

The Battle of Chile, Pt. 3*

(1978) Directed by Patricio Guzmán

April 12 – Wednesday – 9:00 p.m.

Part 3: The Power of the People deals with the creation by ordinary workers and peasants of thousands of local groups of "popular power" to distribute food, occupy, guard, and run factories and farms, oppose black-market profiteering, and link together neighborhood social-service organizations, first as a defense against strikes and lock-outs by factory owners, tradesmen, and professional bodies opposed to the Allende government, and then increasingly as Soviet-type bodies demanding more resolute action by the government against the right. In Spanish with English subtitles. *Screening will take place at the IU Libraries Moving Image Archive screening room.

Free, but ticketed.

(DigiBeta. 88 min. Not Rated.)

Chile, Obstinate Memory

(1997) Directed by Patricio Guzmán
April 13 – Thursday – 6:30 p.m.

Patricio Guzmán returns to Chile after 25 years, bringing with him a print of *The Battle of Chile*. Although his landmark documentary had toured the world, it was never seen in Chile itself. The memory of those times was largely barred from the collective consciousness of the Chilean people, and a generation grew up with little historical knowledge of Allende's "Popular Unity" government, or the military coup that ended it. While survivors reminisce, the younger generation react with a state of shock. Their confusion is palpable. In Spanish with English subtitles. **Director Patricio Guzmán is scheduled to be present.**

Free, but ticketed.
(DigiBeta. 59 min. Not Rated.)

Nostalgia for the Light

(2010) Directed by Patricio Guzmán
April 13 – Thursday – 9:00 p.m.

The Atacama Desert is where astronomers from all over the world gather to observe the stars, with a sky so translucent that you can see the boundaries of the universe. It is also a place where the harsh, dry heat keeps human remains intact; those of Pre-Columbian mummies alongside the remains of political prisoners of the Chilean army from 1973. While astronomers examine distant galaxies, surviving relatives search for remains to reclaim their families' histories. Melding the celestial quest of the astronomers with the earthly one of families, *Nostalgia for the Light* is a gorgeous, moving, and deeply personal odyssey. In Spanish with English subtitles. **Director Patricio Guzmán is scheduled to be present.**

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

The Pearl Button

(2015) Directed by Patricio Guzmán
April 14 – Friday – 7:00 p.m.

The ocean contains the history of all humanity, while the sea holds the voices of the Earth and receives impetus from the stars, transmitting it to living creatures. Chile, with its 2,670 miles of coastline, the largest archipelago in the world, presents a supernatural landscape with its volcanoes, mountains and glaciers. In it are the voices of the Patagonian indigenous people, of the first English sailors, and also those of its political prisoners. Some say that water has memory. This film shows that it also has a voice. In Spanish with English subtitles. **Director Patricio Guzmán is scheduled to be present.**

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



DANY LAFERRIÈRE: AN AMERICAN JOURNEY

Dany Laferrière is one of today's most original writers in French, rooted both in Haiti and Quebec, and only the second Black writer at the prestigious Académie Française in Paris. Laferrière, a collaborator in these three films centered on his work, tells stories of America as a region where the scars of colonialism are evident still in the social and racial hierarchies born out of the growing global economy. The films address issues such as prostitution, sex tourism, and the lasting effects of the Duvalier dictatorship on Haitian society. This series is curated by the Center for Latin American and Caribbean Studies in co-sponsorship with the Creative Writing Program, the Department of French and Italian, the Creole Institute, the Black Film Center/Archive, the Department of Comparative Literature, and IU Cinema.



Dany Laferrière

Jorgensen Guest Filmmaker Lecture

Dany Laferrière

February 16 – Thursday – 3:00 p.m.

Free, no ticket required.

Vers le sud (Heading South)

(2005) Directed by Laurent Cantet

February 6 – Monday – 7:00 p.m.

Three middle-aged women from the U.S. and Canada travel to Haiti in the late 1970s for a holiday of sun and sex with Haitian young men. This time around, however, their young lovers become embroiled in a conflict with the violent Duvalier regime, with devastating consequences. The film, featuring

Charlotte Rampling in one of the lead roles, is one of the most moving and frankest portraits of sex tourism in the region and has received two awards at the Venice Film Festival. In French and English with English subtitles.

*Free, but ticketed.
(35mm. 108 min. Not Rated.)*

Le goût des jeunes filles (On the Verge of a Fever)

(2004) Directed by John L'Ecuyer

February 12 – Sunday – 3:00 p.m.

The 15-year old Fanfan has to hide for a weekend at the house of his beautiful neighbor, a prostitute with the Tonton-Macoute. Set in

Port-au-Prince during the Duvalier dictatorship, the film is a coming of age story, showcasing the vulnerability of women and children under a violent regime, with Fanfan learning to navigate treacherous territory. In French with English subtitles. **Contains nudity.**

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

La dérive douce d'un enfant de Petit-Goâve

(2009) Directed by Pedro Ruiz

February 16 – Thursday – 7:00 p.m.

This documentary features Dany Laferrière on a journey to the places that have shaped his life, from



La dérive douce d'un enfant de Petit-Goâve



Vers le sud (Heading South)

Montréal, Paris, New York, and Port-au-Prince back to the mythical Haitian fisher village of his childhood, Petit-Goâve. It includes encounters with major Caribbean literary figures such as Edwidge Danticat, Frankétienne, and Pedro Juan Gutiérrez and presents a reflection on the Haiti of today and yesterday as much as a fascinating cinematic journey, leading us into the heart of the writer's imagination. In French with English subtitles. **Dany Laferrière is scheduled to be present.**

*Free, but ticketed.
(Digital. 84 min. Not Rated.)*



Le goût des jeunes filles (On the Verge of a Fever)

DAVID GATTEN: WORKING WITH WORDS

Over the last 19 years, David Gatten (b. 1971, Ann Arbor, Michigan) has explored the intersection of the printed word and moving image. The resulting body of work illuminates a wide array of historical, conceptual, and material concerns, while cataloging the variety of ways in which texts function as both language and image in cinema, often blurring the boundary between these categories. These movies measure the movement of desire across distance, and the manner in which words, books, letters, and other written or printed communications might both produce and mediate that distance.

Using traditional research methods (reading old books) and non-traditional film processes (boiling old books) Gatten's films trace the contours of private lives and public histories, combining philosophy, biography, and poetry with experiments in cinematic forms and narrative structures. Exploring the archive in unusual ways and making connections across categories of knowledge and fields of meaning, Gatten's movies construct new compositions and generate unexpected conclusions from 19th-century scientific treatises, "out-dated" 20th-century instructional texts, and rare books from 18th-century personal libraries.

His latest major work, *The Extravagant Shadows*, was ranked the No. 9 film of 2012 in the Film Comment international film critics poll of the "50 Best Independent Films of 2012." Feature articles about and reviews of *The Extravagant Shadows* have appeared in *Artforum*, *Film Comment*, *Reverse Shot*, *Fandor*, and *IDIOM*, among others. This series is sponsored by *The Media School*, *The Media School's* cinema and media arts program, and *IU Cinema*.

Jorgensen Guest Filmmaker Lecture

Working with Words: Historical Documents, Systems of Knowledge, & Text-as-Moving Image Art David Gatten

March 21 – Tuesday – 3:00 p.m.

Free, no ticket required.

The Extravagant Shadows

(2012) Directed by David Gatten

March 21 – Tuesday – 6:30 p.m.

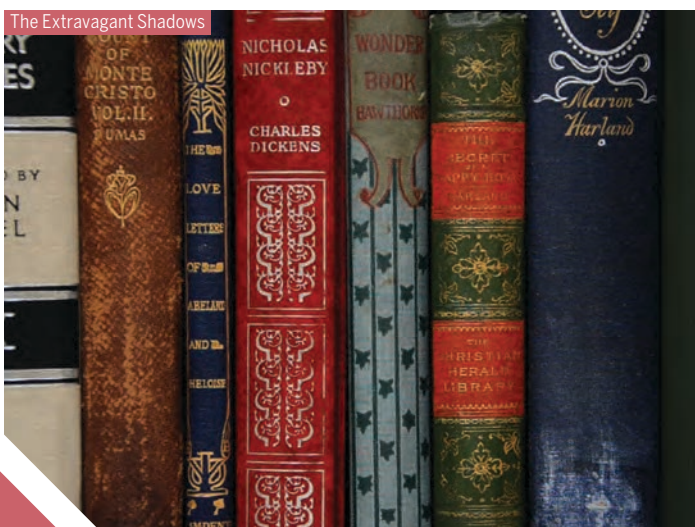
To experience the work of avant-garde filmmaker David Gatten is to get caught in a web of conflicting emotions and affects; equally jarring, haunting, lyrical, and lush, Gatten's filmic worlds are as challenging as they are easy to get lost inside. *The Extravagant Shadows*—his first digital work—is no exception. Prominently constructed of digitally manipulated written texts in collision with swaths of light and color, the piece defies easily held notions of time, space, authorship, and spectatorship. Director David Gatten is scheduled to be present.

Free, but ticketed.

(2K DCP. 175 min. Not Rated.)



David Gatten



The Extravagant Shadows

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

UNDERGROUND FILM SERIES

Tony Conrad: Completely in the Present

(2016) Directed by Tyler Hubby
January 20 – Friday – 6:30 p.m.

Tony Conrad (1940–2016) was an important filmmaker, sound artist, and educator, who began work in the 1960s. Mostly associated with the minimalist school, he was—in reality—a restless man who embraced chaos and the old Dada spirit of tearing everything down to make it new again. Conrad was also funny and playful and inspirational. Tyler Hubby's documentary *Tony Conrad: Completely in the Present* is a film worthy of its subject. The feature documentary will be preceded by two of Conrad's short films: *Articulation of Boolean Algebra for Film Opticals (Finale)* (1975, 10 min.) and *Beholden to Victory* (1980–83, 26 min.).

Free, but ticketed.
(16mm/HD/2K DCP. 138 min. Not Rated.)

Sixty Six

(2015) Directed by Lewis Klahr
February 17 – Friday – 6:30 p.m.

A filmmaker since 1977, California Institute of the Arts professor Lewis Klahr has confirmed his place in the top tier of the 21st century's experimental media makers for his stop-motion collage work in small gauge film and digital video. In his latest work, *Sixty Six*, a feature-length compendium of 12 films produced over 2002–15, Klahr marries Greek antiquity with mid-century America in a "pop associational mindscape" to create what *Cinema Scope* calls "the strangest of hybrids: a personal work of universal provenance."

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

Additional Underground Events:

Jorgensen Guest Filmmaker Lecture

Working with Words:

David Gatten

March 21 – Tuesday – 3:00 p.m.
See page 22 for details.

The Extravagant Shadows

(2012) Directed by David Gatten

March 21 – Tuesday – 6:30 p.m.
See page 22 for details.

The Extravagant Shadows



Sixty Six



Tony Conrad: Completely in the Present

SCORSESE'S MEN OF FAITH

In celebration of the opening of Martin Scorsese's 25-year passion project Silence, IU Cinema presents four films of men whose faith embody their lives. The themes of faith and religion have influenced his work since the 1970s. Scorsese's Italian-American Catholic upbringing affected everything about him, "the way I breathe, the way I think," as he told the New York Times. And, of course, it affected the films. Critic A.O. Scott once wrote that Scorsese approaches filmmaking as "a priestly avocation, a set of spiritual exercises embedded in technical problems." We are grateful for his perseverance and faith—in his stories, the cinematic experience, the medium, and his characters.

Kundun

(1989) Directed by Martin Scorsese

January 14 – Saturday – 7:00 p.m.

Martin Scorsese's telling of the life story of the 14th Dalai Lama is a spiritual and deeply moving event. Barely able to walk, the young Tenzin Gyatso is identified as the newly reincarnated form of His Holiness the Dalai Lama. Leaving his family behind in order to live in a monastery, he grows to manhood in spiritual isolation, sheltered from the influences of Western worldliness and the dangerous encroachment of the Chinese army, which eventually led to exile. Scorsese's obvious affection and dedication to the Tibetan leader

shines through in every frame of the picture, shot by Roger Deakins and scored by Philip Glass, both who earned Oscar® nominations. In English, Tibetan, and Mandarin languages with English subtitles.

*\$3 all tickets.
(HD. 134 min. Rated PG-13.)*

George Harrison: Living in the Material World

(2011) Directed by Martin Scorsese

March 11 – Saturday – 6:30 p.m.

