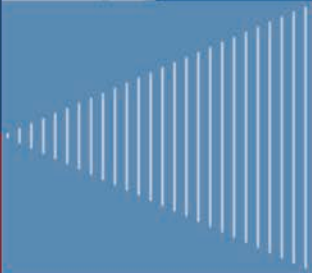
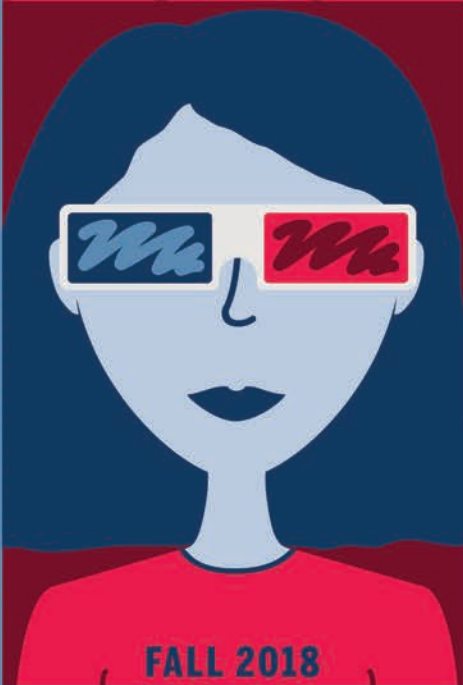


TRANSFORMATIVE



GENERAL INFORMATION

Ticket Information

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

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

There is a limit of two tickets per person for each free event. 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. For more on our general policies regarding appropriate conduct at IU Cinema, including information regarding food and beverages, electronic device usage, and lost-and-found items, please visit our website.

Parking Information

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

Indiana University Cinema Full-Time Staff

Jon Vickers *Founding Director*
Brittany D. Friesner *Associate Director*
Kyle Calvert *Design and Marketing Manager*
Carla Cowden *Business Manager*
Barbara Grassia *Technical Director*
Jessica Davis Tagg *Assistant Director of Events, Facilities, and Guest Services*

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 graduate assistants, each of whom are critical to the success of the Cinema. We are so appreciative of our staff, volunteers, and graduate assistants. 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

Inside Front Cover	General Information
1	Table of Contents
2	Welcome from the Director
4	International Arthouse Series
10	Young, Gifted, and Black: Michael Schultz Celebrates 50 Years in Stage and Screen
12	Sara Driver: The Freedom of a Poet
14	Alexandre O. Philippe: A Filmmaker's Filmmaker
16	5X Ida Lupino: Fearless, Extraordinary Trailblazer
18	Bergman in the '60s
20	Jurassically Yours: Extinct but Not Forgotten
22	Sunday Matinee Classics: Edith Head Designs
24	Not-Quite Midnights
26	CINEkids International Children's Film Series
28	Staff Selects
29	National Theatre Live
30	Visible Evidence XXV
32	President's Choice Film Series: Late Antonioni
34	Women Filmmakers at the Intersection of Documentary, Video Art, and Avant Garde
38	City Lights Film Series
40	Twyla Tharp Dance and Film Collaborations
41	Art and a Movie
42	Underground Film Series
44	East Asian Film Series: Demon Cats and Deer Warriors
45	Seeing Culture: Fades and Fantasy Coffins
46	Themester 2018: Animal/Human
48	Tamer El Said: Visual Poet, Mentor, and Storyteller
49	Documenting Russia
50	Sherlock on Screen
51	Irish PRIDE: Equality in Ireland
52	Other Films and Guests
54	Jorgensen Guest Filmmaker Series
56	Fall 2018 Calendar of Programs
64	Acknowledgments
66	Thank you!
69	Support IU Cinema
70	Creative Collaborations
72	Fall 2018 Program Index
Inside Back Cover	Parking Information



Victoria Price



Bootsy Collins



Jorgensen Program with Mira Nair



IHSA State Basketball Finals 1954 Restoration Screening

... A Place For Film™

Indiana University Cinema is a world-class venue and curatorial program dedicated to the highest standards of presentation of film in both traditional and modern forms. By providing unique and enriching cinematic experiences, the Cinema advances Indiana University's long-standing commitment to excellence, scholarship, and engagement in the arts across campus and community.

Transformative cinematic experiences accessible FOR ALL.



Hal Hartley and Paul Shoulberg

Welcome from the Director

Another academic year is upon us, and we welcome you (back) to Indiana University Cinema—your place for unique cinematic experiences. We hope you had a restful summer and are ready to jump into a bountiful and diverse program of cinematic offerings.

I was recently looking through some old files and stumbled across a series of press releases from late 2010, when IU Cinema was planning its opening. There were eight individual releases promoting what a cinema at Indiana University would aspire to be. The focus of these releases were how IU Cinema would be a place for academics, a place for culture, a place for technology, a place for innovation, a place for music, a place for premieres, a place with purpose, and a place for film.

When I read these releases, I reflect on our aspirations prior to opening, the decade of programming that has followed, and this fall's bounty of program offerings. It is satisfying to know we have held true to the idealistic and ambitious dreams we envisioned and continue to hold for IU Cinema.

Our fall 2018 programming will introduce premieres of at least two projects—the world premiere of a short experimental film by renowned filmmaker Bill Morrison and the U.S. theatrical premiere of what is considered the original Japanese horror film (which we are thrilled to screen on 35mm). We will also celebrate the work of innovative and inspiring filmmakers, including Michael Schultz, Sara Driver, Tamer El Said, and Alexandre O. Philippe.

Additionally, we will honor the work of Ingmar Bergman, Ida Lupino, Michelangelo Antonioni, and Edith Head; present Women Filmmakers at the Intersection of Documentary, Video Art, and Avant Garde; showcase new restorations; and have fun with Not-Quite Midnights and a brief history in (Jurassic) time. We have some special treats for the young and young at heart with a 50th anniversary celebration of *Yellow Submarine* and an interactive film and puppet workshop, *The Creatures of Yes*.

Finally, IU Cinema is thrilled to host Visible Evidence XXV, an international conference and collection of scholars and practitioners engaged in research and debates on historical and contemporary documentary practice and nonfiction media culture. Almost 200 renowned scholars, artists, and filmmakers will gather in IU Cinema, IU Libraries Moving Image Archive, and The Media School to engage and share their work.

This is just a slice of what is inside the following pages.

Thank you for your interest, continued support, and for being a part of ... a place for film.™

Sincerely,

Jon Vickers
Founding Director

INTERNATIONAL ARTHOUSE SERIES



Yellow Submarine



Ava



Under the Tree

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.

Yellow Submarine

(1968) Directed by George Dunning
August 16 – Thursday – 7 pm

G | 2K DCP | 85 min

Tickets are free (but required) for IUB students, all other tickets are \$4.

50th Anniversary Screening/ New 4K Restoration. Based on the song by John Lennon and Paul McCartney, *Yellow Submarine* debuted in 1968 and was instantly recognized as a landmark achievement, revolutionizing a genre by integrating the freestyle approach of the era with innovative animation techniques. Inspired by the generation's new trends in art, the film resides with the dazzling Pop Art styles of Andy Warhol, Martin Sharp, and Peter Blake. The film remains a trippy, colorful, and fantastic tale brimming with peace, love, and hope, propelled by Beatles songs, including “Eleanor Rigby,” “When I’m Sixty-Four,”

“Lucy in the Sky with Diamonds,” and “All You Need is Love.” **As part of Welcome Week 2018, IU Bloomington students get in free with a valid Indiana University ID.**

Ava

(2017) Directed by Sadaf Foroughi
August 17 – Friday – 7 pm

August 18 – Saturday – 7 pm

Not rated | 2K DCP | 102 min

In Persian with English subtitles
 \$4 IUB students, \$7 non-students

Based on her own adolescent experiences, Sadaf Foroughi’s *Ava* is a gripping debut about a young girl’s coming-of-age in a strict, traditional society. Living with her well-to-do parents in Tehran, Ava is a bright and focused teen whose concerns resemble that of nearly any teenager: friendships, music, social status, and school. When Ava’s mistrustful and

overprotective mother questions her relationship with a boy and takes extreme measures, Ava is overwhelmed by a newfound rage. Formerly a model student, Ava begins to rebel against the strictures imposed by her parents, her school, and the society at large. **Contains mature content.**

Under the Tree

(2017) Directed by Hafsteinn Gunnar Sigurðsson

August 30 – Thursday – 7 pm

August 31 – Friday – 7 pm

Not rated | 2K DCP | 89 min

In Icelandic with English subtitles
 \$4 IUB students, \$7 non-students

Under the Tree follows a man who is forced to move in with his parents after being accused of adultery. While he fights for custody of his four-year-old daughter, he is gradually sucked into a dispute between his parents and their neighbors over an old and beautiful tree. What starts as a typical spat between suburban

neighbors unexpectedly and violently reaches a boiling point, soon spiraling out of control. According to *Variety*, *Under the Tree* is a “savage black comedy filled with gasp-worthy extremes.” **Contains mature content, including strong language, drug references, and graphic violence.**

Loving Vincent

(2017) Directed by Dorota Kobiela and Hugh Welchman

September 9 – Sunday – 1 pm

See page 41 for details.

Madeline's Madeline

(2018) Directed by Josephine Decker

September 13 – Thursday – 7 pm

September 14 – Friday – 10 pm

Not rated | 2K DCP | 93 min

\$4 IUB students, \$7 non-students

Madeline (played by newcomer Helena Howard) has become an integral part of a prestigious physical theater troupe. When the workshop's ambitious director pushes the teenager to weave her rich

interior world and troubled history with her mother (Miranda July) into their collective art, the lines between performance and reality begin to blur. The resulting battle between imagination and appropriation rips out of the rehearsal space and through all three women's lives. Writer/director Josephine Decker utilizes an expressionistic approach to her filmmaking that imbues her subjects with a vibrant sense of urgency and displays a rare sensitivity for the messy struggles of discovering a sense of one's self.

Bloomington Playwrights Project Presents:

SNEAK PREVIEW: On Your Marc

(2018) Directed by Mathew Klickstein

September 14 – Friday – 7 pm

Not rated | HD | 80 min

\$20 students/seniors, \$25 non-students

Actor Marc Summers is scheduled to be present. Who doesn't love Marc Summers? Maybe the former cleaning crew at Nickelodeon Studios Florida. This documentary

follows television icon Summers, the host of Nickelodeon's *Double Dare* and Food Network's *Unwrapped*, as he rehearses and develops a live theater show about his life—*The Life and Slimes of Marc Summers*, which premiered in Bloomington, Ind., in 2016 at the Bloomington Playwrights Project. Don't miss this rare opportunity to see a sneak preview of this new documentary before it hits theaters nationwide. **A post-film discussion moderated by BPP Producing Artistic Director Chad Rabinovitz and several cast members will follow the screening.**

The Miseducation of Cameron Post

(2018) Directed by Desiree Akhavan

September 15 – Saturday – 4 pm

September 16 – Sunday – 1 pm

Not rated | 2K DCP | 91 min

\$4 IUB students, \$7 non-students

Based on the celebrated novel by Emily M. Danforth, *The Miseducation of Cameron Post* follows the titular character as she is sent to



Madeline's Madeline



On Your Marc



The Miseducation of Cameron Post



Five Fingers for Marseilles



Waru

a gay conversion therapy center after getting caught with another girl in the back seat of a car on prom night. Run by the strict and severe Dr. Lydia Marsh and her brother, Reverend Rick—himself an example of how those in the program can be “cured”—the center is built upon repenting for “same-sex attraction.” In the face of intolerance and denial, Cameron meets a group of fellow sinners, including the amputee stoner Jane, and her friend, the Lakota Two-Spirit, Adam. Together, this group of teenagers form an unlikely family and fight to survive.

Jane

(2017) Directed by Brett Morgen
September 17 – Monday – 7 pm
 See page 46 for details.

Waru

(2017) Directed by Briar Grace-Smith, Casey Kaa, Ainsley Gardiner, Katie Wolfe, Renae Maihi, Chelsea Cohen, Paula Jones, and Awanui Simich-Pene
September 20 – Thursday – 7 pm
September 22 – Saturday – 4 pm
 Not rated | 2K DCP | 86 min
 In English and Māori with English subtitles
 \$4 IUB students, \$7 non-students

In Māori, waru means “eight.” Following the death of a child, eight Māori women are confronted by guilt, pride, and defeat, but all will ultimately risk everything for the greater good of their community. Creating this feature-length film, eight female Māori filmmakers each contributed a 10-minute vignette—presented as a continuous shot in real time—which unfold around the tangi (funeral) of a small boy, Waru, who died at

the hands of his caregiver. The vignettes are all subtly interlinked, each following one of eight female Māori lead characters during the same moment in time as they come to terms with Waru’s death and try to find a way forward in their community.

In the Last Days of the City

(2017) Directed by Tamer El Said
September 21 – Friday – 7 pm*
September 22 – Saturday – 7 pm

*Director Tamer El Said is scheduled to be present for the September 21 screening.
 See page 48 for details.

Luz Obscura

(2017) Directed by Susana de Sousa Dias
September 27 – Thursday – 7 pm
 See page 34 for details.

Love is Potatoes

(2017) Directed by Aliona van der Horst
September 30 – Sunday – 1 pm

See page 49 for details.

Personal Problems

(1980) Directed by Bill Gunn
October 1 – Monday – 7 pm

Not rated | 2K DCP | 165 min
\$4 IUB students, \$7 non-students

Originally intended to air on public television in 1980, *Personal Problems* went unseen for many years. The ensemble drama is the result of a collaboration between pioneering Black artists, writer Ishmael Reed and director Bill Gunn. Operating in defiance of the racially exclusive Hollywood studio system, Reed and Gunn banded together with a group of renegade artists to film a “meta soap opera” about the struggles of a working class African American couple in New York City. The original tapes have been carefully restored by Kino Lorber, and the film is now available in its full-length version for the first time in decades. Gunn also wrote and directed the underground classic *Ganja & Hess* and crafted the screenplay for Hal Ashby’s *The Landlord*.



Personal Problems

Five Fingers for Marseilles

(2017) Directed by Michael Matthews
October 6 – Saturday – 4 pm

October 7 – Sunday – 4 pm

Not rated | 2K DCP | 120 min
In Sesotho, Afrikaans, and Xhosa
with English subtitles
\$4 IUB students, \$7 non-students

Apartheid South Africa: In the community of Railway—attached to the remote town of Marseilles—are the victims of brutal police oppression and only the young “Five Fingers” are willing to stand up to it. Their battle is heartfelt but innocent, until hot-headed Tau kills two policemen in an act of passion. He flees, leaving his brothers and friends behind, but his action has triggered a violent fight that will leave both Marseilles and the Five Fingers changed. Twenty years after fleeing in disgrace, Tau returns to Marseilles, seeking only a peaceful pastoral life. When he finds the town under new threat, he must reluctantly fight to free it. Will the Five Fingers ride again? *Five Fingers for Marseilles* fuses western influences, from classic to spaghetti and revisionist eras, into a contemporary, edge-of-the-seat South African drama.

Kusama - Infinity

(2018) Directed by Heather Lenz
October 11 – Thursday – 7 pm

October 12 – Friday – 10 pm

Not rated | 2K DCP | 80 min
In English and Japanese with
English subtitles
\$4 IUB students, \$7 non-students

Kusama - Infinity explores artist Yayoi Kusama’s journey to become a world-renowned artist, from her conservative upbringing in Japan to her brush with fame in America during the 1960s—where she rivaled Andy Warhol for press attention. Now in her 80s, Kusama has voluntarily spent the last 30 years living in a mental institution in Japan. Born into a conservative family in rural Japan, she made her way to America on the heels of WWII with fierce determination toward making a name for herself in the art world. Once in America, without any connections and speaking only broken English, Kusama devoted herself to her one true love, making art. She has stated that on her first day in New York City she climbed to the top of the Empire State Building, looked down upon the city below, and made a decision to stand out from everyone she saw below and become a star.



Kusama - Infinity

The Third Murder

(2017) Directed by Hirokazu Kore-eda

October 12 – Friday – 7 pm

October 13 – Saturday – 4 pm

Not rated | 2K DCP | 125 min

In Japanese with English subtitles

\$4 IUB students, \$7 non-students

Winner of six Japanese Academy Prize awards, *The Third Murder* is the latest from revered director Hirokazu Kore-eda. The film, a gritty mystery drama, marks a dramatic shift in tone, but also allows for Kore-eda's trademark humanism to shine through. Leading attorney Shigemori takes on the defense of murder-robbery suspect Misumi, who served jail time for another murder 30 years ago. Shigemori's chances of winning the case seem low—his client freely admits his guilt, despite facing the death penalty

if he is convicted. As Shigemori digs deeper into the case and hears the testimonies of the victim's family and Misumi himself, the once confident Shigemori begins to doubt whether his client is the murderer after all. *The Hollywood Reporter* called the film a “complex and engrossing examination of the truth.”