Using unseen photos and footage, Martin Scorsese traces the life of Beatle George Harrison in a personal film, weaving together performance footage, home movies, rare archival materials, and interviews with his

family and friends, including Eric Clapton, Terry Gilliam, Eric Idle, George Martin, Paul McCartney, Yoko Ono, Tom Petty, Phil Spector, Ringo Starr, and Jackie Stewart.

*\$3 all tickets.
(2K DCP. 208 min. Not Rated.)*

Cape Fear

(1991) Directed by Martin Scorsese

March 31 – Friday – 9:30 p.m.

Martin Scorsese brings heart-pounding suspense to one of the most acclaimed thrillers of all time. Fourteen years after being imprisoned, vicious psychopath Max Cady (Robert De Niro) emerges with a single-minded mission: to seek revenge on his



Kundun

attorney Sam Bowden (Nick Nolte). Cady becomes a terrifying presence as he menacingly circles Bowden's increasingly unstable family, brandishing biblical verses like weapons. Realizing he is legally powerless to protect his beautiful wife Leigh (Jessica Lange) and his troubled teenage daughter Danielle (Juliette Lewis), Sam resorts to unorthodox measures which lead to an unforgettable showdown on Cape Fear.

*\$3 all tickets.
(2K DCP. 128 min. Rated R.)*

The Last Temptation of Christ

(1988) Directed by Martin Scorsese

April 30 – Sunday – 6:30 p.m.

Based on the novel by Nikos Kazantzakis and starring Willem Dafoe, *The Last Temptation of Christ* is a visually breathtaking accomplishment that earned Martin Scorsese an Academy Award® nomination for Best Achievement in Directing, as well as Golden Globe® nominations for

Barbara Hershey (Best Actress) and Peter Gabriel (Best Score). The epic tale also drew sharp criticism and controversy for humanizing Christ, to the point of depicting sexual desire. Critic Gene Siskel called it “The best film of 1988.”

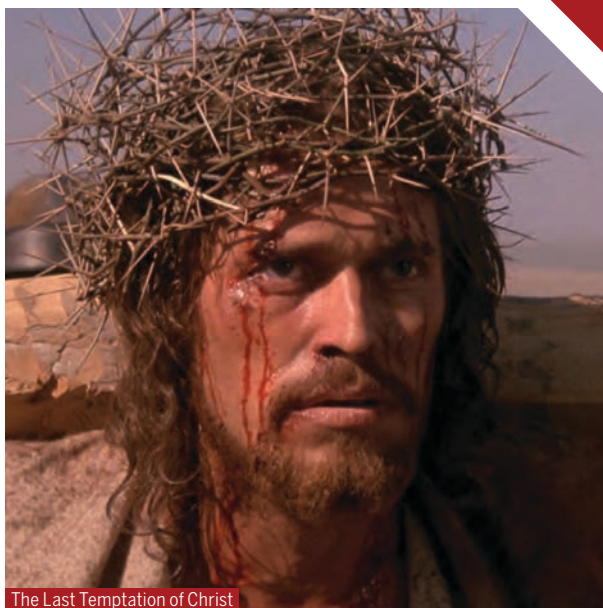
*\$3 all tickets.
(2K DCP. 164 min. Rated R.)*



George Harrison: Living in the Material World



Cape Fear



The Last Temptation of Christ

ELVIS IN HOLLYWOOD: SHAKING UP THE SILVER SCREEN

This year marks the 40th anniversary of the death of the King of Rock 'n' Roll, Elvis Aaron Presley, on August 16, 1977. Although known primarily for his musical career, Elvis was also a prolific film actor, starring in 31 feature films and two documentary films in his relatively short life. Four decades after his passing, Elvis remains one of the 20th century's most significant cultural icons, having left an indelible imprint on music, fashion, and film.

Viva Las Vegas

(1964) Directed by George Sidney
January 8 – Sunday – 3:00 p.m.

Race-car driver Lucky Jackson (Elvis Presley) has just lost all the money he scored to buy a new engine for the Grand Prix race. With no other options, Lucky is forced to get a job as a casino waiter to make ends meet and to make enough dough to race again. But after he meets sexy swim instructor Rusty Martin (Ann-Margret), Lucky realizes there are two prizes he wants to win—the Grand Prix and Rusty's heart.

\$3 all tickets.
(HD. 90 min. Not Rated.)

Elvis: That's the Way It Is!

(1970) Directed by Denis Sanders
January 8 – Sunday – 6:30 p.m.

This film documents Elvis Presley's Summer Festival in Las Vegas during August 1970 with concert footage captured at the International Hotel. *Elvis: That's the Way It Is!* mixes live performance with rare behind-the-scenes access. The documentary was Presley's first non-dramatic film since beginning his on-screen career in 1956 and captures his return to live performance after a 13-year hiatus.

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

King Creole

(1958) Directed by Michael Curtiz
February 25 – Saturday – 7:00 p.m.

In what is considered by many to be his finest dramatic performance, Elvis Presley plays troubled youth Danny Fisher whose singing sets the French Quarter ablaze. With a sweet girl to love him and nightclub owners fighting over his contract, it looks like Fisher will shake off his past and head for the top. But will a mobster (Walter Matthau) and his moll (Carolyn Jones) snare him into a life of crime?

\$3 all tickets.
(Digital. 116 min. Rated PG.)



Viva Las Vegas



Blue Hawaii

(1961) Directed by Norman Taurog
March 11 – Saturday – 3:00 p.m.

Elvis Presley is in paradise, playing an ex-G.I. Chad Gates, who has just come home to Hawaii after his military service abroad—mirroring Elvis' own return to the U.S. after his military service in Germany ended in 1960. Gates' mother (Angela Lansbury) expects him to climb the corporate ladder, but he would rather wear an aloha shirt than a white collar. So, Gates goes to work as a tour guide, and his first customers are a careful of cuties who might just end his career before it has a chance to take off.

*\$3 all tickets.
(16mm. 102 min. Rated PG.)*

**Additional Elvis In Hollywood:
Shaking Up the Silver Screen Film:**

Jailhouse Rock

(1957) Directed by Richard Thorpe
March 20 – Monday – 3:00 p.m.

See page 39 for details.



Jailhouse Rock

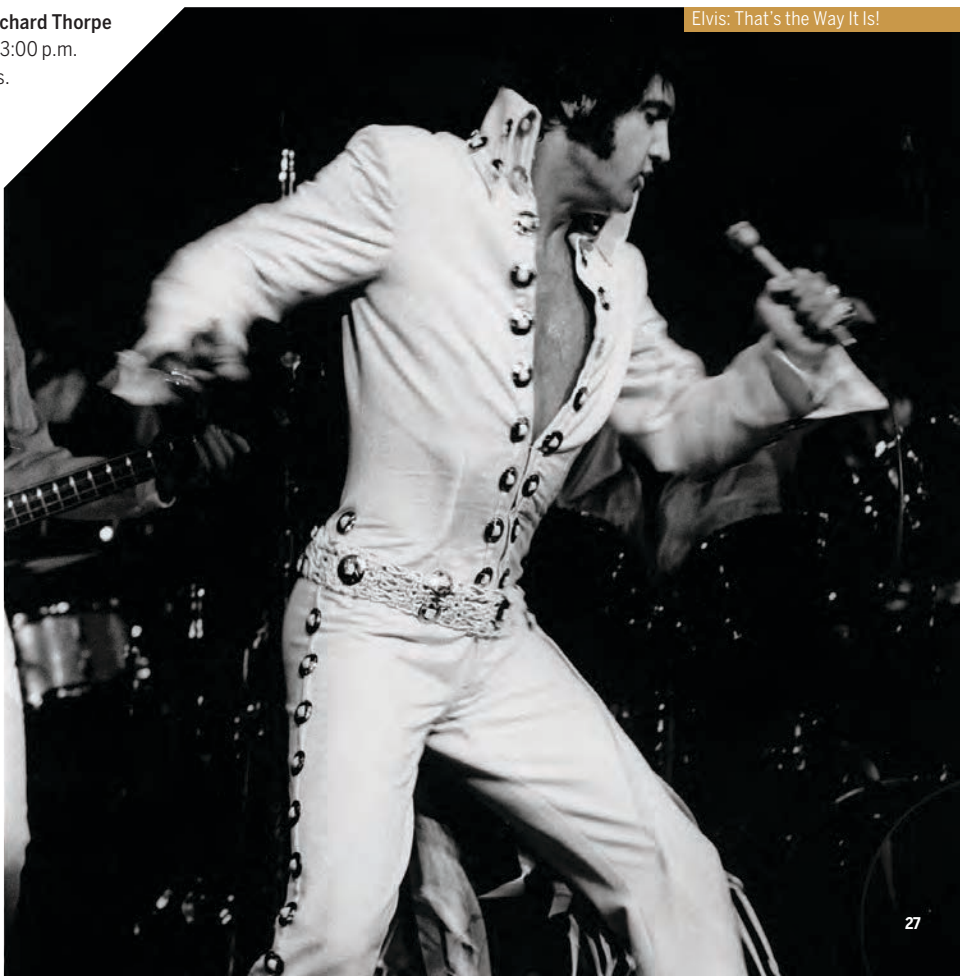


King Creole

Elvis: That's the Way It Is!



Blue Hawaii



CINEKIDS INTERNATIONAL CHILDREN'S FILM SERIES

Phantom Boy

(2015) Directed by Jean-Loup Felicioli & Alain Gagnol

January 14 – Saturday – 3:00 p.m.

Leo has a secret. A mysterious illness has transformed him into a phantom boy, able to leave the confines of his body and explore the city as a ghostly apparition. While in the hospital, he befriends Alex, a New York City cop injured while attempting to capture a nefarious gangster who has taken control of the city's power supply, throwing the metropolis into chaos. Now they must form an extraordinary duo, using Leo's phantom powers and Alex's detective work to foil the plot and save New York from destruction. *Phantom Boy* continues Gagnol and Felicioli's fascination with animated film noir, in a heart-thumping adventure that pushes their trademark visual style to literal new heights, as

Leo swoops and soars above the greatest skyline in the world. In French with English subtitles.

Tickets are free (but required) for children age 12 and younger, all other tickets are \$3. (2K DCP. 84 min. Not Rated.)

Willy Wonka & the Chocolate Factory

(1971) Directed by Mel Stuart

April 29 – Saturday – 3:00 p.m.

Gene Wilder stars in this magical, musical fantasy for the young, and the young at heart. Join the expedition visiting legendary Candy Man Willy Wonka (Wilder) in a splendiferous movie that wondrously brings to the screen the endlessly appetizing delights of Roald Dahl's classic book. Coated with flavorful tunes and production design that constantly dazzles the eye, this effervescent musical never fails to enchant young and old. On a whirlwind tour of Willy's incredible,

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

edible realm of chocolate waterfalls, elfish Oompa-Loompas, and industrial-sized confections, a boy named Charlie will discover the sweetest secret of all: a generous, loving heart.

Tickets are free (but required) for children age 12 and younger, all other tickets are \$3. (2K DCP. 98 min. Rated G.)

Additional CINEkids Films:

The Eagle Huntress

(2016) Directed by Otto Bell

January 21 – Saturday – 3:00 p.m.

January 22 – Sunday – 3:00 p.m.

See page 5 for details.

The Red Turtle

(2017) Directed by Michael Dudok de Wit

March 31 – Friday – 6:30 p.m.

April 1 – Saturday – 3:00 p.m.

See page 6 for details.



Phantom Boy



Willy Wonka and the Chocolate Factory

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.

STAFF SELECTS



When a Man Loves a Woman

When A Man Loves a Woman
(1994) Directed by Luis Mandoki
January 21 – Saturday – 7:00 p.m.

An airline pilot (Andy Garcia) and his wife (Meg Ryan) are forced to face the consequences of her alcoholism when her addictions threaten her life and their daughter's safety. While the woman enters detox, her husband must face the truth of his enabling behavior. **Programmed by IU Cinema's Business Manager Carla Cowden.**

*\$3 all tickets.
(Digital. 126 min. Rated R.)*

Humoresque
(1946) Directed by Jean Negulesco
February 11 – Saturday – 3:00 p.m.