Liyana

(2017) Directed by Aaron Kopp and Amanda Kopp

October 14 – Sunday – 1 pm

See page 26 for details.

A Strange New Beauty

(2017) Directed by Shelly Silver

October 18 – Thursday – 7pm

See page 35 for details.

Blue My Mind

(2017) Directed by Lisa Brühlmann

October 27 – Saturday – 7 pm

October 28 – Sunday – 4 pm

Not rated | 2K DCP | 97 min

In Swiss German with English subtitles

\$4 IUB students, \$7 non-students

Blue My Mind is a fantasy/horror spin on the adolescent coming-of-age tale. With scenes of body horror and mutilation strikingly reminiscent of Franz Kafka's *The Metamorphosis*, the film follows 15-year-old Mia as she transitions into her new school and falls in with the “cool kids,” a trio of young girls who shoplift, smoke cigarettes, and flaunt their budding sexuality. Soon after her first menstrual period, Mia begins to experience a harrowing dive into an overwhelming mental and physical transformation—replete with unsettling dreams,



The Third Murder



Blue My Mind

unexplainable urges, and a radical physical change. Though Mia's experience is confusing and tumultuous, tinged with sadness and loneliness, her story is not one of a tragic victim. She continually adapts to her changing circumstances, each adaptation more desperate than the previous, but ultimately, Mia empowers herself to handle her new reality. **Contains mature content, including graphic violence, drug references, and nudity.**

Stand in the Stream

(2017) Directed by Stanya Kahn

November 15 – Thursday – 7 pm

See page 35 for details.

I Am Not a Witch

(2017) Directed by Rungano Nyoni

November 16 – Friday – 7 pm

November 18 – Sunday – 4 pm

Not rated | 2K DCP | 93 min

In English and Nyanja with English subtitles

\$4 IUB students, \$7 non-students

When eight-year-old Shula turns up alone and unannounced in a rural Zambian village, the locals

are suspicious. A minor incident escalates to a full-blown witch trial, where she is found guilty and sentenced to life on a state-run witch camp. There, she is tethered to a long, white ribbon and told that if she ever tries to run away, she will be transformed into a goat. As the days pass, Shula begins to settle into her new community, but a threat looms on the horizon. Soon she is forced to make a difficult decision—whether to resign herself to life in the camp or take a risk for freedom.

The Great Buddha+

(2017) Directed by Huang Hsin-Yao

November 16 – Friday – 10 pm

November 17 – Saturday – 7 pm

Not rated | 2K DCP | 102 min

In Minnan with English subtitles

\$4 IUB students, \$7 non-students

The Great Buddha+ vividly illustrates a corrupted village in rural southern Taiwan with memorable style, heartfelt empathy, and whimsical humor. By switching between shots of black-and-white and glamorous colors, the film's cinematography underlines

the gap between the lives and worlds of the have-nots and elites. Security guard Pickle and his trash collector friend, Belly Button, kill time together in night shifts watching the American-educated boss's dash-cam recordings of his various sexual encounters with women. Against the buddies' will, something horrifying rather than erotic reveals itself. **Contains mature content, including violence, sexual situations, and strong language.**

Boom for Real: The Late Teenage Years of Jean-Michel Basquiat

(2017) Directed by Sara Driver

November 29 – Thursday – 7 pm

See page 12 for details.

78/52: Hitchcock's Shower Scene

(2017) Directed by Alexandre O. Philippe

December 6 – Thursday – 7 pm

See page 14 for details.



I Am Not a Witch



The Great Buddha+

YOUNG, GIFTED, AND BLACK: MICHAEL SCHULTZ CELEBRATES 50 YEARS IN STAGE AND SCREEN



Michael Schultz

Join the Black Film Center/Archive and Indiana University Cinema as we celebrate the 50-year career of filmmaker Michael Schultz. The series marks a reunion as well, taking place 30 years after Schultz's previous visit to Indiana University with his wife and creative partner, Lauren Jones. *Young, Gifted, and Black* brings to the big screen a selection of the award-winning director's most exuberant films from the dawning years of the hip-hop age. For more information on additional Michael Schultz celebrations, please visit www.indiana.edu/~bfca/events. **This partnership is supported through IU Cinema's Creative Collaborations program.**

The series is sponsored by the Black Film Center/Archive, IU Office of the Bicentennial, Archives of African American Music and Culture, and IU Cinema.

Cooley High

(1975) Directed by Michael Schultz

November 8 – Thursday – 7 pm

PG | HD | 107 min

Free, but ticketed

Director Michael Schultz and Co-Producer Lauren Jones are scheduled to be present. Michael Schultz's 1975 classic *Cooley High* embodies the youth culture of the hip-hop music that was preparing to blossom, following the film's

release. Follow the misadventures of Preach and Cochise as the pair maneuver through a series of situations around Chicago and learn more about life in the process.

Jorgensen Guest Filmmaker Program

Michael Schultz

November 9 – Friday – 7 pm

Free, no ticket required

Krush Groove

(1985) Directed by Michael Schultz

November 9 – Friday – 10 pm

R | Digital | 97 min

Free, but ticketed

Director Michael Schultz is scheduled to be present.

In his book *Hip Hop America*, music critic Nelson George writes " ... there was no doubt in my mind that hip-hop was a coming cultural force. In 1982 this was far from



Krush Groove



Cooley High



Car Wash

conventional wisdom.” If in 1982 the staying power of hip-hop was not yet known, then Michael Schultz’s 1985 *Krush Groove* serves as filmic oracle for the enduring nature of America’s most popular musical genre and the characters within it.

Car Wash

(1976) Directed by Michael Schultz

November 10 – Saturday – 4 pm

PG | 35mm | 97 min

Free, but ticketed

Director Michael Schultz and Co-Producer Lauren Jones are scheduled to be present. You can’t read the title and not hear the Rose Royce song of the same name. *Car Wash* is an irreverent comedy, built upon the sounds of disco. A bricolage of characters come to life

on the screen, presenting moments that feel both hopeless and hysterical. The first of its kind during the decade, Michael Schultz created a film that would later become a cult classic synonymous with an era of motion and movement.

Additional Young, Gifted, and Black Films:

The Last Dragon*

(1985) Directed by Michael Schultz

August 15 – Wednesday – 8:30 pm

Free, no ticket required

*Screening takes place at Starlite Drive-In, located at 7640 S. Old State Road 37, (812) 824-CARS. Gates open at 7 pm. Screening will take place rain or shine.

To Be Young, Gifted, and Black*

(1972) Directed by Michael Schultz

November 7 – Wednesday – 6:30 pm

Free, reservations required:

iub.libcal.com/calendar/screening-room

*Screening takes place in the IU Moving Image Archive Screening Room in the Herman B Wells Library.

SARA DRIVER: THE FREEDOM OF A POET

Renowned film critic Jonathan Rosenbaum wrote, “Sara Driver’s works belong to what the French call *la fantastique*—a conflation of fantasy with surrealism, science fiction, comics, horror, sword-and-sorcery, and the supernatural that stretches all the way from art cinema to exploitation by way of Hollywood.”

With an undergraduate degree in theatre and classics, Driver received her MFA at New York University’s film school before adapting, producing, and directing a film version of Paul Bowles’ short story, *You Are Not I*—the first story of Bowles’ ever to be adapted. The film was named one of the best movies of the 1980s by *Cahiers du Cinéma*, and she was soon considered one of the most talented filmmakers from New York City’s post-punk downtown scene. Her first feature film *Sleepwalk* won the prestigious Prix Georges Sadoul given by the French Cinémathèque. It was the opening night film for the 25th anniversary of the Semaine de la Critique at Cannes and won the Special Prize at the Mannheim Film Festival. In 1993, her feature *When Pigs Fly*, premiered in competition at the Locarno Film Festival. Her latest film, *Boom for Real*, follows Jean-Michel Basquiat’s pre-fame life, which premiered at the Toronto International Film Festival. Driver has also written and directed several stage plays, directed for television, has producing credits on *Permanent Vacation* and *Stranger Than Paradise* from Jim Jarmusch and *Uncle Howard* by Aaron Brookner, and has taught directing at NYU’s Graduate Film School.

She has a fondness for referencing mythology and folk tales from other cultures while telling her stories “in new ways, with new structure, like poems.” The Thessaloniki International Film Festival wrote that her “films exist in the boundaries of myth, between realism and fantasy, between a solid narrative and the freedom of a poem. Precisely like the city of New York, which constitutes the canvas for her films and is a fabricated world, built on the lives of vivid people, strange stories, and urban myths, her films are defined by a crooked line of emotions and sensations.”

Boom for Real: The Late Teenage Years of Jean-Michel Basquiat

(2017) Directed by Sara Driver

November 29 – Thursday – 7 pm

Not rated | 2K DCP | 78 min

Free, but ticketed

Director Sara Driver is scheduled to be present. *Boom for Real* follows Jean-Michel Basquiat’s pre-fame life and how New York City—the times, the people, and the movements

surrounding him—formed the artist he became. Using unpublished works, writings, and photographs, director Sara Driver—who was part of the same New York arts scene herself—tells his story by drawing upon the memories of friends and other artists who emerged from that period: Jim Jarmusch, James Nares, Fab Five Freddy, Glenn O’Brien, Lee Quinones, Patricia Field, Luc Sante, and many others. With archival film footage, music, and images,

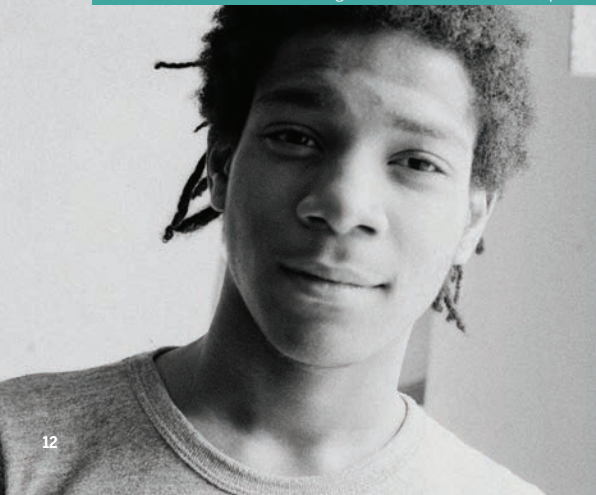
she visually recreates the era and a portrait of Basquiat and downtown New York City when the definitions of fame and success were very different than today—to be a penniless, but published poet was the height of success.

Jorgensen Guest Filmmaker Program Sara Driver

November 30 – Friday – 7 pm

Free, no ticket required

Boom for Real: The Late Teenage Years of Jean-Michel Basquiat



Sara Driver



Sleepwalk

(1986) Directed by Sara Driver
November 30 – Friday – 10 pm

R | 35mm | 78 min
Free, but ticketed

Director Sara Driver is scheduled to be present. In Sara Driver's poetically oddball and comic fantasy, a New York typesetter—whose job is to translate Chinese fairytales—is propelled with her son and roommate into a surreal and mysterious existence. The film has been compared to Jacques Rivette's *Duelle* for its bold experimental breaks from the tropes of fantasy. Upon release, the *New York Times* published, "Sara Driver's lyrical, witty *Sleepwalk* has the illogical sense of a dream, backed by the texture of everyday life. In her first feature, Driver blithely absorbs influences—from chiaroscuro to Surrealism to performance art—and spins them into her own vibrant, original style." Print courtesy of the Academy Film Archive.

You Are Not I

(1983) Directed by Sara Driver
December 1 – Saturday – 4 pm

Not rated | HD Cam | 50 min
Free, but ticketed

Based on a 1948 short story by Paul Bowles and shot in six days for about \$12,000, *You Are Not I* is one of the most impressive films from the post-punk downtown scene in New York—whose roster of filmmakers included Amos Poe, John Waters, Nick Zedd, Beth B, Steve Buscemi, Jim Jarmusch, Kathryn Bigelow, and Bette Gordon. The film—which was lost for almost 30 years—is a dreamlike and haunting tale of Ethel, who escapes from an asylum after she is admitted following a train wreck. She searches for closure regarding her sister, who she believes is one of the dead from the accident. The film balances in the space between waking and dreaming and was named one of the best movies of the 1980s in *Cahiers du Cinéma*. HD Cam courtesy of the Academy Film Archive.

When Pigs Fly

(1993) Directed by Sara Driver
December 2 – Sunday – 1 pm

Not rated | 35mm | 94 min
Free, but ticketed

A young and aimless jazz musician named Marty (Alfred Molina) lives with his strange dog in a shabby, haunted house within a community that seems not to exist. Two playful spirits (Marianne Faithfull and Rachael Bella) are linked to a rocking chair in the home—that they cannot shake—and both interact with Marty as he navigates the relationships in his life with a variety of characters. His go-go dancer girlfriend (Maggie O'Neill) and the angry owner of a local, sleazy bar (Seymour Cassel) are also interconnected with Marty's otherworldly housemates. The whimsical film was shot by master cinematographer Robby Müller and features an electric score by Joe Strummer of The Clash. Print courtesy of the Academy Film Archive.



ALEXANDRE O. PHILIPPE: A FILMMAKER'S FILMMAKER

Swiss American filmmaker Alexandre O. Philippe has written and directed numerous award-winning films and documentaries, many of which take on the role of unpacking the most influential works of master filmmakers. His most recent film, *78/52: Hitchcock's Shower Scene*, is a documentary about Alfred Hitchcock's iconic shower scene from *Psycho*. The film premiered at the Sundance Film Festival and screened extensively at festivals before its release by IFC Films. The documentary explores the intangible cinematic space between the shots and delves into Hitchcock's genius in unprecedented fashion. It is the first feature-length investigation into the art, craft, and influence of a single extraordinary scene.

78/52 sealed Philippe's reputation as a filmmaker who understands filmmakers, setting the stage for a number of films in production, which include a deep dive into William Friedkin's process and techniques in his landmark blockbuster *The Exorcist*; a feature about Hollywood, Western myths, and the iconography of Monument Valley; and an origin story about Ridley Scott's *Alien*, to coincide with the film's 40th anniversary release.

Philippe holds a master's degree in dramatic writing from New York University's Tisch School of the Arts and is creative director at Exhibit A Pictures. Other past works include *Doc of the Dead*, *The People vs. George Lucas*, and an ongoing series of short films for The Criterion Collection titled *Double Exposure*. Over the years, he has conducted numerous film analyses and writing seminars at schools, universities, film festivals, and museums around the world, featuring in-depth deconstructions of classic and contemporary films. Philippe has also served on several film-festival juries, including the Edinburgh International Film Festival, Rome Film Festival, and New Zealand Film Awards.



Alexandre O. Philippe

The Exorcist

(1973) Directed by William Friedkin

December 4 – Tuesday – 7 pm

R | 2K DCP | 122 min

\$4 all tickets

Director Alexandre O. Philippe is scheduled to be present. Nominated for 10 Academy Awards, including Best Picture, *The Exorcist* was both controversial and extremely popular from the moment it opened in 1973. An innocent girl (Linda Blair) is inhabited by a terrifying supernatural entity.

Her mother (Ellen Burstyn), with frantic resolve, hires her two priests (Jason Miller and ax von Sydow) to come together in a battle with ultimate evil. One priest is full of doubt, while the other a rock of faith. To this day, *The Exorcist* leaves viewers breathless. Filmmaker Alexandre O. Philippe is working on a documentary about William Friedkin and *The Exorcist* and will discuss the film and his project.

78/52: Hitchcock's Shower Scene

(2017) Directed by Alexandre O. Philippe

December 6 – Thursday – 7 pm

Not rated | 2K DCP | 91 min

\$4 all tickets

Director Alexandre O. Philippe is scheduled to be present. In 1960, Alfred Hitchcock's *Psycho* changed film history forever with its taboo-shattering shower scene. With 78 camera set-ups and 52 edits over the course of three minutes, *Psycho* redefined screen

violence and set the stage for decades of slasher films to come. Aided by a roster of filmmakers—including Guillermo del Toro, Jamie Lee Curtis, Eli Roth, and Peter Bogdanovich—director Alexandre O. Philippe pulls back the curtain on the making of the scene, breaking it down frame by frame and unpacking Hitchcock’s dense web of allusions and double meanings. The result is an enthralling piece of cinematic nirvana.

Jorgensen Guest Filmmaker Program
Alexandre O. Philippe:
Hitchcock Masterclass

December 7 – Friday – 7 pm

Free, no ticket required

Alfred Hitchcock’s legacy survives well beyond the iconic and influential masterpieces that continue to

challenge and shock generations of moviegoers. He was, first and foremost, an extraordinarily bold storyteller and a craftsman whose unique theories and methods deserve a closer look. With a focus on the MacGuffin, forms of suspense, and Hitchcock’s singular use of structure, this masterclass will expose his revolutionary techniques through the analysis of several film clips, from *Vertigo* to *Psycho*.

Doc of the Dead

(2014) Directed by Alexandre O. Philippe

December 7 – Friday – 10 pm

PG-13 | 2K DCP | 81 min

\$4 all tickets

Director Alexandre O. Philippe is scheduled to be present. Shot and edited in a cinematically edgy, high-octane style, *Doc of the Dead*

creates a rich pop-culture dialogue between zombie experts, celebrities, and indie filmmakers, including Simon Pegg, Bruce Campbell, and George Romero. Created by the makers of *The People vs. George Lucas*, this definitive zombie-culture documentary investigates the possibility and ramifications of an actual zombie outbreak.



78/52: Hitchcock’s Shower Scene



The Exorcist



Doc of the Dead

5X IDA LUPINO: FEARLESS, EXTRAORDINARY TRAILBLAZER

Commemorating the 100th anniversary of Ida Lupino's birth, the 5X Ida Lupino: Fearless, Extraordinary Trailblazer film series is a celebration of one of early Hollywood's most innovative, pioneering, and fiercely independent women filmmakers. Born in 1918 to a London show-business family, Lupino trained at the Royal Academy of Dramatic Art before her acting debut at 15 in the film *Her First Affaire* (1933). Dubbed "the English Jean Harlow," Lupino quickly transitioned to Hollywood, securing a five-year acting contract with Paramount Pictures. Over the next decade, she became an A-list actress, starring in several critically acclaimed films, including *They Drive by Night* (1940), *High Sierra* (1941), and *On Dangerous Ground* (1951).

In 1949, Lupino and her then-husband Collier Young founded The Filmakers, an independent film production company that allowed them to create low-budget, socially conscious films without being fettered by the major studios' desire for commercially safe films. Although uncredited, Lupino's first directing role was stepping in for Elmer Clifton on the film *Not Wanted* (1949) after Clifton suffered a heart attack. From there, Lupino and Collier collaborated on five films for their company, including *Never Fear* (1950); *Outrage* (1950); *Hard, Fast and Beautiful* (1951); *The Hitch-Hiker* (1953); and *The Bigamist* (1953). After the dissolution of The Filmakers in 1953, Lupino focused her career on acting and television directing before retiring in 1978.

Lupino was a fearless, trailblazing artist, who did not back down from addressing social issues and taboo topics in her films. Reportedly, Lupino referred to herself as "mother" on set and had a director's chair embroidered with "Mother of Us All." She demonstrated no qualms about her directorial career in a Hollywood system that was unfamiliar and unprepared for a strong-willed, power-broking woman of her nature. Lupino's forthright and insightful investigations of the social condition of women in contemporary society, onscreen and off, helped open a path for future women filmmakers, which is still being paved today.



The Bigamist

The Bigamist

(1953) Directed by Ida Lupino

September 7 – Friday – 7 pm

Not rated | 35mm | 80 min

\$4 all tickets

Harry Graham (Edmond O'Brien) is a San Francisco businessman in the process of adopting a child with his wife and business partner, Eve (Joan Fontaine). In vetting the couple, the adoption agency's private investigator discovers Harry has another wife, Phyllis (Ida Lupino), with whom he already has a child. When confronted,

Harry confesses, detailing through flashbacks how he met Phyllis on a business trip during a strained period in his marriage with Eve. *The Bigamist* was the final feature film Lupino helmed as director for The Filmakers, the independent production company she co-founded with her by-then ex-husband Collier Young. In a remarkable twist, Lupino's co-star (and good friend) Fontaine was married at the time to Young, creating an interesting mirroring effect for the production. Preservation print courtesy of UCLA Film & Television Archive.



Never Fear (Young Lovers)

Never Fear (Young Lovers)

(1950) Directed by Ida Lupino

September 24 – Monday – 7 pm

Not rated | 35mm | 82 min

\$4 all tickets

Vibrant and talented young dancer Carol Williams (Sally Forrest) is on her way to stardom when she contracts polio. Her fiancé and dance partner Guy Richards (Keefe Brasselle) is determined to see his love through her illness, but Carol is frustrated and disheartened by her slow recovery and pushes him away. Her father encourages her

to enter a rehabilitation center, where Carol becomes acquainted with fellow patients enduring the same recovery struggle. She learns to manage her grief and move on with her new reality. Released in 1949 at the height of the U.S. polio outbreak, *Never Fear* was a deeply personal project for Lupino, who herself contracted polio in 1934 and suffered from many of the same ailments as Williams' character. Print courtesy of British Film Institute from the BFI National Archive.

The Trouble with Angels

(1966) Directed by Ida Lupino
October 21 – Sunday – 1 pm

PG | Digital | 112 min
 \$4 all tickets

Based on the book *Life with Mother Superior* by Jane Trahey, *The Trouble with Angels* centers on two mischievous students who turn a convent school upside-down with their pranks. Mary Clancy (Hayley Mills), along with her best friend Rachel Devery (June Harding), succeeds in driving the Mother Superior (Rosalind Russell) to distraction with an endless number of practical jokes. Just when there appears to be no hope for the school's two most incorrigible students, they get a little help from Sisters Celestine and Constance. While *The Trouble with Angels* was her last feature film as a

director, Lupino continued directing television through 1968, including episodes of *Gilligan's Island*, *The Virginian*, and *The Ghost & Mrs. Muir*.

The Hitch-Hiker

(1953) Directed by Ida Lupino
 Not rated | 2K DCP | 71 min

The Twilight Zone: The Masks

(1964) Directed by Ida Lupino
October 27 – Saturday – 4 pm

PG | HD | 25 min
 \$4 all tickets

Beyond its obvious cultural significance as the only classic film noir directed by a woman, *The Hitch-Hiker* is perhaps better remembered as one of the most nightmarish movies of the 1950s. Inspired by the true-life murder spree of Billy Cook, *The Hitch-Hiker* is the tension-laden saga of two men on a camping trip held captive by a homicidal drifter, who forces them at gunpoint to embark on a grim joyride across the Mexican desert. Preceding *The Hitch-Hiker* is a rare theatrical screening of *The Twilight Zone* episode *The Masks*. Jason Foster is a dying and wealthy old man, who distrusts his visiting family members, convinced they are only interested in securing an inheritance. He demands his relatives each wear grotesque Mardi Gras masks which reveal their true personalities. Originally aired on

March 20, 1964, *The Masks* was the first and only episode of the original *The Twilight Zone* series to be directed by a woman in the show's 156-episode history.

Outrage

(1950) Directed by Ida Lupino
November 11 – Sunday – 4 pm

Not rated | 35mm | 75 min
 \$4 all tickets

Ann Walton is a soon-to-be-married bookkeeper who, after working late one night, is stalked and raped. The perpetrator is a local vendor whose previous attempts at flirtation with Ann were met with polite declination. She feels unable to identify the rapist and attempts to move on with her life as if the incident never occurred. She soon finds herself tumbling into a distressing spiral of isolation and fear and flees her hometown and her fiancé in hopes it will bring relief. *Outrage* was well ahead of its time as one of the first Hollywood films to deal forthrightly with the topic of sexual assault. Compounding Lupino's challenge of addressing the stigmatized and weighty topic, at the time of production the Motion Picture Production Code prohibited the use of the words "rape" and "rapist" in the film's script. Print courtesy of British Film Institute from the BFI National Archive.



The Hitch-Hiker



The Trouble with Angels



The Twilight Zone: The Masks



Outrage

BERGMAN IN THE '60S

No name is more synonymous with the postwar explosion of international art house cinema than Ingmar Bergman, a master storyteller who startled the world with his stark intensity and naked pursuit of the most profound metaphysical and spiritual questions. In a career that spanned six decades, Bergman directed dozens of films in an astonishing array of tones and emotional complexity. It has been said of his work, "No form of art goes beyond ordinary consciousness as film does, straight to our emotions, deep into the twilight room of the soul."

Although his films of the 1940s remained largely unseen outside of Sweden, the 1950s forged Bergman's reputation, yielding a stream of masterpieces that responded to the zeitgeist. The 1960s saw Bergman paring his technique even further to the bone in stark, unadorned dramas; psychological experimentations; and critiques of political and social situations of the time. This series presents five films from his 2018 centennial retrospective that examine his mature, brooding, and critical work from the 1960s.



The Virgin Spring

The Virgin Spring

(1960) Directed by Ingmar Bergman

August 20 – Monday – 7 pm

Not rated | 2K DCP | 89 min

In Swedish and German with English subtitles

\$4 all tickets

Winner of the Academy Award for Best Foreign Language Film, Ingmar Bergman's *The Virgin Spring* is a harrowing tale of faith, revenge, and savagery in medieval Sweden. Starring frequent Bergman collaborator and screen icon Max von Sydow, the film is both beautiful and cruel in its depiction of a world teetering between paganism and Christianity and of one father's need to avenge the death of a child.



Persona

Persona

(1966) Directed by Ingmar Bergman

September 23 – Sunday – 1 pm

Not rated | 2K DCP | 83 min

In Swedish and English with English subtitles

\$4 all tickets

By the mid-'60s, Ingmar Bergman had already conjured many of cinema's most unforgettable images. But with the radical *Persona*, this supreme artist attained new levels of visual poetry. Liv Ullmann plays a stage actor who has inexplicably gone mute; an equally mesmerizing Bibi Andersson is the garrulous young nurse caring for her in a remote island cottage. While isolated together there, the women perform a mysterious spiritual and emotional transference that would

prove to be one of cinema's most influential creations.

Hour of the Wolf

(1968) Directed by Ingmar Bergman

September 28 – Friday – 7 pm

Not rated | 2K DCP | 90 min

In Swedish and Norwegian with English subtitles

\$4 all tickets

The strangest and most disturbing of the films Bergman shot on the island of Fårö, *Hour of the Wolf* stars Max von Sydow as a haunted painter living in voluntary exile with his wife (Liv Ullmann). When the couple are invited to a nearby castle for dinner, things start to go wrong with a vengeance as a coven of sinister aristocrats



Hour of the Wolf



Shame



Winter Light

hastens the artist's psychological deterioration. This film is charged with a nightmarish power and contains dreamlike effects that brilliantly underscore the tale's horrific elements.

Shame

(1968) Directed by Ingmar Bergman

October 20 – Saturday – 4 pm

R | 2K DCP | 103 min

In Swedish with English subtitles

\$4 all tickets

Shame was Bergman's scathing response to the escalation of the conflict in Vietnam. Max von Sydow and Liv Ullmann star as musicians living in quiet retreat on a remote island farm, where the civil war that drove them from the

city soon catches up with them. Amid the chaos and confusion of the military struggle, the two are faced with uncomfortable moral choices. This film, which contains some of the greatest scenes in Bergman's oeuvre, shows the devastating impact of war on defenseless individuals.

Winter Light

(1963) Directed by Ingmar Bergman

November 18 – Sunday – 1 pm

Not rated | 2K DCP | 81 min

In Swedish with English subtitles

\$4 all tickets

Winter Light explores the search for redemption in a meaningless existence. In this stark depiction of spiritual crisis, small-town

pastor Tomas Ericsson performs his duties mechanically before a dwindling congregation. When he is asked to assist with a troubled parishioner's (Max von Sydow) debilitating fear of nuclear annihilation, Tomas is terrified to find that he can provide nothing but his own uncertainty. This beautifully photographed film is an unsettling look at the human craving for personal validation in a world seemingly abandoned by God.

JURASSICALLY YOURS: EXTINCT BUT NOT FORGOTTEN

Dinosaurs have been portrayed in film in myriad ways—from ferocious monsters to intelligent predators to sympathetic animals losing their habitat. But nearly any movie featuring prehistoric creatures incites curiosity and wonder. Programmed in coordination with the 25th anniversary of *Jurassic Park* and the 30th anniversary of *The Land Before Time*, this series celebrates the history of how dinosaurs have been brought to life in the movies. On-screen representation of these prehistoric animals has changed dramatically with advances in technology and paleontology, beginning in early part of the 20th century with stop-motion animation, evolving into animatronic machines, and eventually to the mind-blowing computer-generated special effects audiences are accustomed to today. Take a stroll back in time and film history with this dino-centered series.

The Land Before Time

(1988) Directed by Don Bluth

September 8 – Saturday – 4 pm

G | 2K DCP | 69 min

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

30th Anniversary Screening.

Go back in time with Littlefoot, Cera, Spike, Ducky, and Petrie—a group of very different young dinosaurs who find themselves thrown together when the world around them quickly changes. With one common dream of making it to the lush, legendary Great Valley, they quickly learn they'll need to overcome differences and trust each other in order to survive. Fun, heartfelt, and full of unforgettable characters, *The Land Before Time* is an animated adventure classic for the whole family.

The Valley of Gwangi

(1969) Directed by Jim O'Connolly

October 5 – Friday – 10 pm

G | 35mm | 96 min

\$4 all tickets

Set in Mexico at the turn of the 20th century, this sci-fi western pits cowboys against dinosaurs. Desperate for new attractions to infuse excitement and ticket sales into their Wild West show, cowgirl T.J. Breckenridge (Gila Golan) and cowboy Tuck (James Franciscus) seek out the Forbidden Valley, where they discover a lost world overrun with prehistoric monsters. Special-effects guru Ray Harryhausen manages a dazzling array of stop-motion animation feats of wizardry. *The Valley of Gwangi* would be his last on-screen foray into dinosaur effects, and it is a fantastic send-off.

Baby: Secret of the Lost Legend

(1985) Directed by Bill L. Norton

October 14 – Sunday – 4 pm

PG | HD | 95 min

\$4 all tickets

While on a research expedition in Central Africa, paleontologist Dr. Susan Matthews-Loomis and her husband George Loomis stumble upon traces of a legendary folk monster that possesses characteristics attributable to sauropods. The pair is propelled by their insatiable curiosity to dig deeper, and what starts out as lore quickly becomes reality as they travel deeper into the jungle—eventually crossing paths with a brontosaurus family. Susan and George aren't the only ones to discover the creatures though, and soon they are in a race

The Land Before Time



The Valley of Gwangi





Jurassic Park



Baby: Secret of the Lost Legend



The Lost World

against time to save Baby and its family from the local military and the nefarious Dr. Eric Kiviat, who want to exploit the creatures for fame and fortune. The film stars Sean Young (*Blade Runner*, *Dune*) and William Katt (*Carrie*, *The Greatest American Hero*) with an acting appearance by *Downton Abbey* creator Julian Fellowes. On the surface, it is a remarkably indulgent cult adventure-fantasy film—*Baby* has a critics' aggregate score of 14% on Rotten Tomatoes—but it is also an amusing link in the visual-effects evolution of on-screen dinosaur depictions.

The Lost World

(1925) Directed by Harry O. Hoyt

October 19 – Friday – 7 pm

Not rated | 2K DCP | 104 min

\$8 all tickets

**Silent film with live music/
New 2K Restoration.** In 1929, the 10-reel version of the 1925 film *The Lost World*—based on the 1912 Arthur Conan Doyle novel—effectively disappeared from circulation. All known positive prints were destroyed in a move by First National Pictures to help clear the way for another creature film utilizing special effects and

cutting-edge animation techniques: *King Kong*. This visually stunning 2K restoration features newly discovered scenes and special-effect sequences, incorporating almost all original elements from archives and collections around the world. Follow Professor Challenger (Wallace Beery) as he and a crew of curious explorers embark on an expedition in search of a mythical, prehistoric plateau in South America. The party is not there long before the “lost world” of the jungle begins to reveal its secrets: a primitive ape-man, a pterodactyl flying through the air, a massive brontosaurus feeding upon the trees, the vicious allosaurus, and many more monstrous beasts of the Jurassic age.

Jason Fickel will perform live guitar accompaniment.

Jurassic Park

(1993) Directed by Steven Spielberg

December 1 – Saturday – 7 pm

PG-13 | 35mm | 127 min

\$4 all tickets

25th Anniversary Screening. Follow paleontologists Alan Grant and Ellie Sattler alongside mathematician Ian Malcolm as they travel to Isla Nublar—a remote island

where billionaire John Hammond has created a remarkable theme park. Hammond and his scientists have gone against the forces of nature and populated his tourist attraction with long-extinct dinosaurs recreated from prehistoric DNA. Although the eccentric billionaire assures everyone the facility is as safe as can be—with no expense spared—they soon discover that nature always finds a way. Steven Spielberg changed the face of moviemaking with the groundbreaking, computer-generated special effects in *Jurassic Park*, and the film won Academy Awards for Best Visual Effects, Best Sound Mixing, and Best Sound Editing.