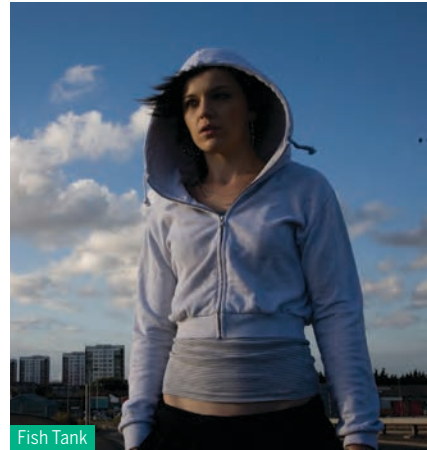
Paul (John Garfield) is a talented violinist who rises from a working-class background to the upper echelons of society, thanks to the patronage of wealthy, alcoholic Helen (Joan Crawford). But as Paul's star begins to rise and the two fall in love, she becomes jealous of the fact that his true



Humoresque

passion is dedicated to the music he performs so exquisitely. The extraordinary score for *Humoresque* was orchestrated by Franz Waxman, one of the great composers of the period (*Rebecca*, *The Philadelphia Story*, *Sunset Boulevard*, *Rear Window*). Isaac Stern—considered one of the great violinists of the modern era—was just 25 at the time of filming, served as a musical advisor on the film, and performed all of the violin music of the fictional Paul. Stern's fingers are in the movie, but most of the visual playing was done with Garfield's face in the shot, one professional violinist crouching behind him and playing the left-hand parts and another crouching in front of him and playing the bow. 16mm print courtesy of the UCLA Film and Television Archive. **Programmed by IU Cinema's Events and Operations Manager Jessica Davis Tagg.**

*\$3 all tickets.
(16mm. 125 min. Not Rated.)*



Fish Tank

Fish Tank
(2009) Directed by Andrea Arnold
March 4 – Saturday – 7:00 p.m.

Winner of the Cannes Jury Prize, *Fish Tank* is an emotionally stunning coming-of-age story, electrified by the breakthrough performance of its young star Katie Jarvis. Fifteen-year-old Mia (Jarvis) is in a constant state of war with her family and the world around her, without any creative outlet for her considerable energies save a secret love of hip-hop dance. When she meets her party-girl mother's charming new boyfriend, Connor (Michael Fassbender), she is amazed to find he returns her attention and believes he might help her start to make sense of her life. A clear-eyed, potent portrait of teenage sexuality and vulnerability, *Fish Tank* confirms writer/director Arnold's status as one of the leading figures of new British cinema. **Programmed by IU Cinema's Social Media and Web Specialist Barbara Ann O'Leary.**

*\$3 all tickets
(35mm. 123 min. Not Rated.)*

SCIENCE ON SCREEN

Science on Screen® creatively pairs screenings of classic, cult, and documentary films with lively introductions by notable figures from the world of science, technology, and medicine. In 2011, the Coolidge Corner Theatre Foundation received a \$150,000 grant from the Alfred P. Sloan Foundation to expand Science on Screen® to independent cinemas nationwide. Over the past five years, the two organizations have awarded a total of 94 grants to 47 independent theaters for use in creating and presenting their Science on Screen® programming. IU Cinema is honored to be one of the 2016–2017 Science on Screen® award recipients.

This Changes Everything

(2015) Directed by Avi Lewis

March 3 – Friday – 6:30 p.m.

Filmed over 211 days in nine countries over four years, *This Changes Everything* is an epic attempt to re-imagine the vast challenge of climate change. Inspired by Naomi Klein's bestseller *This Changes Everything*, the film presents powerful portraits of communities on the front lines, from the Alberta Tar Sands to the coast of South India. Interwoven with these stories of struggle is Klein's narration, connecting the carbon in the air with the economic system that put it there. Throughout the film, Klein

builds to her most controversial and exciting idea: that we can seize the existential crisis of climate change to transform our failed economic system into something radically better. **This screening will be followed by a post-film discussion with IU scholars.**

*\$3 all tickets.
(2K DCP. 99 min. Not Rated.)*

Alien

(1979) Directed by Ridley Scott

March 28 – Tuesday – 7:00 p.m.

Fourth Annual National Science on Screen® Day.

On their voyage home, the crew of the deepspace tug *Nostromo*

investigate an alien distress signal, inadvertently picking up and bringing aboard an extraterrestrial life form with violent and lethal survival instincts. The version screened will be the original Theatrical Cut of the film. **Contains mature content, including strong language and violence.**

*\$3 all tickets.
(2K DCP. 116 min. Rated R.)*

Science
on Screen



Alien



Additional Science On Screen Films:

Soylent Green

(1973) Directed by Richard Fleischer
February 4 – Saturday – 3:00 p.m.
See page 38 for details.

The Destruction of Memory

(2016) Directed by Tim Slade
April 2 – Sunday – 3:00 p.m.
See page 33 for details.

The Pearl Button

(2015) Directed by Patricio Guzmán
April 14 – Friday – 7:00 p.m.
See page 19 for details.

Miss Evers' Boys

(1997) Directed by Joseph Sargent
February 28 – Tuesday – 7:00 p.m.
See page 50 for details.

Nostalgia for the Light

(2010) Directed by Patricio Guzmán
April 13 – Thursday – 9:00 p.m.
See page 19 for details.

The Man Who Knew Infinity

(2015) Directed by Matthew Brown
April 17 – Monday – 7:00 p.m.
See page 52 for details.



The Man Who Knew Infinity

This Changes Everything



The Pearl Button

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.

No Man's Land

(2016) Directed by Sean Mathias
January 15 – Sunday – 6:30 p.m.

Following their hit run on Broadway, Ian McKellen and Patrick Stewart return to the West End stage in Harold Pinter's *No Man's Land*, broadcast live to cinemas from Wyndham's Theatre, London. One summer's evening, two aging writers, Hirst and Spooner, meet in a Hampstead pub and continue their drinking into the night at Hirst's stately house nearby. As the pair become increasingly inebriated, and their stories increasingly unbelievable, the lively conversation soon turns into a revealing power game, further complicated by the return home of two sinister younger men.

Also starring Owen Teale and Damien Molony, don't miss this glorious revival of Pinter's comic classic. **The broadcast will be followed by an exclusive Q&A with the cast and director Sean Mathias.**

\$12 IUB students, \$15 non-students.
(2K DCP. 150 min. Not Rated.)

Amadeus

(2017) Directed by Michael Longhurst
April 2 – Sunday – 6:30 p.m.

Music. Power. Jealousy. Lucian Msamati (*Luther*, *Game of Thrones*, NT Live: *The Comedy of Errors*) plays Salieri in Peter Shaffer's iconic play, broadcast live from the National Theatre, and with live orchestral accompaniment by Southbank Sinfonia. Wolfgang Amadeus Mozart, a rowdy young

prodigy, arrives in Vienna, the music capital of the world—and he's determined to make a splash. Awestruck by his genius, court composer Antonio Salieri has the power to promote his talent or destroy his name. Seized by obsessive jealousy he begins a war with Mozart, with music, and ultimately, with God. After winning multiple Olivier and Tony® Awards when it had its premiere at the National Theatre in 1979, *Amadeus* was adapted into an Academy Award®-winning film.

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



No Man's Land



Amadeus

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

ART AND A MOVIE

Pollock

(2000) Directed by Ed Harris
February 19 – Sunday – 3:00 p.m.

Lead actor and first-time director Ed Harris spent six years bringing the story of the famed Abstract Expressionist artist Jackson Pollock to the screen. His labor of love reflects the triumphs and tribulations of a creative life, while addressing issues of alcoholism, fame, masculinity, love, and infidelity. Based on the book *Jackson Pollock: An American Saga* by Steven Naifeh and Gregory White Smith, the film earned many honors, including an Oscar® for Best Actress in a Supporting Role by Marcia Gay Harden for her moving portrayal of Pollock's wife, artist Lee Krasner.

Free, but ticketed.
(35mm. 122 min. Rated R.)

The Destruction of Memory

(2016) Directed by Tim Slade
April 2 – Sunday – 3:00 p.m.

This documentary is based on the book *The Destruction of Memory: Architecture at War* by Robert Bevan, who served as the film's producer. *The Destruction of Memory* looks at the ongoing actions of Daesh (ISIS) and other contemporary situations, but also reveals the decisions of the past that allowed the purposeful destruction of buildings, books, and art, which were utilized as tools of war—decisions that remained hidden in the shadows for so many years. Although addressing a tragic subject, the film shows the courageous work of modern-day “monuments men” who are trying to protect our collective cultural heritage. **Immediately following**

the screening, Ambassador Feisal Amin Rasoul al-Istrabadi, Founding Director of the Center for the Study of the Middle East, will lead a discussion with the film's director Tim Slade. Slade's visit is sponsored by the Center for the Study of the Middle East.

Free, but ticketed.
(HD. 81 min. Not Rated.)

Gallery Talks:

Pollock in Focus

February 19 – Sunday – 2:00 p.m.
Gallery of the Art of the Western World,
Doris Steinmetz Kellett Endowed Gallery
of Twentieth-Century Art, first floor

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will discuss a rare complete suite of six silkscreen prints created five years before the artist's untimely death.

Raqqa Ceramics in Focus

April 2 – Sunday – 2:00 p.m.
Gallery of the Arts of Asia and the
Ancient Western World, second floor

Margaret Graves, Assistant Professor of Art History, will discuss a special installation of pottery from Al-Raqqa in northeastern Syria.



DJ SPOOKY THAT SUBLIMINAL KID AKA PAUL D. MILLER

DJ Spooky's *Rebirth of a Nation* is the second event in *Wounded Galaxies 1914–1968*, a series that highlights collage, détournement (shifting things from their original context to give them new meaning), recombination, and radical political aesthetics in the 20th century. Events are sponsored by The Burroughs Century, Ltd., College Arts and Humanities Institute, The Media School's cinema and media arts program, The Media School, Cultural Studies Program, the Black Film Center/Archive, and IU Cinema.

Jorgensen Guest Filmmaker Lecture DJ Spooky That Subliminal Kid aka Paul D. Miller

February 3 – Friday – 3:00 p.m.

Free, no ticket required.

DJ Spooky aka Paul D. Miller

DJ Spooky is a composer, multimedia artist, and writer whose work immerses audiences in a blend of genres, global culture, and environmental and social issues. In 2012, he was the first artist-in-residence at the Metropolitan Museum of Art in NYC and his work as a media artist has appeared in the Whitney Biennial, the Venice Biennial for Architecture, the Andy Warhol Museum, and many other museums and galleries around the world. As a writer, Miller's

award-winning book *Rhythm Science* was published by MIT Press 2004 and was followed in 2008 by *Sound Unbound*, an anthology about electronic music and digital media. *The Book of Ice*, an experiential visual and acoustic portrait of the Antarctic, was published in 2011 by Random House. He has also produced and composed work for Yoko Ono, Thurston Moore, and scores of artists and award-winning films.

Rebirth of a Nation

(1915/2004) Directed by D.W. Griffith
and DJ Spooky That Subliminal Kid
February 2 – Thursday – 7:00 p.m.

DJ Spooky's *Rebirth of a Nation* 'de-turns' D.W. Griffith's racist epic *The Birth of a Nation* (1915),

using radical aesthetics to make its own pointed and profound commentary on race-hatred in the United States. The film is recut and re-edited so that our attention is drawn to raced elements in the frame. And DJ Spooky has drawn on the film and used graphics not so much to de-face as to alter-face a text. It is a contemporary example of the Situationist tactic of détournement, as well as a powerful intervention in a raced, racist, and racially biased film history. The film is presented with a recorded score by DJ Spooky and the Kronos Quartet. Paul D. Miller is scheduled to be present.

\$6 all tickets.
(2K DCP. 60 min. Not Rated.)

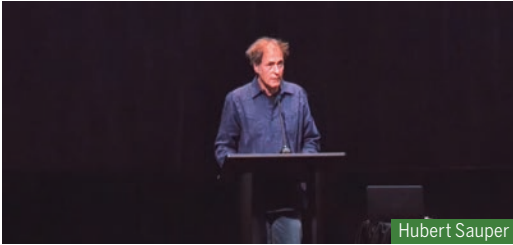


DJ Spooky aka Paul D. Miller



Rebirth of a Nation

SAWYER SEMINARS: DOCUMENTARY MEDIA AND HISTORICAL TRANSFORMATIONS



Hubert Sauper



Sawyer Seminar panel



Nostalgia for the Light

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 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 Indiana University's Center for Documentary Research and

Practice are designed to bring filmmakers, historians, legal scholars, film and media scholars, anthropologists, cognitive scientists, and journalists together. It consists of several two-day conferences, hosted by the Indiana University Cinema, and includes film screenings, lectures, panels, and roundtables. Each conference will address the relationship between documentary and major historical transformations—colonialism, human rights, neoliberalism—examining how documentaries both reveal and shape socio-political change.

Among others, we will explore the following questions: How do films made during historical transformations reveal a new understanding of the status of the nonfiction image? How do documentary filmmakers work with and for communities and do so not only during the initial release of the film but over the extended "life" of a film? How does accounting for the circulation

of documentary films reveal the historical networks that shaped the reception of the films and the key players' (individual, institutional, governmental) interests in the films? How are the dynamics between political urgency and ethical treatment often revealingly reconfigured in moments of historical transition? How have changes in media technologies related to documentary informed its role in shaping social imaginaries?

Patricio Guzmán: Documents, Memories, Poetics

April 13 – 14, 2017

Full schedule to be provided online.

Minor Utopias? Documentary and Alternatives To Neoliberalism

April 15, 2017

Full schedule to be provided online.



EXIT





CITY LIGHTS FILM SERIES

City Lights is a continuing series of key masterworks of 20th-century filmmaking. The series is sponsored by The Media School at Indiana University. All films are programmed from the title list in the David Bradley collection, held by the Lilly Library. Curators include Jülide Etem, James Gilmore, Dan Hassoun, Katie Johnson, and Cole Stratton. 35mm/16mm prints were substituted where noted.

The Philadelphia Story

(1940) Directed by George Cukor

January 28 – Saturday – 3:00 p.m.

An all-star cast (Cary Grant, Katharine Hepburn, and James Stewart) leads George Cukor's classic screwball comedy. Divorced couple Tracy Lord (Hepburn) and C.K. Dexter Haven (Grant) battle it out only days before Lord's new marriage to George Kittredge (John Howard). The ridiculousness of this situation only grows when into the mix strides, or rather hiccups and stumbles, Macaulay "Mike" Connor (Stewart). Nominated for six Academy Awards®, this ultimate battle of the sexes is, in a word, "yar."

Free, but ticketed.

(35mm. 112 min. Not Rated.)



The Philadelphia Story

Soylent Green

(1973) Directed by Richard Fleischer

February 4 – Saturday – 3:00 p.m.

Released in 1973, and set in 2022, *Soylent Green* is a dystopian vision of our world overcome by pollution, overpopulation, poverty, depleted resources, and climate change. Charlton Heston stars as Frank Thorn, a poor, scrappy police detective whose investigation into the death of a wealthy businessman leads him to the Soylent Corporation and a dark secret. The film is a lasting part of the American science-fiction canon and offers an understated critique of modern society.

Free, but ticketed.

(2K DCP. 97 min. Rated PG.)



Soylent Green

Paisan

(1946) Directed by Roberto Rossellini

February 25 – Saturday – 3:00 p.m.

Italian auteur Roberto Rossellini's *Paisan* (1946) is a masterpiece of the Neorealist cinema. The film covers six separate episodes capturing a struggling Italy at the end of World War II. This resulted in an Oscar® nomination for Best Original Screenplay for the collaboration of Rossellini, Federico Fellini, and Sergio Amidei. *Paisan* shows how the war has transformed the Italian landscape by delineating problems of language, racism, fascism, gender, and religion to construct a traumatic nationalist identity. Print courtesy The Museum of Modern Art, New York.

Free, but ticketed.

(35mm. 120 min. Not Rated.)



Paisan

MONDAY MATINEE CLASSICS

An Affair to Remember

(1957) Directed by Leo McCarey
February 13 – Monday – 3:00 p.m.

In this poignant and humorous love story nominated for four Academy Awards®, Cary Grant and Deborah Kerr meet on an ocean liner and fall deeply in love. Though each is engaged to someone else, they agree to meet six months later at the Empire State Building if they still feel the same way about each other. But a tragic accident prevents their rendezvous and the lover's future takes an emotional and uncertain turn.

\$3 all tickets.
(2K DCP. 119 min. Not Rated.)



An Affair to Remember

Jailhouse Rock

(1957) Directed by Richard Thorpe
March 20 – Monday – 3:00 p.m.

Elvis Presley makes his feature film debut as a hotheaded young singer in the raw-edged rock 'n' roll classic, *Jailhouse Rock*. Young Vince Everett (Presley) goes to prison for accidentally killing a man in a barroom brawl while defending a young woman's honor. After Everett's cellmate teaches him how to play guitar and encourages him to sing, Everett's swiveling, electrifying performance at a jailhouse concert leads to stardom.

\$3 all tickets.
(HD. 96 min. Not Rated.)



Jailhouse Rock

It Happened One Night

(1934) Directed by Frank Capra
April 17 – Monday – 3:00 p.m.

Clark Gable and Claudette Colbert team up for laughs as mismatched lovers in this 1934 screwball comedy classic. Spoiled Ellie Andrews (Colbert) escapes from her millionaire father (Walter Connolly), who wants to stop her from marrying a worthless playboy. En route to New York, Ellie gets involved with an out-of-work newsman, Peter Warne (Gable). When their bus breaks down, the bickering couple set off on a madcap hitchhiking expedition. Directed by Frank Capra, *It Happened One Night* was the first movie to be honored with all five major Oscars®: Best Picture, Best Actor, Best Actress, Best Director, and Best Screenplay.

\$3 all tickets.
(2K DCP. 105 min. Not Rated.)



It Happened One Night

SOUTH KOREAN MILLENNIALS: COMING OF AGE IN THE 21ST CENTURY

Despite the “economic miracle” of South Korea’s growth in the late 20th century, millennials describe life there as “Hell-Joseon.” High school and college are hyper-competitive, and there is a severe shortage of well-paying jobs. Economic inequality is increasing, and immigrants fill many low-wage jobs, despite being somewhat unwelcome in a country that has valued ethnic homogeneity. Financial hardships have led many millennials to give up dating, marriage and starting a family. Against this background, these movies approach the general issues of growing up in 21st-century Korea with humor and optimism. This series is sponsored by the Institute for Korean Studies, the Academy of Korean Studies, the Department of East Asian Languages and Cultures, the East Asian Studies Center, and IU Cinema.

Punch

(2011) Directed by Han Lee
February 5 – Sunday – 3:00 p.m.

Punch, a coming-of-age film set in an impoverished Seoul neighborhood, was one of Korea’s most popular films of 2011. It follows the life of a high-school student who is more talented at fighting than at studying. His homeroom teacher seems to enjoy tormenting him. His disabled father struggles to support him. He doesn’t know anything about his mother, but discovers that she isn’t even Korean. The movie succeeds through its interesting and sympathetic portrayals of a diverse set of characters. In Korean with English subtitles.

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

Twenty

(2015) Directed by Byeong-heon Lee
February 12 – Sunday – 6:30 p.m.

Twenty is a comedy about three friends who have just graduated from high school. They are not quite ready to be adults, and they grapple with sexual urges, relationships, and career paths. Rich boy Chi Ho is a slacker who only thinks about sex. Top student Kyeong Jae goes to college, but is naïve about relationships. Dong Woo aspires to be a cartoonist but he has to work part-time to support his family because his father is in jail for fraud. In Korean with English subtitles.

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

You Call It Passion

(2015) Directed by Gi-hoon Jeong
February 13 – Monday – 7:00 p.m.

You Call It Passion is a comedy/drama about a newly hired journalism graduate and her struggle to gain the respect of her colleagues. Like all beginning journalists, Rah-hee is paid less than the minimum wage, has little time to herself, and does not receive any recognition for her work. However, by the end of the movie she has an opportunity to demonstrate her journalistic integrity. The movie features compelling characters and excels in its realistic portrayal of the Korean office environment. In Korean with English subtitles.

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



Twenty



You Call It Passion



Punch

MOVEMENT: ASIAN/ PACIFIC AMERICA

The Asian Culture Center and the Asian American Studies Program curate the *Movement: Asian/Pacific America* film series as part of Indiana University's annual Asian American and Pacific Islander Heritage Month celebration. The series grapples with themes of identity, belonging, and power from the perspectives of Asian American and Pacific Islander directors, screenwriters, actors, and subjects. *Movement* invites audiences to consider the multifaceted vibrancies and complexities of Asian American and Pacific Islander individuals and communities. It also evokes evolution and transformation—both within and beyond Asian/Pacific America. This series is sponsored by the Asian Culture Center, Asian American Studies Program, and IU Cinema.



Painted Nails

Spa Night

(2016) Directed by Andrew Ahn

April 3 – Monday – 7:00 p.m.

This year's featured artist for the Emerging Asian/Pacific American Voices spotlight is director Andrew Ahn. Set in Los Angeles's underground world of Korean spa gay hookups, *Spa Night* tells of a young man who works to reconcile his obligations to his struggling immigrant family with his burgeoning sexual desires. *Spa Night* debuted at the 2016 Sundance Film Festival in the U.S. Dramatic Competition category. Preceding the feature film are two of Ahn's short films, *Andy* (2010, 6 min.) and *Dol (First Birthday)* (2011, 11min.).

In Korean and English with English subtitles. **Contains mature content.** Director Andrew Ahn is scheduled to be present.

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

Painted Nails

(2015) Directed by Dianne Griffin and Erica Jordan

April 10 – Monday – 7:00 p.m.

The American dream begins to crumble when Van Hoang, a shy nail salon owner, suffers headaches, memory loss, and two miscarriages. Her health problems are the result of the unregulated toxic chemicals in the products used for her clients'



Spa Night



Andrew Ahn

manicures and pedicures. She courageously takes on the fight for safe cosmetics, testifying on the national stage in Washington, D.C. *Painted Nails* is a documentary which glimpses the bustling world of beauty-making in Vietnamese-run nail salons and exposes the troubling costs of this "affordable" luxury. In English and Vietnamese with English subtitles.

Free, but ticketed.
(2K DCP. 57 min. Not Rated.)

FANS OF THE INDIAN CINEMA

Fans of the Indian Cinema presents four recent Indian films that showcase the interplay between fan culture and themes of tough love and survival in Indian cinema. The films screened in this series draw equally from North and South India. The series asks: How is the love of Indian cinema reflected in Indian film culture today? This series is sponsored by the Dhar India Studies Program, the departments of Religious Studies and Anthropology, and IU Cinema.

Arshinagar (City of Mirrors)

(2015) Directed by Aparna Sen

February 4 – Saturday – 7:00 p.m.

Director Aparna Sen's film is an adaptation of Shakespeare's *Romeo and Juliet*, set in contemporary urban Bengal, with warring mafia families trying to develop a local slum. Parvati Baul, a traditional Bengali itinerate Baul singer, performs dramatic songs about universal love against the backdrop of communal violence. All the dialogue in the film is in poetic couplets. In Bengali with English subtitles.

Free, but ticketed.

(2K DCP. 134 min. Not Rated.)

Kabali

(2016) Directed by Pa. Ranjith

February 11 – Saturday – 7:00 p.m.

Kabali is the second hit film from young Dalit director Ranjith. Tamil superstar Rajinikanth stars in this story highlighting the plight of South Indian indentured laborers in Malaysia. Released in July 2016 on 3,200 screens in India, the film had the largest opening weekend for any Indian film worldwide and became the second-highest grossing Tamil film ever. In Tamil with English subtitles.

Free, but ticketed.

(2K DCP. 153 min. Not Rated.)

For the Love of a Man

(2015) Directed by Rinku Kalsy

March 6 – Monday – 7:00 p.m.

Tamil superstar Rajinikanth has inspired unbounded adoration from his fans; there are now 150,000 fan clubs dedicated to the actor. This documentary explores the lengths his fans go to show their adoration, and showcase a form of star worship that is unique to Indian film culture. In Tamil with English subtitles. Co-Producer Joyojeet Pal is scheduled to be present.

Free, but ticketed.

(2K DCP. 85 min. Not Rated.)



Arshinagar (City of Mirrors)



For the Love of a Man

Om Shanti Om

(2007) Directed by Farah Khan

March 25 – Saturday – 7:00 p.m.