SUNDAY MATINEE CLASSICS: EDITH HEAD DESIGNS

Edith Head is the most prolific and honored cinematic costume designer of all time. The films in this semester's Sunday Matinee Classics (formerly Monday Matinee Classics) series offer a brief introduction to Head's work by way of some of her most-lauded creations. Head defined the style of classic Hollywood through her work with Paramount Pictures from 1924 to 1967, and, as times changed and tastes shifted, so too did Head's stunning and inventive work. She left Paramount to work for Universal Pictures in 1967 and remained there until her death in 1981. Throughout her extensive career, Head dressed some of the most captivating movie stars to grace the silver screen, including Grace Kelly, Cary Grant, Lana Turner, Paul Newman, John Wayne, Steve McQueen, Elizabeth Taylor, and Marlene Dietrich. Ironically, her personal costuming was rather subdued in comparison to her film designs—she was known to wear only four colors: black, white, beige, and brown. Yet, Head's distinctive personal style—especially her signature eyeglasses—and forthright demeanor led to her being a recognizable personality on her own; she inspired the character of Edna Mode in *The Incredibles*. Head was nominated for 35 Academy Awards throughout her lifetime; with eight awards, she continues to hold the record for most Oscars won by a woman.



A Place in the Sun

A Place in the Sun

(1951) Directed by George Stevens

September 9 – Sunday – 4 pm

Not rated | 2K DCP | 122 min

\$4 all tickets

George Eastman (Montgomery Clift) is a young and poor working-class man from the Midwest who travels to California to start a new life working for his wealthy industrialist uncle. In the factory, he meets Alice Tripp (Shelley Winters), and together they choose to defiantly break workplace rules about romantic relationships among co-workers. Although previously excluded from high-society life, Eastman quickly finds himself ascending the ranks of the corporate ladder, where he soon meets and falls head-over-heels in love with

socialite Angela Vickers (Elizabeth Taylor), and an emotional and tragic love triangle results. Based on Theodore Dreiser's novel *An American Tragedy*, *A Place in the Sun* was the first of three films that good friends Taylor and Clift would eventually make together, including *Raintree County* (1957) and *Suddenly, Last Summer* (1959).

What a Way to Go!

(1964) Directed by J. Lee Thompson

October 7 – Sunday – 1 pm

Not rated | HD | 111 min

\$4 all tickets

What a Way to Go! is a visual and aural delight of lavish costumes, comedic zingers, and dazzling

choreography, all wrapped in a Nelson Riddle score. Louisa May Foster (Shirley MacLaine) is convinced her love life is jinxed as she recounts to her psychiatrist Dr. Victor Stephanson (Robert Cummings) how her four marriages spiraled into tragedy, leaving her feeling cursed—and extraordinarily rich. Production for the film began in 1962 with Marilyn Monroe cast as Foster, but after Monroe's untimely death, filming was put on hold. In 1963, the role was recast with MacLaine in the lead. Frank Sinatra was initially approached for the role of one of Foster's husbands, Rod Anderson Jr., but he wanted more money than the studio was willing to pay. Gregory Peck was

the studio's next choice, but was unavailable. Ultimately, Robert Mitchum was cast upon MacLaine's recommendation, and he joined a truly all-star cast filled out by Paul Newman, Gene Kelly, Dean Martin, and Dick Van Dyke. Upon learning who was designing the costumes for the film, MacLaine remarked how thrilled she was to work with "Edith Head with a \$500,000 budget, 72 hairstyles to match the gowns, and a \$3.5-million gem collection loaned by Harry Winston of New York. Pretty good perks, I'd say."

The Sting

(1973) Directed by George Roy Hill

November 4 – Sunday – 1 pm

PG | 2K DCP | 129 min

\$4 all tickets

Winner of seven Academy Awards—including Best Picture, Best Director, Best Cinematography, and Best

Costume Design—*The Sting* stars Paul Newman and Robert Redford as two con men in 1930s Chicago. After a friend is killed by the mob, they try to get even by attempting to pull off the ultimate "sting." No one is to be trusted as the twists unfold, leading up to one of the greatest double-crosses in movie history. Edith Head won her eighth record-breaking Oscar for the costume designs.

All About Eve

(1950) Directed by Joseph L. Mankiewicz

December 9 – Sunday 4 pm

Not rated | 2K DCP | 138 min

\$4 all tickets

From the moment she glimpses her idol at the stage door, Eve Harrington (Anne Baxter) is determined to take the reins of power away from the great actress Margo Channing (Bette Davis).

Eve maneuvers her way into Margo's Broadway role, becomes a sensation, and even causes turmoil in the lives of Margo's director boyfriend (Gary Merrill), her playwright (Hugh Marlowe), and his wife (Celeste Holm). Only the cynical drama critic (George Sanders) sees through Eve, admiring her audacity and perfect pattern of deceit. Thelma Ritter and Marilyn Monroe co-star in this acclaimed classic, which won six Academy Awards and received 14 nominations—the most in film history to that point (now tied with *Titanic* and *La La Land*).

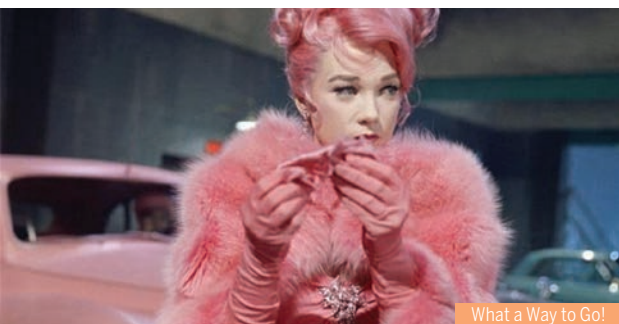
Additional Edith Head Designs Films:

She Done Him Wrong

(1933) Directed by Lowell Sherman

September 29 – Saturday – 4 pm

See page 38 for details.



What a Way to Go!



The Sting



All About Eve

NOT-QUITE MIDNIGHTS



The Midnight Movies series has been a mainstay of IU Cinema's fall programming since we opened our doors in 2011—highlighting restorations of cult films, undiscovered cinematic gems, and classic late-night movies you may have missed the first time around on the big screen. To preserve the spirit of the series, but make its offerings more accessible to all, starting in fall 2018 the series will be called Not-Quite Midnights with screenings beginning at 10 pm. We are committed to continuing to program a series filled to the brim with the same kind of unique, kitschy, and exciting films you have come to expect, but you can think of it now as the “be home by midnight” movie series.

Blade

(1998) Directed by Stephen Norrington

August 24 – Friday – 10 pm

R | 35mm | 120 min

\$4 all tickets

20th Anniversary Screening. The power of an immortal. The soul of a human. The heart of a hero. Against an army of immortals, one warrior must draw first blood. Blade (Wesley Snipes) is half-mortal, half-immortal and on a mission to avenge his mother's death while ridding Earth of a race of young, war-mongering vampires led by Deacon Frost (Stephen Dorff). Kris Kristofferson also stars in this action-packed blockbuster as Blade's mentor and fellow vampire hunter, Whistler.

The Last Unicorn

(1982) Directed by Jules Bass and Arthur Rankin Jr.

September 7 – Friday – 10 pm

G | 2K DCP | 92 min

\$4 all tickets

This fantasy animated feature—based on the children's novel *The Last Unicorn* by Peter S. Beagle—follows the journey of the world's last remaining unicorn as she sets out to discover what devastated the rest of her kind. Along her quest, the Unicorn (Mia Farrow) is captured and put on display in Mommy Fortuna's Midnight Carnival. While in captivity, she is befriended by Schmendrick (Alan Arkin)—a sweet but incompetent

magician employed by Mommy Fortuna (Angela Lansbury). Once Schmendrick learns of the Unicorn's quest, he is compelled to help her escape and continue on to the seaside castle of King Haggard (Christopher Lee), whom all suspect is responsible—along with the terrifying Red Bull—for the disappearance of the world's unicorns. Jeff Bridges, Tammy Grimes, and Robert Kline also add their vocal talent to this animated cult classic. The film's original soundtrack was scored by songwriter/composer Jimmy Webb and performed by the band America.



The Last Unicorn



The Valley of Gwangi



They Live



Women on the Verge of a Nervous Breakdown

They Live

(1988) Directed by John Carpenter

September 28 – Friday – 10 pm

R | 2K DCP | 94 min

\$4 all tickets

30th Anniversary Screening.

They influence our decisions without us knowing it. They numb our senses without us feeling it. They control our lives without us realizing it. They live. Horror master John Carpenter directs this heart-pounding thriller, where aliens are systematically gaining control of the Earth by masquerading as humans and lulling the public into submission. Humanity's last chance lies with a lone drifter who stumbles upon a harrowing discovery—a unique pair of sunglasses that reveal the terrifying and deadly truth.

The Valley of Gwangi

(1969) Directed by Jim O'Connell

October 5 – Friday – 10 pm

See page 20 for details.

Women on the Verge of a Nervous Breakdown

(1988) Directed by Pedro Almodóvar

October 19 – Friday – 10 pm

R | HD | 88 min

In Spanish with English subtitles

\$4 all tickets

30th Anniversary Screening.

High atop one of Spain's most posh penthouses, three women have come to the end of their mental ropes. Super-sexy Pepa is forever teetering around atop her skyscraper spikes as she obsesses over Iván, the lover who just jilted her over the answering machine. Her neurotic best friend Candela is seeking refuge at Pepa's place because she recently realized her lover is a Shiite terrorist. And Iván's ex-wife Lucía was just released from a 20-year stint in a mental institution. They're all mighty mad, and one of them is about to commit murder unless the other half-crazed femmes fatales can figure out a way to prevent her

murderous breakdown. Pedro Almodóvar creates an over-the-top, off-kilter universe of madness, mayhem, and pure fun. Film critic Pauline Kael heralded *Women on the Verge of a Nervous Breakdown* as "one of the jauntiest of all war-of-the-sexes comedies."

CINEKIDS INTERNATIONAL CHILDREN'S FILM SERIES

You're never too young to develop a taste for good films from around the globe. CINEkids brings a selection of international children's films, featuring animation, comedy, and drama that you won't see at the local movieplex. Tickets are required for all children and adults attending CINEkids screenings. This series is made possible through the generous support of Brenda R. Weber and Gregory A. Waller and their CINEkids International Children's Film Series Fund.



Yellow Submarine

(1968) Directed by George Dunning

August 18 – Saturday – 4 pm

G | 2K DCP | 85 min

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

50th Anniversary Screening/ New 4K Restoration. Based on the song by John Lennon and Paul McCartney, *Yellow Submarine* debuted in 1968 and was instantly recognized as a landmark achievement, revolutionizing a genre by integrating the free-style approach of the era with innovative animation techniques. Inspired by the generation's new trends in art, the film resides with the dazzling Pop Art styles of Andy Warhol, Martin Sharp, and Peter Blake. The film remains a trippy, colorful, and fantastic tale brimming with peace, love,

and hope, propelled by Beatles songs, including "Eleanor Rigby," "When I'm Sixty-Four," "Lucy in the Sky with Diamonds," and "All You Need is Love." **Suggested for children age 6 and older.**

Liyana

(2017) Directed by Aaron Kopp and Amanda Kopp

October 14 – Sunday – 1 pm

Not rated | 2K DCP | 77 min

In English and SiSwati with English subtitles
Free, but ticketed

This animated African tale is born in the imaginations of five orphaned children in Swaziland, who collaborate to tell a story of perseverance drawn from their darkest memories and brightest dreams. The children weave the tale of a Swazi girl who embarks on

a dangerous quest to rescue her young twin brothers. Their fictional character's journey is interwoven with poetic and observational documentary scenes to create a genre-defying celebration of collective storytelling. **Suggested for children age 10 and older.**

The Creatures of Yes Interactive Workshop

November 17 – Saturday – 4 pm

Not rated | 2K DCP | 120 min

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

Director and puppeteer Jacob Graham is scheduled to be present. *The Creatures of Yes* is a new experimental television show made by Jacob Graham and Co. in Brooklyn, N.Y. Using hand-made puppets

who come to life, found archival footage, and playful writing, the show focuses on characters discovering the world around them and learning to appreciate each other's differences. It addresses modern, relevant topics head-on with humor and sensitivity. This event will be a workshop with Jacob Graham filled with screenings of many of their short films. Graham is a Brooklyn-based puppeteer, musician, and laser-light artist who began his career as a puppeteer with the Walt Disney Company in 2002. **Suggested for children age 5 and older.**

Fourth Annual The Sound of Music Quote-Along

(1965) Directed by Robert Wise
December 8 – Saturday – 1 pm

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

Join us for the fourth annual *The Sound of Music* Quote-Along, and don't miss the chance to recite your favorite lines and tunes from this cherished family classic. Based on the true story of the Von Trapp Family singers, this Rodgers and Hammerstein musical stars Julie Andrews as Maria Rainer, a young woman who is unsure if she wants to be a nun. At the advice of Mother

Abbess, Maria becomes a governess to the seven unruly children of a retired naval captain and life as she knows it will never be the same. This is an interactive screening. Patrons are encouraged to sing and talk along to the film. Costumes and audience participation are highly encouraged. **Suggested for children age 6 and older.**

Additional CINEkids Films: The Land Before Time

(1988) Directed by Don Bluth
September 8 – Saturday – 4 pm
 See page 20 for details.



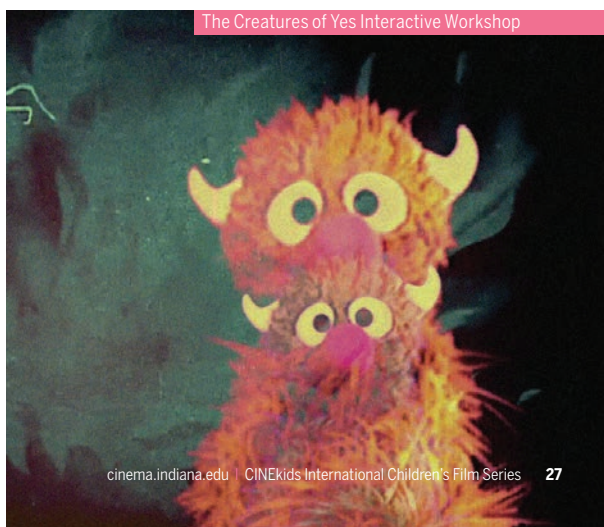
Liyana



The Sound of Music



The Land Before Time



The Creatures of Yes Interactive Workshop

STAFF SELECTS



What About Bob?



The Help



There Will Be Blood

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.

What About Bob?

(1991) Directed by Frank Oz
August 24 – Friday – 7 pm
PG | 35mm | 99 min
\$4 all tickets

Bob Wiley (Bill Murray) suffers from just about every phobia in the book, but things are looking up when he meets his new therapist Dr. Leo Marvin (Richard Dreyfuss). Their next session is delayed by Dr. Marvin's family vacation, but Bob may not be able to wait that long. Frank Oz's black comedy *What About Bob?* is a fan favorite and is sure to delight with its mix of absurdity, comedy, and good-natured heart. **Programmed by IU Cinema Projectionist and House Manager Seth Mutchler.**

The Help

(2011) Directed by Tate Taylor
September 10 – Monday – 7 pm
PG-13 | 2K DCP | 146 min
\$4 all tickets

Set in Mississippi during the 1960s, Skeeter (Emma Stone) is a southern society girl who returns from college determined to become a writer, but turns her friends' lives—and a Mississippi town—upside down when she decides to interview the Black women who have spent their lives taking care of prominent southern families. Aibileen (Viola Davis), Skeeter's best friend's housekeeper, is the first to open up—to the dismay of her friends in the tight-knit Black community. Despite Skeeter's life-long friendships hanging in

the balance, she and Aibileen continue their collaboration and soon more women come forward to tell their stories—and as it turns out, they have a lot to say. **Programmed by IU Cinema Business Manager Carla Cowden.**

There Will Be Blood

(2007) Directed by Paul Thomas Anderson
November 10 – Saturday – 7 pm
R | 2K DCP | 158 min
\$4 all tickets

In this adaptation of Upton Sinclair's novel *Oil!*, miner Daniel Plainview (Daniel Day-Lewis) and his son, H.W. (Dillon Freasier), toil the ground searching for fortune. When he hears about oil oozing from the ground near the California town of Little Boston, Daniel takes his son west to exploit the townspeople of their resources. As his fortune grows, so does his mania, leading to conflicts of morals, family, religion, and greed. **Programmed by IU Cinema House Manager Jake Weisenfluh.**

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.