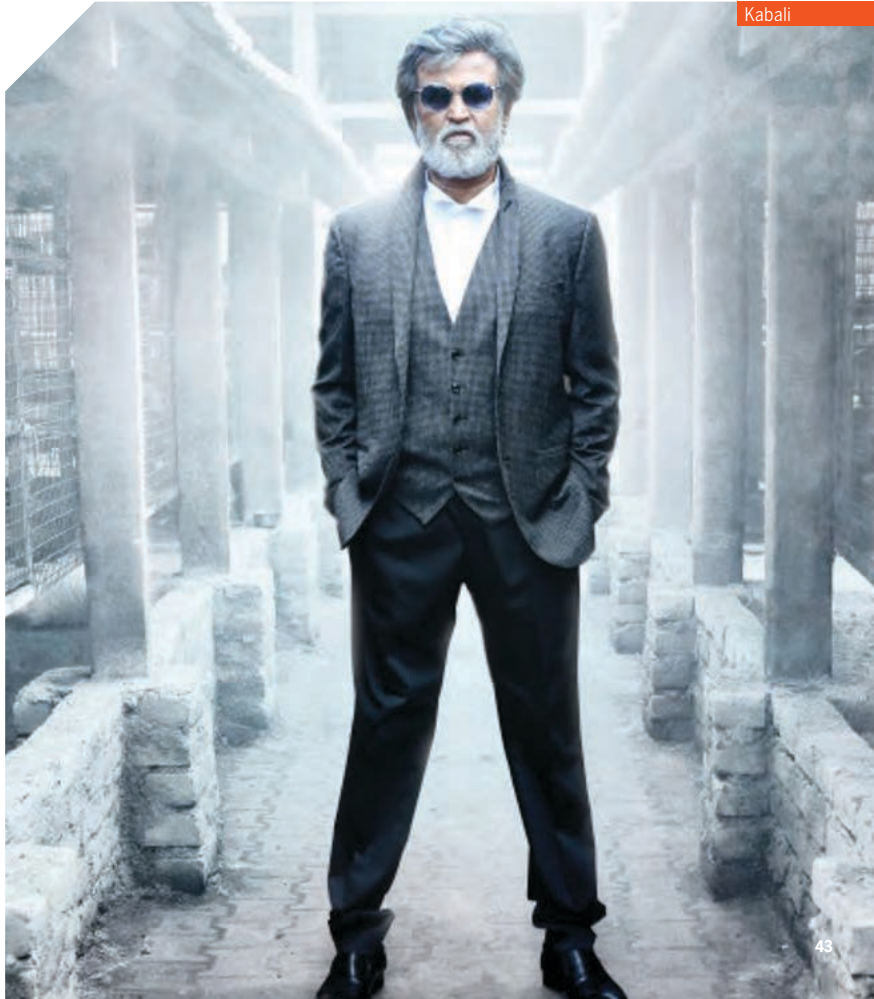
In the 1970s, Om, an aspiring cine actor enamored of “real” actors, is trying desperately to make it in Bollywood when he is murdered on the set of the film where he is working as a junior artiste. Om is then immediately reincarnated into the present day, where he attempts to discover the mystery of his demise and find Shanti, the love of his previous life. In its second half the movie becomes an homage to Indian cinema through quotations from other movies and a big awards ceremony finale where every still-living actor in Bollywood parades down the red carpet. The art form this film examines is Indian cinema itself. In Hindi with English subtitles.

Free but ticketed.

(HD. 162 min. Rated PG-13.)



Om Shanti Om



Kabali

DOUBLE EXPOSURE 2017

What kind of magic happens when film students are paired with composers at the beginning of the creative process for a new film? *Double Exposure* is an experimental program between composition students in the Jacobs School of Music and film students in The Media School. The Indiana University Student Composers Association, with support from faculty members John Gibson, Mark Hood, and Larry Groupé from the Jacobs School of Music, and Susanne Schwibs from The Media School, along with IU Cinema present a program of original student work—film and music—accompanied by a live ensemble.

“What makes *Double Exposure* special is that the music score and the filmed image are on an equal level; the music is not in the background or subservient. And, of course, it is performed live as the film is screened ... the performance is one-of-a-kind and can only be experienced in the cinema at that moment in time.” –Susanne Schwibs, Emmy Award®-winning filmmaker and lecturer in The Media School.

This program is sponsored by The Media School; the Jacobs School of Music; the departments of Composition and Audio Engineering and Sound Production; the Music Scoring for Visual Media Program; and IU Cinema.

Double Exposure

(2017) Various Student Directors

March 5 – Sunday – 6:30 p.m.

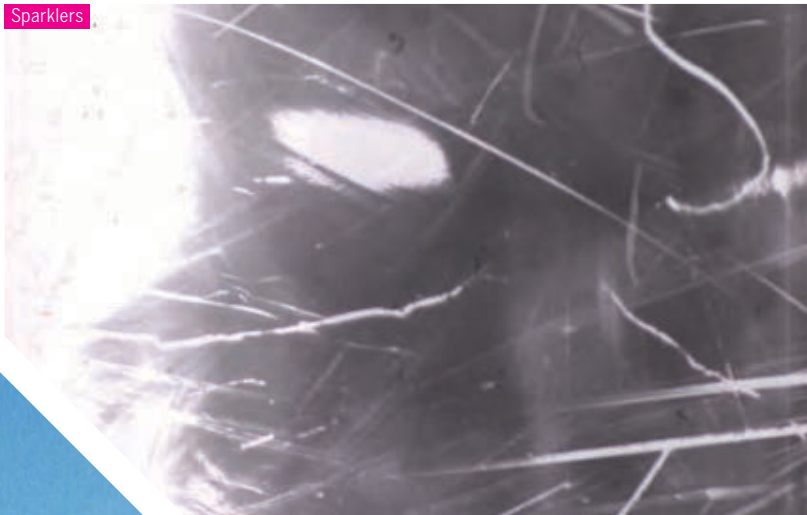
Each film will be receiving its world-premiere presentation.

Individual film titles, directors, and composers to be announced closer to the date.

Free, but ticketed.

(2K DCP. 75 min. Not Rated.)

Sparklers



La hija de la llorona

Double Exposure 2017



BODY AND SOUL: JON VICKERS SCORING AWARD

World Premiere of a New Orchestral Score. The 2016 Jon Vickers Film Scoring Award was presented to Eun-Chul “Charlie” Oh in May of 2016 as a commission to create an orchestral score for Oscar Micheaux’s 1925 film, *Body and Soul*. This annual award is endowed by a gift from former IU trustee, the Honorable P.A. Mack Jr. Through a juried competition, the commission is awarded each year to a student from the Jacobs School of Music. This premiere presentation includes IU students in the roles of composer, conductor, musicians, audio technicians, projectionist, house managers, and ushers.

Body and Soul

(1925) Directed by Oscar Micheaux
February 18 – Saturday – 7:00 p.m.

An escaped convict masquerades as Reverend Isaiah Jenkins in a predominantly Black Georgian town in the 1920s. After being joined by a fellow escaped prisoner, the two plot to take advantage of the unsuspecting congregation who have grown to adore their new reverend. Things become complicated when Jenkins falls for a young woman who also happens to be in love with his long-estranged twin brother. Thus begins an entanglement that leads to betrayal and eventual ruin.

The film will be presented with a live, world-premiere performance of a new orchestral score by Charlie Oh.

\$6 all tickets.
(35mm. 93 min. Not Rated)

Eun-Chul “Charlie” Oh

Eun-Chul “Charlie” Oh is currently a junior at the Indiana University Jacobs School of Music, pursuing a BM in composition under Professor Claude Baker and piano under Professor Edward Auer. He was born in Incheon, South Korea, and, while in middle school, he was commissioned to compose his

first orchestral piece, which was performed in 2010 at the Universal Arts Center in South Korea. Also, his piece Sextet for Wind Quintet and Piano was performed at the Seoul Arts Center by the Korea Woodwind Quintet, which consists of performers from several major orchestras in Korea. As a pianist, Eun-Chul has won several competitions in Korea, including the Eumak Kyoyook Press Chamber Music Competition, Kukmin Ilbo Chamber Music Competition, and the Eumak Chunchu Piano Competition.



P.A. Mack Jr. and Jon Vickers



Eun-Chul “Charlie” Oh



Body and Soul

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



OLD NATIONAL BANK

INLIGHT HUMAN RIGHTS DOCUMENTARY FILM FESTIVAL

The InLight (Human Rights Documentary) Film Festival (ILFF) is aimed at promoting and supporting the intersections of human rights and ethnographic documentary films. ILFF was started by a group of graduate students interested in human rights and documentary film, in both theoretical and practical ways. ILFF was thus shaped by students for students and has two main pillars: Through new and powerful documentary films, as well as via academic events, the festival is meant to engage the undergraduate and graduate students and faculty members with professionals and scholars in the field of human-rights documentary filmmaking. As one of the few human rights documentary film festivals in the Midwest and one of the few in the world staffed solely by students and faculty, ILFF has a strong academic focus, meant not only to inform through films and debates, but also to educate and train through scholarly roundtables and master classes. Documentary films have long been used as effective teaching aids and, at the same time, as tools for public debate on contemporary socio-political issues. By continuing our festival, we wish to create a bridge to facilitate dialogue between professionals in documentary film and scholars of all ages. Guest filmmakers/scholars will be present at each film screening to participate in a post-film discussion.

This series is sponsored by the Department of Anthropology; the School of Global and International Studies; the Center for the Study of Global Change; the departments of Political Science, Germanic Studies, and International Studies; the Borns Jewish Studies Program; the Center for Research on Race and Ethnicity in Society; the Center for Documentary Research and Practice; the Sawyer Seminars; Austen L. Parrish, Dean and James H. Rudy Professor of Law at Indiana University Maurer School of Law; and IU Cinema.



Do Not Resist

(2016) Directed by Craig Atkinson
April 8 – Saturday – 6:30 p.m.

Starting on the streets of Ferguson, Mo., as the community grapples with the death of Michael Brown, *Do Not Resist* offers a stunning look at the current state of policing in the United States and a glimpse into the future.

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

Oriented

(2015) Directed by Jake Witzenfeld
April 8 – Saturday – 9:30 p.m.

Oriented is a feature documentary following the lives of three gay Palestinian best friends confronting their national and sexual identity in Tel Aviv, as one of them falls in love with an Israeli Zionist. In Arabic, Hebrew, and English with English subtitles.

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

Fire at Sea

(2016) Directed by Gianfranco Rosi
April 9 – Sunday – 3:00 p.m.

Gianfranco Rosi's beautiful, mysterious, and moving film is a documentary that looks like a neorealist classic. It is a portrait of Lampedusa, the Sicilian island where desperate migrants from Africa and the Middle East arrive each year hoping for a new life in Europe: 400,000 in the last 20 years. Around its coast, thousands



Oriented

are drowned or dragged dead from their grotesquely unsafe inflatables—burned or poisoned by fumes from the diesel their craft have been forced to be refueled with mid-journey in choppy seas. Lampedusa has quietly become the tragic epicenter of the migrant experience: part holding tank, part cemetery.

*Free, but ticketed.
(2K DCP. 114 min. Not Rated.)*

Ovarian Psycos

(2016) Directed by Joanna Sokolowski and Kate Trumbull-LaValle

April 9 – Sunday – 6:30 p.m.

Single mom Xela, artist Andi, and newcomer Evie are members of Ovarian Psycos, an unapologetic bicycle crew of young Latina misfits from Eastside Los Angeles, seeking sisterhood as a protection from the violence of their neighborhoods and broken homes.

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



Ovarian Psycos



Fire at Sea

ITALIAN FILM FESTIVAL/ CONFERENCE: ROBERTO ANDÒ

The Eighth Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema featuring the work of filmmaker Roberto Andò is presented by Indiana University's Department of French and Italian.

*Born in Palermo, Roberto Andò began his career working as an assistant director for Francis Ford Coppola, Federico Fellini, Michael Cimino, and Francesco Rosi, among others. In 1986, he debuted on stage, directing *La foresta-radice-labirinto*, a puppet theater work based on an Italo Calvino's original story. After making several documentaries, Andò directed his debut feature film in 2000, with *Il manoscritto del Principe*, produced by Giuseppe Tornatore. His debut novel, *Il trono vuoto*, won the Campiello prize for best first work. From that novel he wrote and directed the film *Viva la libertà*, for which he won the David di Donatello and Nastro d'Argento awards for Best Screenplay.*

This series is sponsored by the College of Arts and Sciences, Department of French and Italian, Mary-Margaret Barr Koon Fund, Olga Ragusa Fund for the Study of Modern Italian Literature and Culture, College Arts and Humanities Institute, Provost Lauren Robel, J.D., and IU Cinema.



Roberto Andò

Sotto falso nome (Strange Crime)

(2004) Directed by Roberto Andò
April 19 – Wednesday – 7:00 p.m.

The famous, yet mysterious writer, Daniel (Daniel Auteuil) is married to Nicoletta (Greta Scacchi), a beautiful Italian lawyer. Her son Fabrizio, (Giorgio Lupano) from a previous marriage, is getting married on Capri. On the way to the wedding, Daniel meets a woman

named Milla (Anna Mouglalis) with whom he has a night of passion. With the help of his literary agent, Daniel has always been able to keep his affairs private. He soon discovers that his stepson's fiancée is all too familiar, leading to a tangled web of deceit, intrigue, and obsession. In French and Italian with English subtitles. **Director Roberto Andò is scheduled to be present.**

*Free, but ticketed.
(35mm. 105 min. Not Rated.)*

Viaggio segreto (Secret Journey)

(2006) Directed by Roberto Andò
April 20 – Thursday – 7:00 p.m.

After 30 years, two siblings return to the scene of a brutal event from their childhood. Leo (Alessio Boni), now a psychiatrist, has avoided his past by pouring everything into his work and the support of his sister Ale (Valeria Solarino), a fledgling actress and model. Ale's artist boyfriend (Emir Kusturica) makes matters worse

by unknowingly trying to purchase the home in which the event took place. The return home and seeing their father force Leo and Ale to face the past and put the puzzle of their family story back together again. In Italian with English subtitles. **Director Roberto Andò is scheduled to be present.**

*Free, but ticketed.
(35mm. 107 min. Not Rated.)*

Viva la libertà! (Long Live Freedom)

(2013) Directed by Roberto Andò
April 21 – Friday – 7:00 p.m.

As the national election approaches, Enrico Oliveri (Toni Servillo) has plummeted in the polls and his supporters and adversaries alike begin to acknowledge his impending downfall. Unwilling to face the failure of his party, Oliveri vanishes. The party leadership tries to hedge

for time by seeking out Oliveri's twin brother, Giovanni (also Toni Servillo), a prolific author and philosopher who is freshly released from an insane asylum. Giovanni slowly eases into his brother's public persona and soon surpasses his brother's political prowess with an eerie talent for rallying the masses through fearless and heroic speeches. In Italian with English subtitles. **Director Roberto Andò is scheduled to be present.**

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

Le confessioni (The Confessions)

(2016) Directed by Roberto Andò
April 22 – Saturday – 7:00 p.m.

A G8 meeting is being held at a luxury hotel on the German coast. The world's most powerful economists are gathered to enact important

provisions that will deeply influence the world economy. One of the guests is a mysterious Italian monk (Toni Servillo), invited by Daniel Rochè (Daniel Auteuil), the director of the International Monetary Fund. He wants the monk to receive his confession, that night, in secret. The next morning, Rochè is found dead ... In French and Italian with English subtitles. **Director Roberto Andò is scheduled to be present.**

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



Sotto falso nome (Strange Crime)



Le confessioni (The Confessions)



Viaggio segreto (Secret Journey)



Viva la libertà! (Long Live Freedom)

OTHER FILMS AND GUESTS

Iris Film Festival

(2017) Various Directors

January 28 – Saturday – 7:00 p.m.

The Iris Film Festival showcases innovative, inspired, and engaging films and videos in the short format, many of which originate from members of the Bloomington and Indiana University communities. The festival provides a venue for students to showcase their talent, as well as celebrate the great film and video work created by independent filmmakers in the Bloomington community. This screening is sponsored by The Media School and IU Cinema.

Free, but ticketed.

(HD. 90 min. Not Rated.)



Twice as Nice

(1989) Directed by Jessie Maple

January 29 – Sunday – 3:00 p.m.

Jessie Maple's *Twice as Nice* follows twins Caren and Camilla Parker, both star players on a college women's basketball team energized by the prospect of a first female pick in the upcoming "MBA" draft. Maple's humanist concern with the strength of community and family emerges again here, as in her first feature, the groundbreaking *Will* (1981). Maple's cast features legends of NCAA, Olympic, and WNBA basketball, including Cynthia Cooper and twins Pamela and Paula McGee. Preserved by the Black Film Center/Archive with support from the National Film Preservation Foundation. This screening is sponsored by the Black Film Center/Archive, The Media School, the Department of African American and African Diaspora Studies, and IU Cinema. Director Jessie Maple and Co-Producer/Cinematographer Leroy Patton are scheduled to be present.

Free, but ticketed.

(16mm. 70 min. Not Rated.)

Miss Evers' Boys

(1997) Directed by Joseph Sargent

February 28 – Tuesday – 7:00 p.m.

Miss Evers' Boys is a 1997 HBO television film based on the true story of the U.S. federal government's secret Tuskegee medical experiment designed to study the effects of untreated syphilis on African American men in the years 1932–72. The Tuskegee participants were never informed that they had syphilis. The film is told from the perspective of small-town nurse Eunice Evers, who knew of the lack of treatment, but who also believed her role was to console the participating men, many of whom were her close friends. This screening is sponsored by the Indiana University–Bloomington School of Public Health Rural Center for AIDS/STD Prevention, the Department of African American and African Diaspora Studies, and IU Cinema. A panel discussion will follow the screening.

Free, but ticketed.

(Digital. 118 min. Rated PG.)



Miss Evers' Boys



Twice as Nice



Mishehu Larutz Ito (Someone to Run With)

Mishehu Larutz Ito (Someone to Run With)

(2006) Directed by Oded Davidoff
March 7 – Tuesday – 7:00 p.m.

Teenager Asaf accompanies a dog, Dinka, through Jerusalem's streets, discovering that Dinka's owner is a teenage girl, Tamar. She is also out on her own journey, attempting to rescue her brother, as she moves from one challenging experience to another. In this film adaptation of David Grossman's novel *Someone to Run With*, the protagonists exhibit good and bad choices of finding happiness in their lives. This film screening is part of "Authors Talk," a program launched a year ago by the Borns Jewish Studies Program, which endeavors to bring authors of Hebrew and Yiddish literature to the Bloomington campus. This year's keynote speaker and special

guest is the novel's author, David Grossman, who in addition to his central talk, will also offer readings of his works, meet with students and faculty, and participate in a post-film Q&A. This screening is sponsored by the Borns Jewish Studies Program; the Center for the Study of the Middle East; Hutton Honors College; the Islamic Studies Program; the Office of the Vice President for International Affairs; the Office of the Vice Provost for Research; the departments of Comparative Literature, Political Science, and Near Eastern Languages and Cultures; the School of Global and International Studies; and IU Cinema. In Hebrew with English subtitles. **Author David Grossman is scheduled to be present.**

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



Rahsaan Roland Kirk: The Case of the Three Sided Dream

Rahsaan Roland Kirk: The Case of the Three Sided Dream

(2014) Directed by Adam Kahan
March 26 – Sunday – 3:00 p.m.

This documentary is an absorbing look at a seemingly superhuman musical force, Rahsaan Roland Kirk (1935–77), who wouldn't even let partial paralysis keep him from pursuing what he called "The Religion of Dreams." He was a warrior against racial injustice and an advocate for people with disabilities. Kirk, who could play three horns at once, performed his very last concert on the IU–Bloomington campus. The film is packed with electrifying archival footage of Kirk and his music, intimate interviews, and inspired animated sequences. This screening is sponsored by WFHB Community Radio, the Black Film Center/Archive, the IU

School of Public Health, and IU Cinema. Director Adam Kahan is scheduled to be present.

Free, but ticketed.
(2K DCP. 88 min. Not Rated.)

La femme du boulanger (The Baker's Wife)

(1938) Directed by Marcel Pagnol
April 6 – Thursday – 7:00 p.m.

New 4K Restoration. A classic film of love, betrayal, forgiveness, and baking by French master Marcel Pagnol, *The Baker's Wife* revolves around the centrality of bread for a small Provençal village. Marital discord between the baker—Orson Welles declared Raimu the greatest actor in the world for this role—and his wife (a role offered to Joan Crawford) becomes public business when it impacts the staple of the villagers' diet. This film screening

is presented as part of a campus visit by Alice Waters, taking place April 6–7. Behind restauratrice Waters and her world-famous Chez Panisse lies a coming-of-age story that took her to France and introduced Waters to the films of Marcel Pagnol. Indeed Pagnol's Fanny trilogy set the tone for her modest Berkeley dining experiment and gave it its name. Now, decades later, and as a global spokesperson for real food and "edible education," Waters presents *The Baker's Wife*, the most food-oriented film of Pagnol's opus, as part of her visit to IU. This screening is sponsored by the IU Food Project; the departments of History, French and Italian, and Anthropology; the Institute for European Studies; and IU Cinema. Alice Waters is scheduled to be present.

Free, but ticketed.
(2K DCP. 133 min. Not Rated.)

The Man Who Knew Infinity

(2015) Directed by Matthew Brown
April 17 – Monday – 7:00 p.m.

This film is the true story of friendship that forever changed mathematics. In 1913, Srinivasa Ramanujan—a self-taught Indian mathematics genius—traveled to Trinity College, Cambridge. Over the course of five years, he forged a bond with his mentor, the brilliant and eccentric G.H. Hardy, and fought against prejudice to reveal his mathematic genius to the world. Two distinguished mathematicians co-produced the film: Manuel Bhargava, a Fields Medalist, and Ken Ono, a Guggenheim Fellow. This screening is sponsored by the Department of Mathematics, the Dhar India Studies Program, and IU Cinema. A panel discussion with IU scholars will follow the screening.

Free, but ticketed.
(2K DCP. 114 min. Rated PG-13.)



La femme du boulanger (The Baker's Wife)



The Man Who Knew Infinity



Yarim (The Half)



Spring 2017 Student Films Showcase

Yarim (The Half)

(2016) Directed by Çağıl Nurhak Aydoğdu
April 30 – Sunday – 3:00 p.m.

Yarim (The Half) is the story of two halves setting out to become a whole, of the efforts made by two children to play the existing male-female roles. Fidan is a 15-year-old shepherd girl who lives in poverty with her family in a village in eastern Turkey. Her father gives her as a bride to an unknown family. Her husband, Salih, is mentally challenged; although he has a physical age of 35, his mental

age is lower than Fidan's. This screening is sponsored by the Turkish Students Association, Turkish Flagship Program, and IU Cinema.

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

Spring 2017 Student Films Showcase

Various Directors

May 2 – Tuesday – 6:30 p.m.
May 3 – Wednesday – 6:30 p.m.

Films in this program are curated from projects produced in courses

across Indiana University–Bloomington. Final program and screening order will be posted on www.cinema.indiana.edu closer to program dates.

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

JORGENSEN GUEST FILMMAKER LECTURE 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 Lecture Series.



Todd Wagner and Jon Vickers

2011–2016 guests have included:

Vadim Abdrashitov, James Acheson, Natalia Almada, Barry Allen, Rick Alverson, Kenneth Anger, David Anspaugh, Anthony Arnone, Angus Aynsley, Beth B, Jonathan Banks, Jacob Bender, 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, 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, Alain LeTourneau, William Lustig, Guy Maddin, Terence Marsh, Albert Maysles, Pam Minty, Bryn Mooser, Bill Morrison, Stanley Nelson, Edward James Olmos, Ron Osgood, Richard Pena, 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.



John Boorman



Xie Fei



Kelly Reichardt

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

DJ Spooky That Subliminal

Kid aka Paul D. Miller

DJ/Composer/Filmmaker

February 3 – Friday – 3:00 p.m.

Dany Laferrière

Screenwriter

February 17 – Thursday – 3:00 p.m.

Ana Lily Amirpour

Director

February 24 – Friday – 3:00 p.m.

David Gatten

Director

March 21 – Tuesday – 3:00 p.m.

Patricio Guzmán

Director

April 14 – Friday – 3:00 p.m.