Young Marx

(2017) Directed by Nicholas Hytner

August 26 – Sunday – 1 pm

Not rated | HD | 140 min

\$12 IUB students, \$15 non-students

Rory Kinnear (*The Threepenny Opera*, *Penny Dreadful*, *Othello*) is Marx, and Oliver Chris (*Twelfth Night*, *Green Wing*) is Engels in this new comedy written by Richard Bean and Clive Coleman. It's 1850, and Europe's most feared terrorist is hiding in Dean Street, Soho. Broke, restless, and horny, the 32-year-old revolutionary is a frothing combination of intellectual brilliance, invective, satiric wit, and child-like emotional illiteracy. Creditors, spies, rival revolutionary factions, and prospective seducers

of his beautiful wife all circle like vultures. With his writing blocked, his marriage dying, and his friend Engels in despair at his wasted genius, his only hope is a job on the railway. But there's still no one in the capital who can show you a better night on the piss than Karl Heinrich Marx.

King Lear

(2018) Directed by Jonathan Munby

November 4 – Sunday – 4 pm

PG-13 | HD | 210 min

\$12 IUB students, \$15 non-students

Considered by many to be the greatest tragedy ever written, *King Lear* sees two aging fathers—one a king, one his courtier—reject the

children who truly love them. Their blindness unleashes a tornado of pitiless ambition and treachery, as family and state are plunged into a violent power struggle with bitter ends. "Ian McKellen reigns supreme in this triumphant production," says the *Daily Telegraph*. From London's West End, Chichester Festival Theatre's production of *King Lear* received five-star reviews for its sell-out run. Jonathan Munby directs this strikingly powerful and nuanced contemporary retelling of Shakespeare's tender, violent, moving, and shocking play.



VISIBLE EVIDENCE XXV

Visible Evidence is a collection of scholars and practitioners engaged in research and debates on historical and contemporary documentary practice and nonfiction media culture. Work presented at the annual conference focuses on the role of film, video, and other media as record, witness, and voice of social reality, exploring a wide range of cultural, political, social, historical, ethnographic, aesthetic, and pedagogical questions and perspectives from fields such as film studies, communication studies, anthropology, architecture, art history, ethnic studies, queer studies, history, journalism, law, medicine, political science, geography, sociology, urban studies, and gender studies.

Visit <http://go.iu.edu/IT4I> for additional Visible Evidence screenings taking place in the IU Libraries Moving Image Archive Screening Room in the Herman B Wells Library, as well as for all symposium details.

Austerlitz

(2016) Directed by Sergei Loznitsa

August 7 – Tuesday – 7 pm

Not rated | 2K DCP | 94 min

In German, English, and Spanish with English subtitles

Free, but ticketed

There are places in Europe that remain as painful memories of the past—factories where humans were turned into ash. Some are now memorial sites that receive thousands of tourists every year. With a title that refers to W.G. Sebald's novel dedicated to the memory of the Holocaust, the film is an observation of the visitors to one of these sites and probes the questions of why they go and what they are seeking.

Kartemquin Films: Past, Present, and Future

Various Directors

August 9 – Thursday – 1:15 pm

Not rated | 2K DCP | 90 min

Free, but ticketed

Filmmakers Gordon Quinn, Tim Horsburgh, Anuradha Rana, Bing Liu, and Ashley O'Shay are scheduled to be present.

Kartemquin Films is a not-for-profit collaborative community of documentary filmmakers and producers who have been making high-quality documentaries that engage communities in innovating ways and aim to encourage democracy over the past 50 years. Founder and Artistic Director Gordon Quinn, along with key leadership and filmmakers, will

showcase the range of work that goes into Kartemquin's success.

Lust in the Archive: Reflections on Production, Texts, and Exhibition from the Kinsey Film Collection

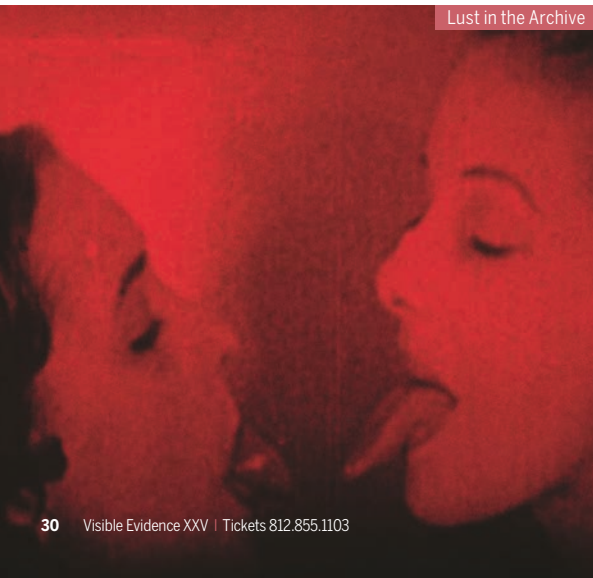
Various Directors

August 9 – Thursday – 5:15 pm

Not rated | 2K DCP | 90 min

Free, but ticketed

Scholars/Filmmakers Thomas Waugh, Linda Williams, Russell Sheaffer, and Liana Zhou are scheduled to be present. This program includes three complementary takes by porn-studies scholars/makers on how the pre-WWII archive of obscene, explicit,



Lust in the Archive



Kartemquin Films



Austerlitz

and illicit moving-image materials claim our attention as historians of nonfiction media. Sheaffer, Waugh, and Williams each share selected moving-image “treasures” from the Kinsey hoard, some of which will be restored for the first time. They reflect on these underground narratives, networks, and audiences, as well as the evidentiary and political implications of archival desire as 21st-century researchers. **Contains mature content.**

The Illinois Parables

(2016) Directed by Deborah Stratman
Not rated | 16mm | 60 min

Hacked Circuit

(2014) Directed by Deborah Stratman
August 10 – Friday – 1:15 pm

Not rated | HD | 15 min
Free, but ticketed

Director Deborah Stratman is scheduled to be present. *The Illinois Parables* is a collection of regional vignettes—about faith, force, technology, and exodus—woven into a suite of 11 Midwestern parables that question the historical role belief has played in ideology and national identity. They relay histories of settlement, removal, technological breakthrough, violence, messianism, and resistance—all occurring somewhere in the state of Illinois. The state is a convenient

structural ruse, allowing its histories to become allegories that explore how we are shaped by conviction and ideology. *Hacked Circuit* is a single-shot, choreographed portrait of the Foley process, revealing multiple layers of fabrication and imposition. While portraying sound artists at work, typically invisible support mechanisms of filmmaking are exposed, as are, by extension and quotation, governmental violations of individual privacy.

The Event

(2015) Directed by Sergei Loznitsa
August 10 – Friday – 5:30 pm

Not rated | 2K DCP | 74 min
In Russian with English subtitles
Free, but ticketed

Director Sergei Loznitsa is scheduled to be present. Constructed from archival footage, *The Event* casts an eye on the attempted coup in St. Petersburg in August 1991, an event hailed as the birth of “Russian democracy.” Mobilizing sounds to highlight both the stasis and confusion of these days, the film asks: What really happened in Russia in August 1991? What was the driving force behind the crowds on the Place Square in Leningrad? What exactly are we witnessing: the collapse of the regime or its creative re-branding? Who are these people looking at the camera: victors or victims?

Dawson City: Frozen Time

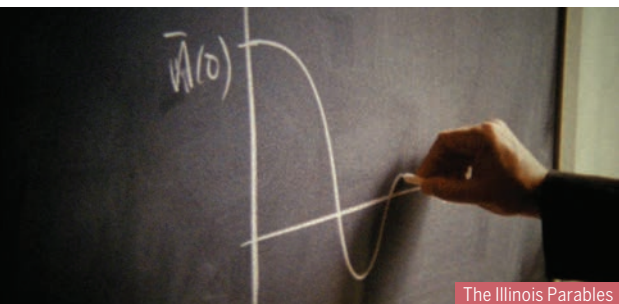
(2016) Directed by Bill Morrison
Not Rated | 2K DCP | 120 min

Buried and Breaking Away – World Premiere

(2018) Directed by Bill Morrison
August 11 – Saturday – 3:15 pm

Not Rated | 2K DCP | 9 min
Free, but ticketed

Director Bill Morrison is scheduled to be present/Silent film with live music. This meditation on cinema’s past tells the bizarre history of a long-lost collection of 533 nitrate film prints from the early 1900s. Dawson City was the center of the Canadian Gold Rush and the final stop for a distribution chain that sent films and newsreels to the Yukon. The collection was found in 1978, and Bill Morrison draws on these permafrost-protected, rare silent films and newsreels, pairing them with archival footage, photographs, interviews, and an enigmatic score by composer Alex Somers. *Buried and Breaking Away* demonstrates the effect of Bloomington, Indiana’s elements on one of its favorite cinematic progenies. **Jason Fickel will perform live guitar accompaniment with *Buried and Breaking Away*.**



The Illinois Parables



The Event



Dawson City: Frozen Time

PRESIDENT'S CHOICE FILM SERIES: LATE ANTONIONI

Acclaimed Italian filmmaker Michelangelo Antonioni was regarded as part of the triumvirate of great directors of European art cinema along with Ingmar Bergman and Federico Fellini. His earliest films were in the neorealist style, an Italian film movement that had a major influence on French New Wave cinema, and, ultimately, on films all over the world. His mid-career films grew much richer, more complex, and visually powerful and expressive. His first “trilogy on modernity and its discontents”—*L'Avventura*, *La Notte*, and *L'Eclisse*—introduced the world to one of cinema’s most aesthetically distinct voices.

Between 1966 and 1975, Antonioni returned to the theme of modern alienation with another trilogy, the English-language films produced by Carlo Ponti: *Blow-Up*, *Zabriskie Point*, and *The Passenger*, all of which explored the social and cultural currents of their times. These three films were also Antonioni’s last major works. While other Italian filmmakers were struggling with the transition from black-and-white to color, Antonioni’s bold and refined use of light and color gives these films a striking visual impact that represented a major leap forward in cinematography. Critic David Thompson writes that these three films “benefit from being seen as a unit ... In these films, the world no longer deserves tragedy. Farce is a more likely destiny, or fatalism. And love is an attitude that has gone out of style.”

In September 2017, more than 30 Indiana University faculty and staff members presented gifts to endow the Michael A. McRobbie President’s Choice Film Series Fund. The series is now officially part of IU Cinema’s program every semester in perpetuity, honoring President McRobbie’s leadership and his affinity for cinema.



Blow-Up

(1966) Directed by Michelangelo Antonioni

August 27 – Monday – 7 pm

Not rated | 2K DCP | 111 min

Free, but ticketed

Indiana University President Michael A. McRobbie is scheduled to introduce. In Michelangelo Antonioni’s first English-language feature, a swinging 1960s London photographer believes he has inadvertently photographed evidence of a murder, only to have

the evidence mysteriously disappear. The film is a stylish study of the existential nature of reality interpreted through the visual arts, memory, paranoid intrigue, and disorientation. Upon release, response from critics was sharply divided, though Antonioni was nominated for an Academy Award for Best Director and Best Screenplay. Fifty years later, the film is often considered a countercultural masterpiece. Jonathan Rosenbaum stated, “it is so ravishing

to look at, and so pleasurable to follow, that you’re likely to excuse the metaphysical pretensions.”

Zabriskie Point

(1970) Directed by Michelangelo Antonioni

September 30 – Sunday – 4 pm

R | 2K DCP | 113 min

Free, but ticketed

Mark is a student radical. Daria is a beautiful, restless young woman. It is fate which brings them together



Zabriskie Point



The Passenger

in Death Valley's desolate Zabriskie Point. Daria is driving to a meeting with her employer, while Mark has been forced to steal an airplane to escape from Los Angeles. The two become entranced by each other, as well as the fleeting beauty of the shifting desert sands. Their short time together will haunt Daria forever. Michelangelo Antonioni's sole American movie is a visually stunning fantasia on the 1960s counterculture and a critique of American materialism.

The Passenger

(1975) Directed by Michelangelo Antonioni

December 2 – Sunday – 4 pm

PG-13 | 35mm | 126 min

In English, Spanish, German, and French with English subtitles

Free, but ticketed

David Locke (Jack Nicholson), a disheartened journalist struggling to complete a documentary on the civil war in Chad, takes advantage of an opportunity to escape his current situation by assuming

the identity of a dead man. Locke travels throughout Europe and Africa, taking meetings with dangerous characters and falling for a beguiling young woman (Marie Schneider). His new life takes an unexpected turn when he learns exactly what the man he is impersonating was involved in. Antonioni's cinematically brilliant romantic thriller was nominated for the Golden Palm at the 1975 Cannes Film Festival.

WOMEN FILMMAKERS AT THE INTERSECTION OF DOCUMENTARY, VIDEO ART, AND AVANT GARDE

Women Filmmakers at the Intersection of Documentary, Video Art, and Avant Garde brings together three women filmmakers working at the intersection of documentary, experimental cinema, and video art. This series provides an opportunity to zoom in on contemporary video and experimental cinema artists that broadly engage the documentary form, working with or against it. The series is curated by Masha Vlasova and Joshua Malitsky. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This series is sponsored by the Center for Documentary Research and Practice; the School of Art, Architecture + Design; and IU Cinema.

Luz Obscura

(2017) Directed by Susana de Sousa Dias

September 27 – Thursday – 7 pm

Not Rated | 2K DCP | 76 min

In Portuguese with English subtitles

Free, but ticketed

Director Susana de Sousa Dias is scheduled to be present.

Utilizing material gathered in

archives of the Portuguese political police, *Luz Obscura* mines the psychological aftermath of the António Salazar dictatorship.

The film is composed of still images, often mug shots and other official photographs of identification—images produced by and in service of the state— with intimate

voiceover commentary. Through modes of testimony, witness, and archive, the films explore and reveal how overarching structures of power operate within and mold family and community.

Luz Obscura



A Strange New Beauty

(2017) Directed by Shelly Silver
Not Rated | HD | 50 min

What I'm Looking For

(2004) Directed by Shelly Silver
October 18 – Thursday – 7pm
Not Rated | HD | 15 min
Free, but ticketed

Director/Artist Shelly Silver is scheduled to be present. Rooted in the tradition of a film-essay, *What I'm Looking For* documents the adventure of a woman who sets out to photograph moments of intimacy, posting a request to an online dating service: "I'm looking for people who would like to be photographed in public

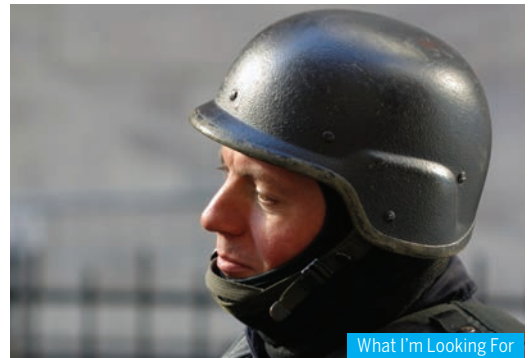
revealing something of themselves." The video is a rumination on the nature of image making, seeing, desire, and control. *A Strange New Beauty* is an experimental documentary that offers a disturbing intrusion into luxurious homes of Silicon Valley.

Stand in the Stream

(2017) Directed by Stanya Kahn
November 15 – Thursday – 7 pm
Not Rated | HD | 58 min
Free, but ticketed

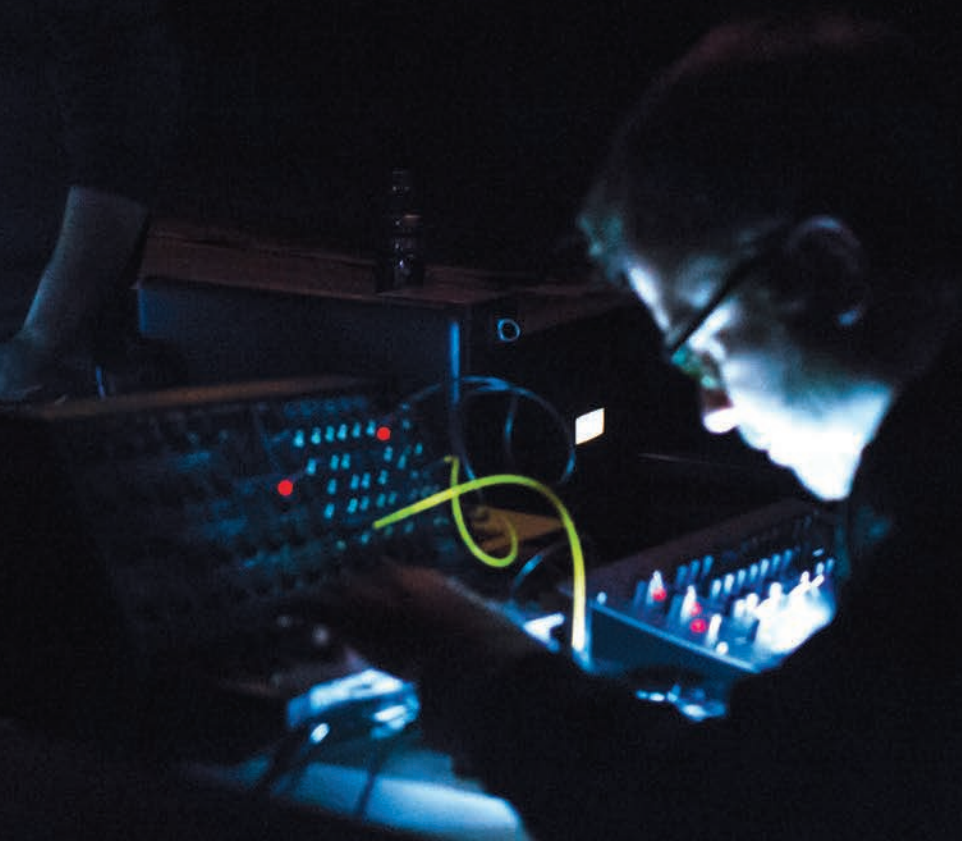
Director/Artist Stanya Kahn is scheduled to be present. Fast-paced, personal, and urgent, *Stand in the Stream* weaves

together the narrative of Kahn's activist mother's physical and mental deterioration and death, the birth of Kahn's son, and Kahn's own role as a mother and child—all amidst the changing political landscape. The narrative lines shift from macro to micro in one breath, marrying intimate family-movie footage with live streams from Tahrir Square, protests at Standing Rock, and Trump's inauguration. Shot on multiple cameras and formats, the film itself is a document of the ever-changing digital medium.