SPRING 2017 CALENDAR OF FILMS

Icon Key

-  International Arthouse Series
-  Ana Lily Amirpour: Her Way
-  Filmmaker to Filmmaker: Conversations from the Director's Chair
-  China Remixed: Leading Scholarship on Chinese Cinema
-  China Remixed: East Meets West
-  China Remixed: IU Student Perspectives
-  China Remixed: Popo Fan
-  The Cinema of Philippe Falardeau
-  Patricio Guzmán: Everything is Memory
-  Dany Laferrière: An American Journey
-  David Gatten: Working with Words
-  UG Underground Film Series
-  Scorsese's Men of Faith
-  Elvis in Hollywood: Shaking Up the Silver Screen
-  CINEkids International Children's Film Series
-  Staff Selects
-  Science on Screen
-  National Theatre Live
-  Art and a Movie
-  DJ Spooky That Subliminal Kid aka Paul D. Miller
-  Sawyer Seminars: Documentary Media and Historical Transformations
-  City Lights Film Series
-  Monday Matinee Classics
-  South Korean Millennials: Coming of Age in the 21st Century
-  Movement: Asian/Pacific America
-  Fans of the Indian Cinema
-  Double Exposure 2017
-  *Body and Soul*: Jon Vickers Scoring Award
-  InLight Human Rights Documentary Film Festival
-  Italian Film Festival/Conference: Roberto Andò
-  Other Films And Guests
-  Jorgensen Guest Filmmaker Lecture Series

\$ *Event has an admission price.*

♦ *Indicates a guest is scheduled to be present.*

* *Screening does not take place at IU Cinema*



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

Film schedule is subject to change. Please check the IU Cinema website for the most current listings: cinema.indiana.edu.

JANUARY

Week of January 2

5 Thursday

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

6 Friday

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

8 Sunday

3:00 p.m. **Viva Las Vegas**
Pg 26 \$

6:30 p.m. **Elvis: That's the Way It Is!**
Pg 26 \$

Week of January 9

9 Monday

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

12 Thursday

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

13 Friday

7:00 p.m. **Fire at Sea**
Pg 4 \$

14 Saturday

3:00 p.m. **Phantom Boy**
Pg 28 \$

7:00 p.m. **Kundun**
Pg 24 \$

15 Sunday

3:00 p.m. **Fire at Sea**
Pg 4 \$

6:30 p.m. **National Theatre Live: No Man's Land**
Pg 32 \$

Week of January 16

19 Thursday

7:00 p.m. **Harry Benson: Shoot First**
Pg 5 \$

20 Friday

6:30 p.m. **Tony Conrad: Completely in the Present**
Pg 23

9:30 p.m. **Harry Benson: Shoot First**
Pg 5 \$

21 Saturday

3:00 p.m. **The Eagle Huntress**
Pg 5 \$

7:00 p.m. **When a Man Loves a Woman**
Pg 29 \$

22 Sunday

3:00 p.m. **The Eagle Huntress**
Pg 5 \$

6:30 p.m. **Harry Benson: Shoot First**
Pg 5 \$

Week of January 23

28 Saturday

3:00 p.m. **The Philadelphia Story**
Pg 38

7:00 p.m. **Iris Film Festival**
Pg 50

29 Sunday

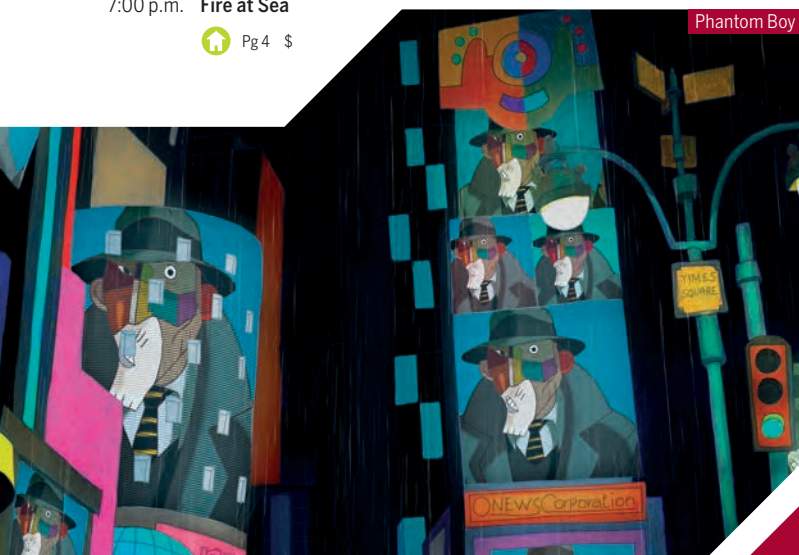
3:00 p.m. **Twice as Nice**
Pg 50

6:30 p.m. **Banana Paradise**
Pg 10

Week of January 30

30 Monday

7:00 p.m. **Where the Wind Settles**
Pg 10




The Eagle Huntress

FEBRUARY

Week of January 30


2 Thursday

7:00 p.m. **Rebirth of a Nation**

 Pg 34 \$ ♦

3 Friday

3:00 p.m. **Jorgensen Guest
Filmmaker Lecture with
DJ Spooky That Subliminal
Kid aka Paul D. Miller**

 Pg 34 ♦

6:30 p.m. **In the Mood for Love**

 Pg 13

9:30 p.m. **Shanghai Triad**

 Pg 13

4 Saturday

3:00 p.m. **Soylent Green**

 Pg 38

7:00 p.m. **Arshinagar (City of Mirrors)**

 Pg 42

5 Sunday

3:00 p.m. **Punch**

 Pg 40

6:30 p.m. **Mr. Six**

 Pg 14

Week of February 6


6 Monday

7:00 p.m. **Vers le sud (Heading South)**

 Pg 20

11 Saturday

3:00 p.m. **Humoresque**

 Pg 29 \$

7:00 p.m. **Kabali**

 Pg 42

12 Sunday

3:00 p.m. **Le goût des jeunes filles
(On the Verge of a Fever)**

 Pg 20


6:30 p.m. **Twenty**

 Pg 40

Week of February 13

13 Monday

3:00 p.m. **An Affair to Remember**


 Pg 39 \$

7:00 p.m. **You Call It Passion**


 Pg 40

16 Thursday

3:00 p.m. **Jorgensen Guest
Filmmaker Lecture with
Dany Laferrière**

 Pg 20 ♦

7:00 p.m. **La dérive douce d'un
enfant de Petit-Goâve**

 Pg 20 ♦



An Affair to Remember



Twenty


17 Friday

6:30 p.m. **Sixty Six**

 Pg 23

18 Saturday

7:00 p.m. **Body and Soul**


 Pg 45 \$

19 Sunday

3:00 p.m. **Pollock**

 Pg 33


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

 Pg 11 ♦

Week of February 20


20 Monday

7:00 p.m. **Conjugation**

 Pg 11 ♦

21 Tuesday

7:00 p.m. **Raise the Umbrellas**

 Pg 11 ♦

23 Thursday

6:30 p.m. **A Girl Walks Home Alone at Night**

 Pg 8 \$ ♦

9:30 p.m. **Ana Lily Amirpour Shorts Program**

 Pg 8 \$ ♦

24 Friday

3:00 p.m. **Jorgensen Guest Filmmaker Lecture with Ana Lily Amirpour**

 Pg 8 ♦

6:30 p.m. **Special Presentation with Ana Lily Amirpour**


 Pg 9 \$ ♦

25 Saturday

3:00 p.m. **Paisan**


 Pg 38

7:00 p.m. **King Creole**

 Pg 26 \$

26 Sunday


3:00 p.m. **Lost in Thailand**

 Pg 12 ♦

Week of February 27


27 Monday

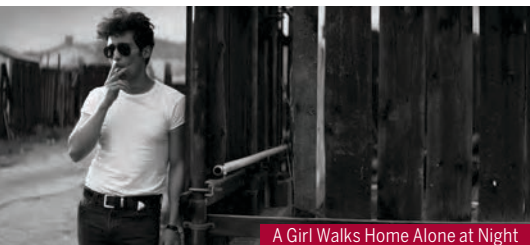
7:00 p.m. **Poet on a Business Trip**

 Pg 12 ♦

28 Tuesday

7:00 p.m. **Miss Evers' Boys**

 Pg 50 ♦



A Girl Walks Home Alone at Night



Sixty Six



King Creole

MARCH

Week of February 27

2 Thursday

5:00 p.m. **Short Films from the Beijing Film Academy**

 Pg 14

8:00 p.m. **Kung Fu Hustle**

 Pg 14

3 Friday

6:30 p.m. **This Changes Everything**

 Pg 30 \$ ♦

9:30 p.m. **Kedi**


 Pg 5 \$

4 Saturday

3:00 p.m. **Kedi**

 Pg 5 \$

7:00 p.m. **Fish Tank**

 Pg 29 \$

5 Sunday


6:30 p.m. **Double Exposure**

 Pg 44

Week of March 6


6 Monday

7:00 p.m. **For the Love of a Man**

 Pg 42 ♦

7 Tuesday

7:00 p.m. **Mishehu Larutz Ito (Someone to Run With)**

 Pg 51 ♦

9 Thursday

6:30 p.m. **Julieta**

 Pg 6 \$

9:30 p.m. **East Meets West TBD**

 Pg 13

10 Friday

6:30 p.m. **A Brighter Summer Day**

 Pg 13

11 Saturday

3:00 p.m. **Blue Hawaii**

 Pg 27 \$

6:30 p.m. **George Harrison: Living in the Material World**

 Pg 24 \$

12 Sunday

3:00 p.m. **Julieta**

 Pg 6 \$

6:30 p.m. **Dearest**

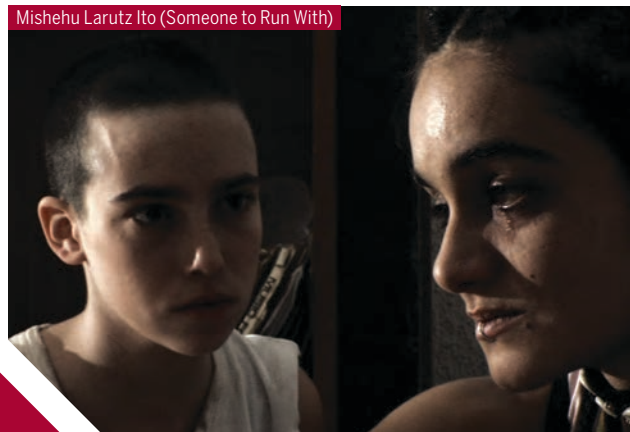
 Pg 15



Kedi



Kung Fu Hustle



Mishehu Larutz Ito (Someone to Run With)