Musical collective Coupler accompanied the silent film *Our Heavenly Bodies* (1925) at IU Cinema in February 2018.



CITY LIGHTS FILM SERIES

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

The series is sponsored by The Media School and IU Cinema.

Butch Cassidy and the Sundance Kid

(1969) Directed by George Roy Hill
August 25 – Saturday – 4 pm

PG | 2K DCP | 110 min
Free, but ticketed

An American cinematic classic, *Butch Cassidy and the Sundance Kid* opened to mixed reviews in 1969. Loosely based on the true story of a band of outlaws who eluded the U.S. government after committing train robberies as members of the "Wild Bunch," the film stars some of the biggest

names of the 1960s, including Paul Newman, Robert Redford, and Katharine Ross. Over time, the film has come to encapsulate the anti-authoritarian mentality of the era.

She Done Him Wrong

(1933) Directed by Lowell Sherman
September 29 – Saturday – 4 pm

Not rated | 35mm | 66 min
Free, but ticketed

Nightclub singer Lady Lou (Mae West) finds herself torn between

a city mission director (a young Cary Grant) and an ex-boyfriend and criminal (Owen Moore). A classic Mae West film, full of suggestive banter, it exemplifies many pre-Code films' proclivity for explicit sexual innuendo. Selected for inclusion in the National Film Registry in 1996, many still fondly remember *She Done Him Wrong* for one controversial line in particular: "Why don't you come up sometime and see me?"



Butch Cassidy and the Sundance Kid

Goldfinger

(1964) Directed by Guy Hamilton

November 3 – Saturday – 4 pm

PG | 4K DCP | 110 min

Free, but ticketed

Ian Fleming's sophisticated secret agent, James Bond (Sean Connery), takes on gold magnate Auric Goldfinger (Gert Fröbe) in this action-packed classic. Released in 1964

to critical acclaim and box-office success, *Goldfinger* is considered the best of the Bond films. Its big-budget foreign locales, extensive use of gadgets, and sense of humor set it apart from previous entries in the franchise, and it set the template for all future Bond films. **Contains mature content.**

Additional City Lights Films:

The Night of the Hunter*

(1955) Directed by Charles Laughton

October 20 – Saturday – 4 pm

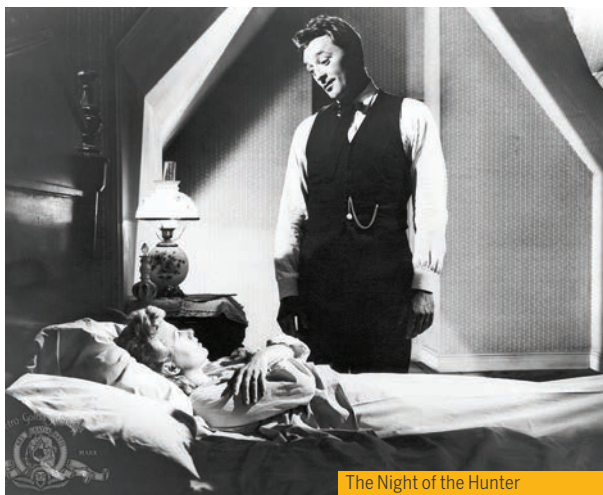
Free, reservations required:

iub.libcal.com/calendar/screening-room

*Screening takes place in the IU Moving Image Archive Screening Room in the Herman B Wells Library.



She Done Him Wrong



The Night of the Hunter

Goldfinger



TWYLA THARP DANCE AND FILM COLLABORATIONS

Twyla Tharp, leading innovator and cultural icon, transformed dance. Her choreography for the films *Hair* (1979) and *White Nights* (1985) showcase elements of a current collaboration between Tharp and Indiana University: a groundbreaking new IU course, Twyla Tharp Fundamentals in Movement and Creativity. *The Hollywood Reporter* wrote of her choreography, "Formalism clashing with the chaos of nature is at the root of much of what Tharp does." The Tharp fundamentals class is offered for students from any major with no prior dance experience—students will learn to think and move like a creative genius and apply what they learn to any field of study. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This series is sponsored by the Department of Theatre, Drama, and Contemporary Dance; the Office of the Provost and Executive Vice President; and IU Cinema.

White Nights

(1985) Directed by Taylor Hackford
August 23 – Thursday – 7 pm

PG-13 | 35mm | 136 min

In English and Russian with English subtitles
Free, but ticketed

White Nights is the story of Nikolai Rodchenko (Mikhail Baryshnikov), a Russian defector, and Raymond Greenwood (Gregory Hines), an American tap dancer who defected behind the Iron Curtain during the Vietnam War. Artistic vision and political idealism collide as two great dancers make a decision that will change their lives forever. Twyla Tharp choreographed the film's dance sequences, merging elements of classical ballet with American ballet. Of her collaboration with actor-dancers

Baryshnikov and Hines, Tharp said "They both wanted to approach the other's domain. So every now and then Mischa [Baryshnikov] would try a little tap, and Greg would do a pirouette or two. I said, 'Guys, let's find something you both do equally well.' They both went for it ... it's middle ground between tap and ballet. It's neither." Helen Mirren and Isabella Rossellini also star.

Hair

(1979) Directed by Miloš Forman
August 25 – Saturday – 7 pm

PG-13 | 2K DCP | 121 min

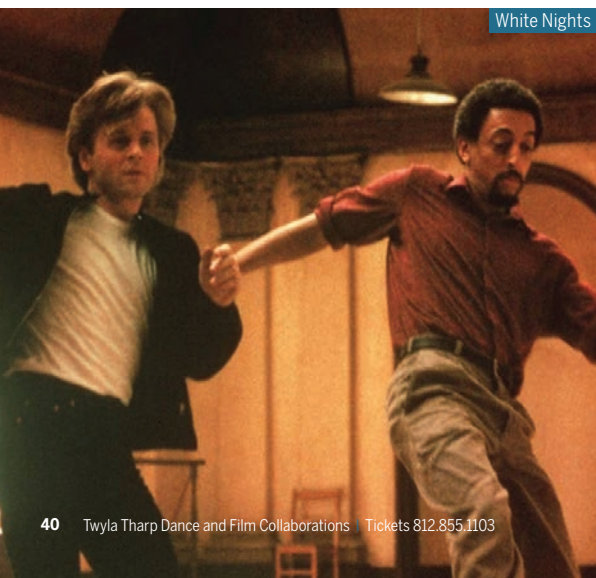
Free, but ticketed

A post-screening discussion will follow the film. Twyla Tharp collaborated on the movie musical

Hair with Czechoslovakian director Miloš Forman a decade after the turbulent 1960s American era it depicts. Tharp's infamous opening in New York City's Central Park of hippies dancing with police on horseback deserves another look through today's lens of youth protest culture and resistance movements. **Contains mature content, including drug references and nudity.**



Twyla Tharp



White Nights



Hair

ART AND A MOVIE



Loving Vincent



Eames: The Architect and the Painter



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Toccata for Toy Trains

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. While the museum is closed for renovation, pre-screening talks will take place in alternative locations. The films are shown at IU Cinema. Please note the earlier start times for the talks and films. **This partnership is supported by the IU Cinema's Creative Collaborations program.**

Pre-screening Talk Van Gogh in Focus

September 9 – Sunday – Noon

School of Art, Architecture + Design
Fine Arts Building, Room 102

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will discuss the artist's technique and influences, as well as a rare etching, *Portrait of Dr. Paul-Ferdinand Gachet*, in the museum's collection.

Loving Vincent

(2017) Directed by Dorota Kobiela and Hugh Welchman

September 9 – Sunday – 1 pm

PG-13 | 2K DCP | 95 min
Free, but ticketed

This Academy Award-nominated animated biopic transforms Dutch master Vincent van Gogh's artworks into the world's first entirely hand-painted feature film. It weaves nearly

130 of the artist's iconic paintings into a detective story that is itself a "one-of-a-kind work of art." Made over seven years, actors recreated the scenes in front of green screens, then 125 artists hand painted each of the 62,450 frames in Van Gogh's style. Voice work by actors like Saoirse Ronan and Chris O'Dowd enhances the experience.

Pre-screening Talk Eames in Focus

November 11 – Sunday – Noon

School of Art, Architecture + Design
Fine Arts Building, Room 102

T. Kelly Wilson, Director of IU Center for Art and Design Columbus and Associate Professor in the School of Art, Architecture + Design, will discuss the impact of the couple's furniture design, including an Eames chair from IU's Campus Collection.

Eames: The Architect and the Painter

(2011) Directed by Jason Cohn and Bill Jersey

Not rated | HD | 75 min

Toccata for Toy Trains

(1957) Directed by Charles and Ray Eames

November 11 – Sunday – 1 pm

Not rated | 2K DCP | 14 min
Free, but ticketed

The husband-and-wife team of Charles and Ray Eames are arguably the most famous designers of the second half of the 20th century. This Peabody Award-winning documentary focuses on the duo's relationship, studio practices, and sophisticated, but playful, design aesthetic. The Eameses were also involved with filmmaking. The short film *Toccata for Toy Trains*—inspired by the gift of a toy locomotive from the director Billy Wilder—will precede the feature.

UNDERGROUND FILM SERIES

The Underground Film Series is presented in partnership with The Media School, Cinema and Media Studies, and IU Cinema. Thanks to the Underground programming team, which includes Carmel Curtis, Joan Hawkins, Jamie Hook, Christopher Miles, Nathaniel Sexton, Matt Von Vogt, Joseph Wofford, and Eric Zobel. **This partnership is supported by the IU Cinema's Creative Collaborations program.**



Born in Flames

Born in Flames

(1983) Directed by Lizzie Borden

September 8 – Saturday – 7 pm

Not rated | 2K DCP | 80 min

Free, but ticketed

Set on the streets of New York City—10 years after “The Second American Revolution”—when promises of equality have not been fulfilled and where patriarchal systems of power continue to dominate everyday life, a diverse range of female-run independence groups take over underground and mainstream media to advocate for social change. Lizzie Borden’s feminist, queer, post-punk, science-fiction, indie, cult-classic comedy *Born in Flames* reminds viewers of the power of working together to fight for justice.

Preserved by Anthology Film Archives with restoration funding from the Hollywood Foreign Press Association and The Film Foundation. This screening is dedicated to the memory of Professor Alex Doty, who identified *Born in Flames* as the key Feminist film of the 1980s. **Contains mature content.**

Liquid Sky

(1982) Directed by Slava Tsukerman

September 29 – Saturday – 7 pm

R | 4K DCP | 112 min

Free, but ticketed

New 4K Restoration. A bizarre and neon-colored sci-fi cult movie, *Liquid Sky* offers a singular vision of subculture-on-screen with a

simultaneous celebration and critique of its New Wave punk artist characters. Anne Carlisle stars in two roles—both drug-addicted fashion models—one a gay man and the other a bisexual woman, upon whose penthouse roof invisible, heroin-seeking aliens have landed. The film puts the socially insubordinate value system of the early '80s New York underground art scene on full display as it dizzyingly oscillates between camp irony, B-movie homage, and psychosexual nightmare. **Contains mature content, including nudity, drug references, and strong language.**

Eden and After

(1970) Directed by Alain Robbe-Grillet
October 13 – Saturday – 7 pm

Not rated | HD | 98 min
In French with English subtitles
Free, but ticketed

In Nouveau Roman practitioner Alain Robbe-Grillet's first color film, a group of French Parisian students—led by elusive French actress Catherine Jourdan—explore sexuality and violence through a series of games accompanied by the use of a hallucinatory “fear powder.” Drawing together the diagrammatic and phenomenological experimentalism of Robbe-Grillet's novels and various other art-adjacent obsessions,

Eden and After maps the hopes and disappointments emerging from the end of the student-led revolts throughout May 1968. Psychotropic, transgressive, and puzzling, this infamous but underseen staple of European genre cinema is unforgettable. **Contains mature content, including nudity and violence.**

Additional Underground Films: **Hamlet***

(2015) Directed by Elizabeth LeCompte
September 22 – Saturday – 6 pm

Free, reservations required:
iub.libcal.com/calendar/screening-room

Silvered Water, Syria Self Portrait*

(2014) Directed by Wiam Simav Bedirxan and Ossama Mohammed

October 27 – Saturday – 2:30 pm

Free, reservations required:
iub.libcal.com/calendar/screening-room

Double Blind (No Sex Last Night)*

(1996) Directed by Sophie Calle and Greg Shephard

November 10 – Saturday – 2:30 pm

Free, reservations required:
iub.libcal.com/calendar/screening-room

*Screenings take place in the IU Moving Image Archive Screening Room in the Herman B Wells Library.



EAST ASIAN FILM SERIES: DEMON CATS AND DEER WARRIORS



The Ghost Cat and the Mysterious Shamisen



The Fantasy of Deer Warrior



The Fantasy of Deer Warrior

The original Japanese horror film and a slice of camp movie madness from Taiwan: These two long-lost cult classics of East Asian cinema play havoc with the blurry boundaries between the animal and human realms in traditional folklore. This is a once-in-a-lifetime chance to see where J-horror films like *The Ring* and *The Grudge* began, while the Taiwan Film Institute's vault offers up what is perhaps the most gonzo children's film ever made. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This series is sponsored by the East Asian Studies Center, the Department of East Asian Languages and Cultures, the College of Arts and Science's Themester 2018: Animal/Human, Taiwan Cinema Toolkit, and IU Cinema.

The Fantasy of Deer Warrior

(1961) Directed by Zhang Ying
September 15 – Saturday – 7 pm

Not rated | 2K DCP | 87 min
In Taiwanese with English subtitles
Free, but ticketed

Grown men and women in adorable animal costumes enact an epic drama of love, death, and vengeance in this Taiwanese children's film with a massive dose of camp appeal for older audiences. Harkening back to a tradition as old as Aesop, the film uses its animal characters to critique the human condition—in this

case, the plight of Taiwan after the communist takeover of Mainland China. Restoration DCP provided by Taiwan Cinema Toolkit.

The Ghost Cat and the Mysterious Shamisen – U.S. Theatrical Premiere

(1938) Directed by Ushihara Kiyohiko
October 29 – Monday – 7 pm

Not rated | 35mm | 71 min
In Japanese with English subtitles
Free, but ticketed

Making its U.S. debut at IU Cinema on the 80th anniversary of its

original release in Japan, *The Ghost Cat and the Mysterious Shamisen* is a rare surviving example of a pre-World War II Japanese horror film. Suzuki Sumiko, Japan's original horror star, plays a jealous stage actress who murders her romantic rival—and her lover's cherished pet cat for good measure! But her bloody past comes back to haunt her ... literally.

SEEING CULTURE: FADES AND FANTASY COFFINS

The Mathers Museum of World Cultures' film series, *Seeing Culture: Fades and Fantasy Coffins*, looks at the ways in which the very ordinary experiences of getting a haircut or making a coffin both reflect and create culture. Two very different films highlight a variety of cultures and means of personal and cultural expression. **This partnership is supported through IU Cinema's Creative Collaborations program.**

The series is sponsored by Mathers Museum of World Cultures, the College of Arts and Science's Themester 2018: Animal/Human, African Studies Program, and IU Cinema.

Paa Joe and the Lion

(2016) Directed by Benjamin Wigley

September 16 – Sunday – 4pm

Not rated | 2K DCP | 74 min

Free, but ticketed

Artist Paa Joe is scheduled

to be present. *Paa Joe and the Lion* features the intriguingly beautiful fantasy coffins of Ghana and one of the key carvers, Paa Joe. Known as the "Grandfather of the Ghanaian fantasy coffin movement," Paa Joe has had great success in the international art market, as well as the local coffin

market, but change and hard times have fallen on his workshop. Follow Paa Joe and his apprentice, Jacob, on a journey to the UK to reestablish their workshop.

The Fade

(2012) Directed by Andy Mundy-Castle

October 21 – Sunday – 4 pm

Not rated | 2K DCP | 76 min

Free, but ticketed

The Fade looks at four barbers on three continents—each in high demand. These barbers' chairs

are more than places for a shave or haircut, they are a place to hear the local news, receive advice, and build community. From a New Jersey man who caters to celebrities like Jay-Z to a London barber who is a celebrity artist in his own right, the documentary explores the African diaspora in a thoughtful, positive, and unexpected way. **Contains mature content, including strong language.**



The Fade



Paa Joe and the Lion



Paa Joe and the Lion

THEMESTER 2018: ANIMAL/HUMAN

This fall, the College of Arts and Sciences' Themester explores the theme "Animal/Human." Since prehistoric times, the lives of non-human animals have been interwoven with those of human animals. Philosophically, animals have frequently served as a counterpoint for thinking about what it means to be human. Animals have been used by humans for food and labor, for security and transportation, in scientific testing, and often, in ways that are not necessarily exclusive of the former, as helpers and companions of their human keepers.

At the same time, humans have become increasingly aware of our encroachments on non-human animals through urbanization, deforestation, and hunting, and of our role in the extinction or near-extinction of many species, as well as how animal agriculture contributes to global warming. This film series is part of a campus-wide exploration of the interconnectedness of animals and humans. **This partnership is supported through IU Cinema's Creative Collaborations program.**

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

Jane

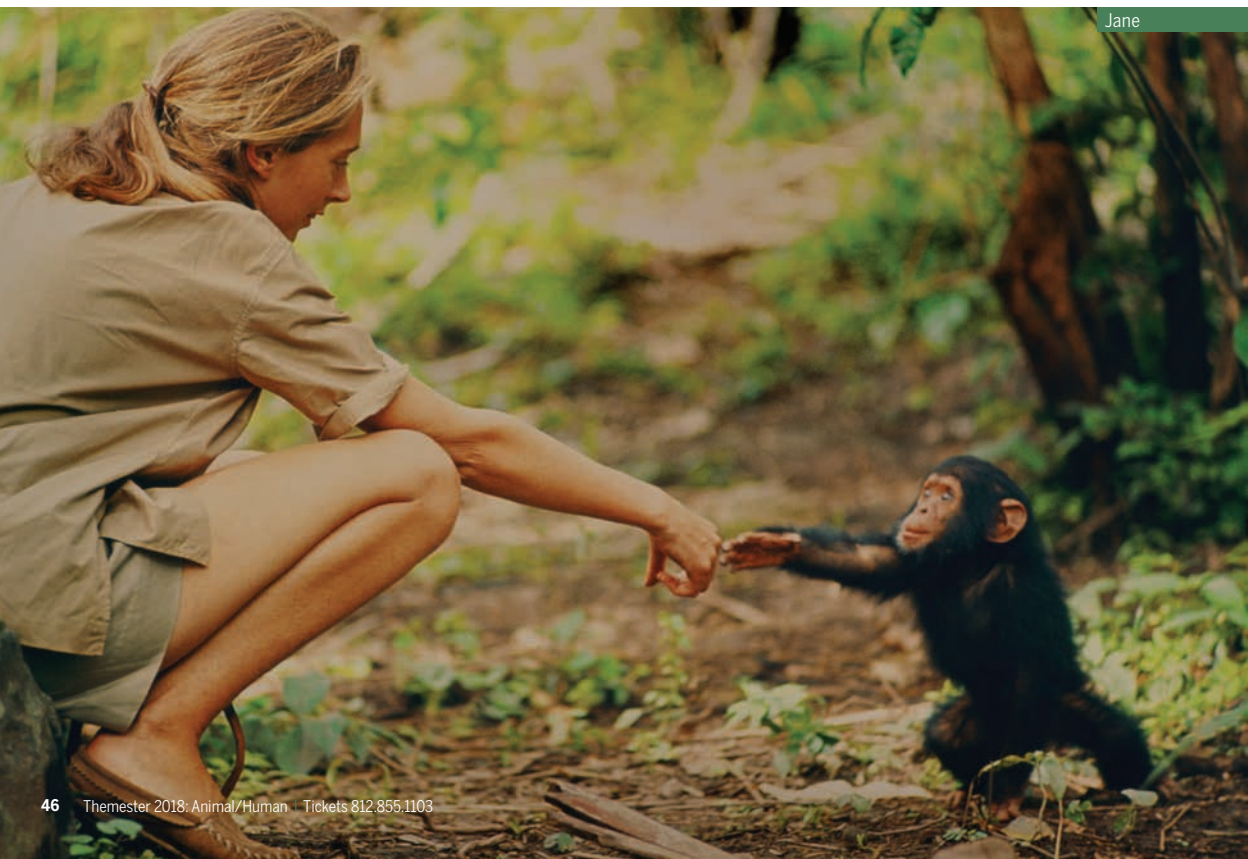
(2017) Directed by Brett Morgen

September 17 – Monday – 7 pm

Not rated | 2K DCP | 90 min

Free, but ticketed

Hailed as one of the best documentaries of 2017, *Jane* draws from hours of never-before-seen footage shot in the 1960s by *National Geographic* and heretofore believed to have been lost. It shows the evolution of Jane Goodall as a primatologist, ethologist, and anthropologist who challenged the male-dominated scientific consensus and revolutionized our understanding of human-animal relations. Scored by Philip Glass, the film "transcends the boundaries of both nature films and biographies," according to David Rooney of the *Hollywood Reporter*.



Jane

Angry Inuk

(2016) Directed by Alethea Arnaquq-Baril
October 8 – Monday – 7 pm

Not rated | 2K DCP | 85 min
In English and Inuktitut with English subtitles
Free, but ticketed

This Canadian documentary provides an indigenous perspective missing from the international animal welfare debate. Written and directed by Inuk filmmaker Alethea Arnaquq-Baril, it defends the controversial practice of seal hunting as an essential means for Inuit peoples to financially support themselves and their communities in the harsh Arctic environment. *Angry Inuk* was named to the 2016 Toronto International Film Festival's annual Canada's Top 10 list.

Au hasard Balthazar

(1966) Directed by Robert Bresson
November 12 – Monday – 7 pm

Not rated | 35mm | 95 min
In French with English subtitles
Free, but ticketed

Inspired by a passage from Dostoyevsky's *The Idiot*, this French tragedy follows the life of a donkey named Balthazar as he is passed from owner to owner and experiences both cruelty and compassion. Noted for Bresson's typically minimalist directorial style, the film tells a profound and moving story about suffering and transcendence. *Au hasard Balthazar* is frequently listed as one of the greatest films of all time.

**Additional Themester 2018:
Animal/Human Films:**

Killer of Sheep*

(1978) Directed by Charles Burnett
September 12 – Wednesday – 7 pm
Free, reservations required:
iub.libcal.com/calendar/screening-room

Cowspiracy: The Sustainability Secret*

(2014) Directed by Kip Andersen
and Keegan Kuhn
October 11 – Thursday – 7 pm
Free, reservations required:
iub.libcal.com/calendar/screening-room

Project Nim*

(2011) Directed by James Marsh
November 8 – Thursday – 7 pm
Free, reservations required:
iub.libcal.com/calendar/screening-room

*Screenings take place in the IU Moving Image Archive Screening Room in the Herman B Wells Library.



TAMER EL SAID: VISUAL POET, MENTOR, AND STORYTELLER

Tamer El Said is a filmmaker living between Berlin and Cairo, his city of birth. He studied filmmaking and journalism before making documentaries and short films which began to receive international accolades. While teaching at the High Cinema Institute in Cairo, El Said took on the Senior Producer role for Nile Productions and Hot Spot Films in Dubai, producing more than 250 documentaries in 58 countries and winning several international awards. In 2007, he founded Zero Production to produce independent films. As a passionate advocate for the power of cinema, El Said also founded the Cimatheque—Alternative Film Centre in Egypt, a multipurpose teaching and programming space for the independent filmmaking community. Internationally, he runs mentoring workshops in film and art institutions, including the Institute of Contemporary Art in London, the School of the Art Institute in Chicago, and Silent Green in Berlin. *In the Last Days of the City* is El Said's first feature film as director.



Tamer El Said



In the Last Days of the City



In the Last Days of the City

In the Last Days of the City

(2017) Directed by Tamer El Said

September 21 – Friday – 7 pm*

September 22 – Saturday – 7 pm

Not rated | 2K DCP | 118 min

In Arabic with English subtitles

Free, but ticketed

***Director Tamer El Said is scheduled to be present for the September 21 screening.**

Tamer El Said's ambitious debut feature tells the fictional story of a filmmaker from downtown Cairo played by Khalid Abdalla (*The Kite Runner*, *The Square*) as he

struggles to capture the soul of a city on edge while facing loss in his own life. Shot in Cairo, Beirut, Baghdad, and Berlin during the two years before the outbreak of revolution in Egypt, the film's multilayered stories are a visually rich exploration of friendship, loneliness, and life in cities shaped by the shadows of war and adversity. "Without doubt, the most important film in Egyptian cinema, if not Arab cinema, in a very long time" (Jean Michel Frodon, *Slate Magazine*).

Jorgensen Guest Filmmaker Program

Tamer El Said

September 21 – Friday – 4 pm

Free, no ticket required

DOCUMENTING RUSSIA

The Documenting Russia series highlights the little histories of everyday people encountering powerful institutional forces—the Soviet sports machine (*Red Army*); famine, World War II, and Stalin's terror (*Love is Potatoes*); and the ongoing Russia-Ukraine war in the Donbas (*Oleg's Choice*). Each documentary film takes the perspective of individuals—11 hockey players, six village sisters, and two volunteer soldiers—going beyond stereotypes about the Soviet Union and “Putin's Russia” to explore deep stories of human frailty, resilience, and survival in Russia's past and present. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This series is sponsored by the Russian and East European Institute, Russian Studies Workshop (with funding from the Carnegie Corporation of New York), the Center for Documentary Research and Practice, and IU Cinema.

Love is Potatoes

(2017) Directed by Aliona van der Horst

September 30 – Sunday – 1 pm

Not rated | 2K DCP | 90 min

In Russian with English subtitles

Free, but ticketed

When in 2014 Dutch-Russian filmmaker Aliona van der Horst inherits one-sixth of the small village house in the Russian countryside where her mother grew up, she is launched on a journey into the past. As the house reveals its mysteries and secrets, *Love is Potatoes* unfolds a tale of six sisters—ordinary people who experienced famine, war, and Soviet terror. The sisters' immense bravery and lasting fear marks a generation in Russia and sheds light on aspects of life in Russia today.

Red Army

(2014) Directed by Gabe Polsky

October 22 – Monday – 7 pm

PG | 2K DCP | 84 min

In English and Russian with English subtitles

Free, but ticketed

Red Army documents the rise and domination of the great USSR hockey team of the 1980s and '90s to probe the accomplishments and contradictions of the Soviet sports machine. Hockey was both an arena for Cold War rivalries and a source of friendship, perseverance, privilege, and discipline for elite players. Says director Gabe Polsky: “This story is more than just about hockey. It's about the rise and fall of the Soviet Union, the successes and failures of Soviet life.”

Oleg's Choice

(2016) Directed by Elena Volochine and James Keogh

November 26 – Monday – 7 pm

Not rated | HD | 75 min

In Russian with English subtitles

Free, but ticketed

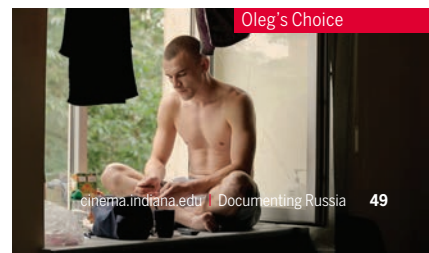
Director Elena Volochine is scheduled to be present. *Oleg's Choice* offers riveting embedded footage from the ongoing Russia-Ukraine conflict in the Donbas. This is a rare immersion into the private lives of two Russian combatants, Oleg and Max, who have chosen to fight on the separatists' side in Ukraine. Their commitment and motivations unravel as tough interviews force them to confront the harsh realities of war-gone-wrong and their roles in a deadly cause they no longer believe in.



Love is Potatoes



Red Army

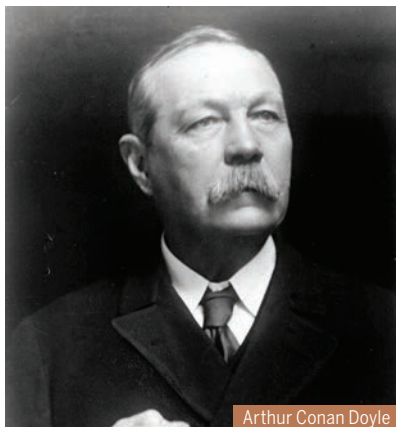


Oleg's Choice

SHERLOCK ON SCREEN



Without a Clue



Arthur Conan Doyle



The Hound of the Baskervilles

The Sherlock on Screen film series is part of From Gillette to Brett V: Sherlock Holmes on Stage, Screen, and Radio—an event exploring the dramatic interpretations of Sherlock Holmes. The conference is sponsored by Wessex Press—the world’s premier publisher of books about Sherlock Holmes, Arthur Conan Doyle, and his world—and IU Cinema. **This partnership is supported through IU Cinema’s Creative Collaborations program.**

Without a Clue

(1988) Directed by Thom Eberhardt
October 5 – Friday – 7 pm
PG | 35mm | 107 min
Free, but ticketed

30th Anniversary Screening.

Sherlock Holmes has been a recognizable cinematic staple since 1900. The 1988 comedy *Without a Clue* subverts the iconic relationship of the detective and his faithful friend. Here Dr. Watson (Ben Kingsley) is the detective and Holmes (Michael Caine) is a drunken actor hired to fulfill the demands of public expectation. *Without a Clue*, a smart,

entertaining commentary on popular culture, was the last Sherlock Holmes feature film produced until 2009. Print courtesy of the UCLA Film & Television Archive.

The Hound of the Baskervilles

(1959) Directed by Terence Fisher
October 6 – Saturday – 7 pm
Not rated | HD | 87 min
Free, but ticketed

In this spellbinding Sherlock Holmes mystery, Peter Cushing stars as the great detective who must unlock the mystery of a hound’s horrible cry and the

systematic deaths of generations of Baskervilles. Holmes and Dr. Watson (Andre Morell) investigate the murder of Sir Charles Baskerville, whose family is allegedly cursed by a murderous canine stalking the shadowy moors around the Baskerville estate. This film was the first Sherlock Holmes film in color and was produced by legendary Hammer Studios, famous for their classic horror films. *The Hound of the Baskervilles* is given the full Hammer treatment. A deadly curse, mysterious strangers, the foggy moors, and a terrifying hellhound!

IRISH PRIDE: EQUALITY IN IRELAND



Breakfast on Pluto



The Queen of Ireland

There have been persistent stereotypes of Ireland and the Irish as being mired in the 19th century and dominated by the Catholic Church. For many Americans, Ireland is the dichotomy of economic depression and picture-perfect vacations. The films of Irish PRIDE: Equality in Ireland will focus on the LGBTQ+ experience in Ireland. As a country with strong ties to the Catholic Church, the LGBTQ+ community has historically struggled in Ireland. In recent years, the nature of this struggle has changed as Irish society has benefitted from membership in the European Union and experienced emigration and immigration in new ways. In 2015, the Republic of Ireland voted to legalize same-sex marriage. The campaign to accomplish this outcome made the world take notice of people and subcultures that had been pushed to the fringes of Irishness. This film series will expand the nature of the dialogue that often happens around Irish identity by including cinema and centering the voices of marginalized groups. By screening these films during LGBTQ History Month, we endeavor to honor the Irish and Irish-Americans who help bring about positive change for all. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This series is sponsored by the Irish American Community of IU, the IU LGBTQ+ Culture Center, and IU Cinema.

Breakfast on Pluto

(2005) Directed by Neil Jordan

October 15 – Monday – 7 pm

Not rated | 35mm | 128 min

Free, but ticketed

Returning to the boundless imagination of *The Butcher Boy* novelist Pat McCabe, Neil Jordan recreates Ireland's turbulent 1970s as an odyssey of gender-bending possibility, courtesy of the irrepressible, cross-dressing Patrick "Kitten" Braden (Cillian Murphy). Abandoned on a doorstep as a baby, an adult Kitten embarks on a quest to find her mother, moving from Northern Ireland to London as she hopes to escape terrorism and prejudice; both, however, prove inescapable as Kitten

makes her way through a harsh and exploitative society. Murphy triumphs in the central role with a blend of determined flounce and bruised fragility, holding together a picaresque narrative which ultimately relinquishes momentum for in-the-moment revelation.