Week of March 13

Closed for Spring Break

Week of March 20

20 Monday

3:00 p.m. Jailhouse Rock


 Pg 39 \$

7:00 p.m. Monkey King: Hero is Back


 Pg 15

21 Tuesday

3:00 p.m. Jorgensen Guest Filmmaker
Lecture with David Gatten


 Pg 22 ♦

6:30 p.m. The Extravagant Shadows

 Pg 22 ♦

23 Thursday

7:00 p.m. The Strait Story


 Pg 12 ♦




Alien

24 Friday

3:00 p.m. Lecture with Zhen Zhang

 Pg 12 ♦

7:00 p.m. The Love Story of Lao An

 Pg 12 ♦

25 Saturday

3:00 p.m. Toni Erdmann


 Pg 6 \$

7:00 p.m. Om Shanti Om


 Pg 43

26 Sunday

3:00 p.m. Rahsaan Roland Kirk:
The Case of the
Three Sided Dream

 Pg 51 ♦

6:30 p.m. Mama Rainbow

 Pg 16 ♦

Week of March 27


27 Monday

7:00 p.m. Papa Rainbow

 Pg 16 ♦

28 Tuesday

7:00 p.m. Alien

 Pg 30 \$

30 Thursday

7:00 p.m. Toni Erdmann

 Pg 6 \$

31 Friday

6:30 p.m. The Red Turtle

 Pg 6 \$

9:30 p.m. Cape Fear

 Pg 24 \$



Om Shanti Om



Cape Fear

APRIL

Week of March 27

1 Saturday

3:00 p.m. **The Red Turtle**
 Pg 6 \$

7:00 p.m. **Bingbing and the Young Pioneers**
 Pg 15 ◆

2 Sunday

3:00 p.m. **The Destruction of Memory**
 Pg 33 ◆

6:30 p.m. **National Theatre Live: Amadeus**
 Pg 32 \$

Week of April 3

3 Monday

7:00 p.m. **Spa Night**
 Pg 41 ◆

6 Thursday


7:00 p.m. **La femme du boulanger (The Baker's Wife)**
 Pg 52 ◆


7 Friday

6:00 p.m. **Monsieur Lazhar**
 Pg 17 ◆


8 Saturday

3:30 p.m. **Guibord s'en va-t-en guerre (My Internship in Canada)**
 Pg 17

6:30 p.m. **Do Not Resist**
 Pg 46 ◆

9:30 p.m. **Oriented**
 Pg 46 ◆

9 Sunday

3:00 p.m. **Fire at Sea**
 Pg 46 ◆


6:30 p.m. **Ovarian Psychos**
 Pg 47 ◆

Week of April 10


10 Monday


7:00 p.m. **Painted Nails**
 Pg 41

11 Tuesday

7:00 p.m. **The Battle of Chile, Pt. 1**
 Pg 18

12 Wednesday

7:00 p.m. **The Battle of Chile, Pt. 2**
 Pg 18 *

9:00 p.m. **The Battle of Chile, Pt. 3**
 Pg 18 *



Spa Night

Fire at Sea

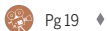


13 Thursday

6:30 p.m. **Chile, Obstinate Memory**

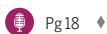


9:00 p.m. **Nostalgia for the Light**

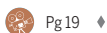


14 Friday

3:00 p.m. **Jorgensen Guest
Filmmaker Lecture
with Patricio Guzmán**



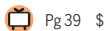
7:00 p.m. **The Pearl Button**



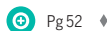
Week of April 17

17 Monday

3:00 p.m. **It Happened One Night**

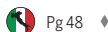


7:00 p.m. **The Man Who Knew Infinity**



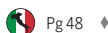
19 Wednesday

7:00 p.m. **Sotto falso nome
(Strange Crime)**



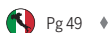
20 Thursday

7:00 p.m. **Viaggio segreto
(Secret Journey)**



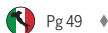
21 Friday

7:00 p.m. **Viva la libertà!
(Long Live Freedom)**



22 Saturday

7:00 p.m. **Le confessioni
(The Confessions)**



Week of April 24

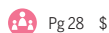
24 Monday

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



29 Saturday

3:00 p.m. **Willy Wonka & the
Chocolate Factory**



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

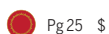


30 Sunday

3:00 p.m. **Yarim (The Half)**



6:30 p.m. **The Last Temptation
of Christ**



Willy Wonka and the Chocolate Factory

MAY

Week of May 1

2 Tuesday

6:30 p.m. Spring 2017 Student Films Showcase

 Pg 53

3 Wednesday

6:30 p.m. Spring 2017 Student Films Showcase

 Pg 53



ACKNOWLEDGMENTS

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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 (including IU Cinema) by Indiana University's administration and faculty is unparalleled. Everyone involved seems to share a common vision, which is to establish on IU's Bloomington campus ... a place for film™. Together, we are building a place and program like no other. In addition to hundreds of people who have volunteered their time and energy, we have the following contributors to thank:

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* Denotes donor is deceased.

SUPPORT IU CINEMA

In January 2017, IU Cinema celebrates its sixth anniversary. As we look back through the years, we know the Cinema has been able to make its mark on the campus and surrounding community so profoundly only through the unwavering support of our Cinema patrons. We want to thank you for helping establish the Cinema as a gem on IU's Bloomington campus. Of course, there is always opportunity to grow, so we invite you to play a pivotal role in helping us expand our reach. Invest in the Cinema's mission to make great films and an incredible cinematic experience accessible to our entire community!

For All: The Indiana University Bicentennial Campaign

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

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

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

Building Our Future

Did you know you can have your name live in perpetuity as part of the IU Cinema legacy by purchasing a Cinema seat? Currently, we have more than 80 seats sponsored by loyal supporters like you, and we would love to see your name on your favorite Cinema chair! Or perhaps you want to support our guest filmmaker visits, or Cinema film programming?

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

Creative Collaborations Programming Partnerships

The Cinema has been privileged to partner 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 Indiana University's longstanding commitment to excellence, research, and public engagement in the arts, IU Cinema's Creative Collaborations program provides a platform for making IU's intellectual and cultural assets accessible and visible through campus- and community-wide thematic film programming. For more information, visit cinema.indiana.edu/creative-collaborations.

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 Jessica Davis Tagg at 812-855-2646 or jtagg@indiana.edu.

CREATIVE COLLABORATIONS

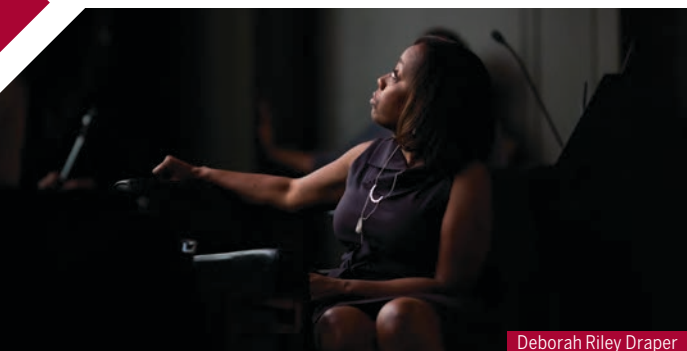
Indiana University Cinema is an independent academic unit that reports through the Office of the Provost. In support of IU's longstanding commitment to excellence, research, and public engagement in the arts, the IU Cinema's Creative Collaborations program provides a platform for making IU's intellectual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

Program Advisory Board Members 2016–2017:

Rachel Stoeltje, <i>Chair</i>	IU Staff Representative, IU Libraries' Moving Image Archive
Greg Waller, <i>Immediate Past Chair</i>	The Media School
Greg Carter	School of Nursing
Byron Craig	Kelley School of Business
Allen Hahn	College of Arts and Sciences, Theatre, Drama & Contemporary Dance
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Frank Lewis	School of Public and Environmental Affairs
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Mike McAfee.....	Community Representative, Visit Bloomington
Elaine Monaghan.....	The Media School
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Khashayar Tonekaboni.....	School of Optometry
Beau Vallance	School of Education (Emeritus)
Tim Waters.....	Maurer School of Law

Jon Vickers and David Holbrooke



Deborah Riley Draper





Nathaniel Dorsky, Russell Sheaffer, and Jerome Hiler

IU Cinema welcomes Creative Collaborations film programming proposals from any IUB academic or non-academic unit, community partners, and IUB student organizations. In its first six years, 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.

Spring 2017 Creative Collaborators

Academy of Korean Studies
Arts & Humanities at IU Bloomington
Asian American Studies Program
Asian Culture Center
Black Film Center/Archive
Borns Jewish Studies Program
Center for Documentary Research and Practice
Center for Latin American and Caribbean Studies
Center for Research on Race and Ethnicity in Society
Center for the Study of Global Change
Center for the Study of the Middle East
College Arts and Humanities Institute
College of Arts and Sciences
Creative Writing Program
Creole Institute
Cultural Studies Program
Department of African American
and African Diaspora Studies
Department of Anthropology
Department of Audio Engineering and Sound Production
Department of Comparative Literature
Department of Composition
Department of East Asian Languages and Cultures
Department of French and Italian
Department of Germanic Studies
Department of History
Department of International Studies
Department of Mathematics
Department of Near Eastern Languages and Cultures

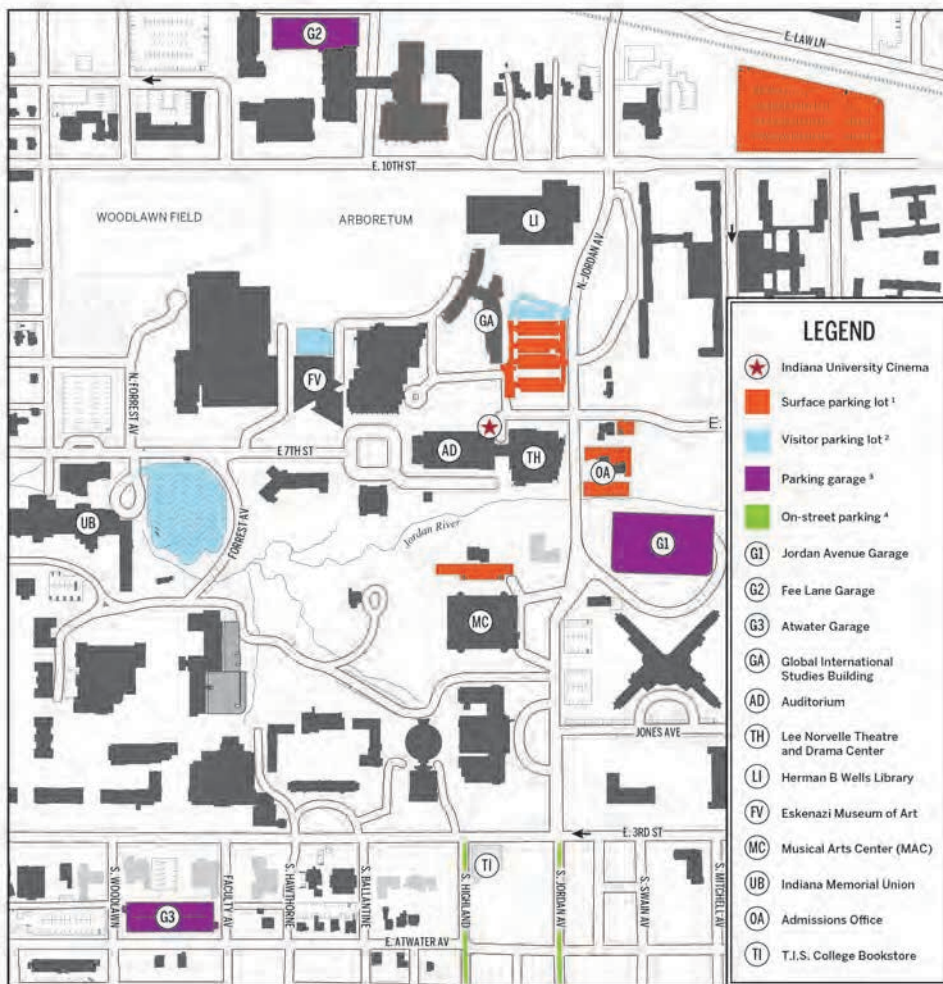
Department of Political Science
Department of Religious Studies
Dhar India Studies Program
East Asian Studies Center
Eskenazi Museum of Art
Hutton Honors College
Institute for European Studies
Institute for Korean Studies
Islamic Studies Program
IU Food Project
Jacobs School of Music
Mary-Margaret Barr Koon Fund
Maurer School of Law
Music Scoring for Visual Media Program
Office of the Provost and Executive Vice President
Office of the Vice President for International Affairs
Office of the Vice Provost for Research
Olga Ragusa Fund for the Study of
Modern Italian Literature and Culture
Rural Center for AIDS/STD Prevention
Sawyer Seminars
School of Global and International Studies
School of Public Health—Bloomington
The Burroughs Century Ltd.
The Media School
The Media School’s cinema and media arts program
Turkish Flagship Program
Turkish Students Association
WFHB Community Radio

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♦ Indicates a guest is scheduled to be present.

* Screening does not take place at IU Cinema



Parking Information

The nearest parking garage to IU Cinema, Jordan Avenue Garage, is free to all visitors Friday after 6:00 p.m. through Monday at 7:00 a.m. On weekdays, the maximum fee for vehicles entering after 5:00 p.m. is \$10. IU parking permit holders can park in any non-“24-Hour Tow Zone” EM-P or EM-S space on weekdays after 5:00 p.m. Anyone may park free of charge in any non-24-hour EM-P or EM-S space, any ST or CH space, and all campus parking garages on weekends starting Friday at 6:00 p.m. until Monday at 7:00 a.m.

Auditorium (AU) permits are available for \$32 for July 2016–June 2017. An AU permit allows you to park free of charge in any non-“24-Hour Tow Zone” EM-P, EM-S, or ST space on evenings and weekends of any IU Cinema, IU Auditorium, Musical Arts Center, or IU Theater event. These passes are NOT valid for Monday–Friday matinee screenings.

Accessible parking next to the Neal-Marshall Black Culture Center and in Wells Library lots requires an IU parking permit and a disabled sticker. Questions? Call Parking Operations at (812) 855-9848 or visit parking.indiana.edu.

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

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

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

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



THE
INDIANA UNIVERSITY
CINEMA



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