The Queen of Ireland

(2016) Directed by Conor Horgan

October 20 – Saturday – 7 pm

Not rated | HD | 82 min

Free, but ticketed

Panti Bliss, aka Rory O'Neill, is many things: Ireland's premiere drag queen, successful business-woman, and, most recently, an accidental activist and campaigner

on the world stage championing LGBTQ rights. Described by long-time co-conspirator Niall Sweeney as a "glamorous aunt mixed with Jessica Rabbit," Panti is, in her own words, "the court jester whose role is to say the unsayable." Telling Panti's breathless backstory from small-town Ballinrobe to 2014's *Noble Call* on the Abbey stage and the May 2015 marriage referendum victory, director Conor Horgan underpins his narrative with a focus on Ireland's own awakening, and the gay community's coming of age in the '80s. Emotive and uplifting, *The Queen of Ireland* imparts an infectious sense of hope and national pride.

OTHER FILMS AND GUESTS



The Maltese Falcon



Rising Tide: The Crossroads Project

The Maltese Falcon

(1941) Directed by John Huston

September 23 – Sunday – 4 pm

Not rated | 2K DCP | 100 min

Free, but ticketed

2018–2019 Audience Choice

Film. *The Maltese Falcon* captured more than half of the total votes from patrons in IU Cinema's 2018 Audience Survey. This film-noir classic stars Humphrey Bogart as tough San Francisco private investigator Sam Spade, who is one half of the Spade and Archer Detective Agency, along with partner Miles Archer (Jerome Cowan). Archer accepts a new job protecting a young woman (Mary Astor) who claims to be in search of her missing sister, and although neither Spade nor Archer believe the woman or the story she tells them, they do believe her money. When Archer is murdered,

Spade's search for the killer drags him into the web of lies and death spun by the desperate and deadly band of international thieves who will double-cross, lie, and murder to obtain a small, jewel-encrusted statue known as the Maltese Falcon. Nominated for three Academy Awards, including Best Picture, *The Maltese Falcon* was selected for inclusion in the Library of Congress' National Film Registry in 1989.

Rising Tide: The Crossroads Project Live Performance

October 4 – Thursday – 7 pm

Not rated | HD | 75 min

Free, but ticketed

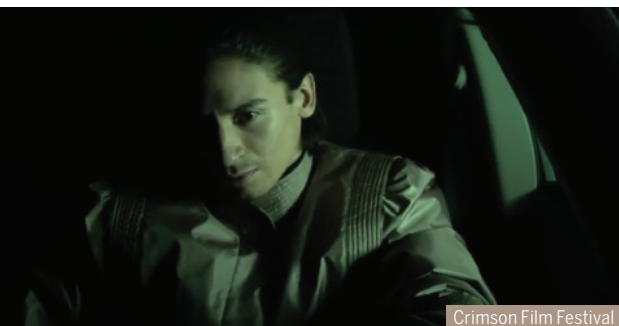
Rising Tide: The Crossroads Project is an acclaimed live performance that combines film, chamber music,

and spoken word to motivate sustainable action in the face of climate change. The performance features physicist Rob Davies, the Fry Street Quartet with music anchored by a new work by composer Laura Kaminsky, as well as the images of painter Rebecca Allen and internationally acclaimed photographer Garth Lenz. Following the performance, a Q&A session will engage performers and IU experts to answer questions and address action steps for sustainability.

This partnership is supported by the IU Cinema's Creative Collaborations program. This program is sponsored by the IU Integrated Program in the Environment, Office of the Vice Provost for Research for Bloomington, Environmental Resilience Institute, Jacobs School of Music, Arts and Humanities Council, and IU Cinema.



Frankenstein



Crimson Film Festival



Student Films Showcase

Frankenstein

(1931) Directed by James Whale

October 28 – Sunday – 1 pm

Not rated | 35mm | 70 min

Free, but ticketed

Boris Karloff stars in *Frankenstein* as the screen's most memorable monster, in what many consider to be the greatest horror film ever made. Dr. Frankenstein (Colin Clive) dares to tamper with life and death by creating a human monster (Karloff) out of lifeless body parts. Director James Whale's adaptation of the Mary Shelley novel—which celebrates its 200-year anniversary in 2018—blended with Karloff's compassionate portrayal of a creature groping for identity makes *Frankenstein* a masterpiece not only of the genre, but of all time. This screening is sponsored by the SF (Science Fiction/Speculative Fiction) Research Collective and IU Cinema.

Crimson Film Festival 2018

Various Directors

December 3 – Monday – 7 pm

Not rated | HD | 90 min

Free, but ticketed

Crimson Film Festival is the largest showcase of undergraduate film content at Indiana University. Created by the Student Cinema Guild, IU's largest student media-production organization, Crimson Film Festival gives young filmmakers the rare chance to see their work projected on a big screen with a THX Certified sound system. The diversity of the content is a reflection of the many rich and eclectic communities that make up Indiana University. The 2018 program of short films will be announced in December. **This partnership is supported by the IU Cinema's Creative Collaborations program.**

This screening is sponsored by the Indiana Student Cinema Guild and IU Cinema.

Fall 2018 Student Films Showcase

Various Directors

December 11 – Tuesday – 7 pm

Not rated | HD | 90 min

Free, but ticketed

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

JORGENSEN GUEST FILMMAKER SERIES

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



Cheryl Dunye

2011–17 Guests have included:

Vadim Abdrashitov, James Acheson, Natalia Almada, Barry Allen, Rick Alverson, Ana Lily Amirpour, Kenneth Anger, David Anspaugh, Anthony Arnone, Angus Aynsley, Beth B, Jonathan Banks, Jacob Bender, Robby Benson, Joseph Bernard, Prashant Bhargava, Olivia Block, Peter Bogdanovich, John Boorman, Neil Brand, Irene Taylor Brodsky, Richard Brody, Tony Buba, Charles Burnett, Philip Carli, George Chakiris, Glenn Close, Roger Corman, Pedro Costa, Donald Crafton, David Darg, Julie Dash, Bridgett M. Davis, Peter Davis, Josephine Decker, Claire Denis, Danfung Dennis, Joseph Dorman, Dennis Doros, Nathaniel Dorsky, Cheryl Dunye, Ava DuVernay, Mike and Chris Farah, Xie Fei, Hannah Fidell, Ari Folman, Ja'Tovia Gary, David Gatten, Lucian Georgescu, Sandra Gibson, Jill Godmilow, Bobcat Goldthwait, Bette Gordon, Megan Griffiths, Werner Herzog, Jerome Hiler, Eliza Hittman, J. Hoberman, Kataoka Ichiro, Dennis James, Steve James, Jeremy Kagan, Abbas Kiarostami, Alison Klayman, Kevin Kline, Dany Laferrière, Alain LeTourneau, William Lustig, Guy Maddin, Terence Marsh, Albert Maysles, Paul D. Miller (DJ Spooky), Pam Minty, Bryn Mooser, Bill Morrison, Mira Nair, Stanley Nelson, Edward James Olmos, Ron Osgood, Richard Pena, Nisha Pahuja, Alex Ross Perry, Angelo Pizzo, Luis Recoder, Nicolas Winding Refn, Kelly Reichardt, Deborah Riley Draper, Bruce Joel Rubin, 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.



Mira Nair



Alex Ross Perry

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

Tamer El Said

Writer/Director

September 21 – Friday – 4 pm

Sara Driver

Writer/Director

November 30 – Friday – 7 pm

Michael Schultz

Director

November 9 – Friday – 7 pm

Alexandre O. Philippe

Writer/Director

December 7 – Friday – 7 pm

IU CINEMA AUGUST FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
		1
5	6	7 pm Austerlitz Pg 30 7
		8
12	13	14
		15
19	7 pm The Virgin Spring Pg 18 \$	21
	20	22
1 pm National Theatre Live: Young Marx Pg 29 \$	7 pm Blow-Up Pg 32 ★	28
26	27	29

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
2	3	4
1:15 pm Kartemquin Films: Past, Present, and Future Pg 30 ★ 5:15 pm Lust in the Archive: Reflections on Production, Texts, and Exhibition from the Kinsey Film Collection Pg 30 ★	1:15 pm The Illinois Parables / Hacked Circuit Pg 31 ★ 5:30 pm The Event Pg 31 ★	3:15 pm Dawson City: Frozen Time / Buried and Breaking Away Pg 31 ★
7 pm Yellow Submarine Pg 4 \$	7 pm Ava Pg 4 \$	4 pm Yellow Submarine Pg 26 \$ 7 pm Ava Pg 4 \$
7 pm White Nights Pg 40	7 pm What About Bob? Pg 28 \$ 10 pm Blade Pg 24 \$	4 pm Butch Cassidy and the Sundance Kid Pg 38 7 pm Hair Pg 40
7 pm Under the Tree Pg 4 \$	7 pm Under the Tree Pg 4 \$	
30	31	



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

IU CINEMA SEPTEMBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
Closed for Labor Day	Closed for Labor Day	
2	3	4 5
1 pm Loving Vincent Pg 41 4 pm A Place in the Sun Pg 22 \$	7 pm The Help Pg 28 \$	11
9	10	12
1 pm The Miseducation of Cameron Post Pg 5 \$ 4 pm Paa Joe and the Lion Pg 45 ★	7 pm Jane Pg 46	18
16	17	19
1 pm Persona Pg 18 \$ 4 pm The Maltese Falcon Pg 52	7 pm Never Fear (Young Lovers) Pg 16 \$	25
23	24	26
1 pm Love is Potatoes Pg 49 4 pm Zabriskie Point Pg 32		
30		

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
		Closed for Labor Day
		1
6	7 pm The Bigamist Pg16 \$ 10 pm The Last Unicorn Pg24 \$	4 pm The Land Before Time Pg20 \$ 7 pm Born in Flames Pg42
7 pm Madeline's Madeline Pg5 \$	7 pm Bloomington Playwrights Project Presents: SNEAK PREVIEW: On Your Marc Pg5 \$ ★ 10 pm Madeline's Madeline Pg5 \$	4 pm The Miseducation of Cameron Post Pg5 \$ 7 pm The Fantasy of Deer Warrior Pg44
7 pm Waru Pg6 \$	4 pm Tamer El Said: Jorgensen Program Pg48 ★ 7 pm In the Last Days of the City Pg48 ★	4 pm Waru Pg6 \$ 7 pm In the Last Days of the City Pg48
7 pm Luz Obscura Pg34 ★	7 pm Hour of the Wolf Pg18 \$ 10 pm They Live Pg25 \$	4 pm She Done Him Wrong Pg38 7 pm Liquid Sky Pg42
27	28	29



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

IU CINEMA OCTOBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
	7 pm Personal Problems Pg7 \$	2 3
1 pm What a Way to Go! Pg22 \$ 4 pm Five Fingers for Marseilles Pg7 \$	7 pm Angry Inuk Pg47	9 10
7	8	
1 pm Li yana Pg26 4 pm Baby: Secret of the Lost Legend Pg20 \$	7 pm Breakfast on Pluto Pg51	16 17
14	15	
1 pm The Trouble with Angels Pg17 \$ 4 pm The Fade Pg45	7 pm Red Army Pg49	23 24
21	22	
1 pm Frankenstein Pg53 4 pm Blue My Mind Pg8 \$	7 pm The Ghost Cat and the Mysterious Shamisen Pg44	30 31
28	29	

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
7 pm Rising Tide: The Crossroads Project Pg 52 ★ 4	7 pm Without a Clue Pg 50 10 pm The Valley of Gwangi Pg 20 \$ 5	4 pm Five Fingers for Marseilles Pg 7 \$ 7 pm The Hound of the Baskervilles Pg 50 6
7 pm Kusama - Infinity Pg 7 \$ 11	7 pm The Third Murder Pg 8 \$ 10 pm Kusama - Infinity Pg 7 \$ 12	4 pm The Third Murder Pg 8 \$ 7 pm Eden and After Pg 43 13
7 pm A Strange New Beauty / What I'm Looking For Pg 35 ★ 18	7 pm The Lost World Pg 21 \$ ★ 10 pm Women on the Verge of a Nervous Breakdown Pg 25 \$ 19	4 pm Shame Pg 19 \$ 7 pm The Queen of Ireland Pg 51 20
25	26	4 pm The Hitch-Hiker / The Twilight Zone: The Masks Pg 17 \$ 7 pm Blue My Mind Pg 8 \$ 27



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

IU CINEMA NOVEMBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
1 pm The Sting Pg23 \$ 4 pm National Theatre Live: King Lear Pg29 \$ 4	5	6 7
1 pm Eames: The Architect and the Painter / Toccata for Toy Trains Pg41 4 pm Outrage Pg17 \$ 11	7 pm Au hasard Balthazar Pg47 12	13 14
1 pm Winter Light Pg19 \$ 4 pm I Am Not a Witch Pg9 \$ 18	Closed for Thanksgiving Break 19	Closed for Thanksgiving Break 20 Closed for Thanksgiving Break 21
Closed for Thanksgiving Break 25	7 pm Oleg's Choice Pg49 ★ 26	27 28

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
1	2	4 pm Goldfinger Pg 39 3
7 pm Cooley High Pg10 ★ 8	7 pm Michael Schultz: Jorgensen Program Pg10 ★ 10 pm Krush Groove Pg10 ★ 9	4 pm Car Wash Pg11 ★ 7 pm There Will Be Blood Pg28 \$ 10
7 pm Stand in the Stream Pg35 ★ 15	7 pm I Am Not a Witch Pg9 \$ 10 pm The Great Buddha+ Pg9 \$ 16	4 pm The Creatures of Yes Interactive Workshop Pg26 \$ ★ 7 pm The Great Buddha+ Pg9 \$ 17
Closed for Thanksgiving Break 22	Closed for Thanksgiving Break 23	Closed for Thanksgiving Break 24
7 pm Boom for Real: The Late Teenage Years of Jean-Michel Basquiat Pg12 ★ 29	7 pm Sara Driver: Jorgensen Program Pg12 ★ 10 pm Sleepwalk Pg13 ★ 30	



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

IU CINEMA DECEMBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
1 pm When Pigs Fly Pg13 4 pm The Passenger Pg33 2	7 pm Crimson Film Festival 2018 Pg53 3	7 pm The Exorcist Pg14 \$ ★ 4 5
4 pm All About Eve Pg23 \$ 9	10	7 pm Fall 2018 Student Films Showcase Pg53 11 12

ACKNOWLEDGMENTS

IMAGE CREDITS

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Thursday	Friday	Saturday
		4 pm You Are Not I Pg13 7 pm Jurassic Park Pg21 \$ <div style="text-align: right; font-size: 2em; opacity: 0.5;">1</div>
7 pm 78/52: Hitchcock's Shower Scene Pg14 \$ ★ <div style="text-align: right; font-size: 2em; opacity: 0.5;">6</div>	7 pm Alexandre O. Philippe: Jorgensen Program Pg15 ★ 10 pm Doc of the Dead Pg15 \$ ★ <div style="text-align: right; font-size: 2em; opacity: 0.5;">7</div>	1 pm Fourth Annual The Sound of Music Quote Along Pg27 \$ <div style="text-align: right; font-size: 2em; opacity: 0.5;">8</div>

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.



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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. 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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IU Cinema offers engagement opportunities for those interested in volunteering through our IU Cinema Usher Corps and our Promotional Street Team. We are appreciative of the world-class service our volunteers help us provide. In Spring 2018, 27 IU Cinema volunteer ambassadors donated 838 volunteer hours valued at a rate of \$24.69 per hour for an approximate in-kind contribution of \$20,677.88.²² Volunteer ambassadors in good standing at the conclusion of the Spring 2018 semester are acknowledged below.

Owen Adams
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²² Calculated based on figures at
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Did you know you can have your name live in perpetuity as part of the IU Cinema legacy by endowing a Cinema seat? Or perhaps you want to support our guest filmmaker visits? Or would you like to collaborate on film programming? Whatever best suits your wishes and interests to contribute to IU Cinema's legacy, we can make it happen together. For more information regarding these opportunities, visit our website at go.iu.edu/support-cinema.

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. Please contact Founding Director Jon Vickers at jvwicker@indiana.edu to discover how your support can advance IU Cinema's commitment to making great films and experiences accessible to all.

IU Cinema is one of our favorite places on campus. Philanthropy will determine whether the Cinema maintains the level of excellence in programming and projection that we have come to expect. We view our ongoing support as an investment in the future of the Cinema.

—John T. Keith & Susan J. Yoon,
IU Cinema donors

It is hard to overestimate how helpful the IU Cinema was to my work from both a teaching and a research standpoint. Not only did the partnered film series reach students in new ways, it reached faculty in new ways and produced a concrete academic publication that captured just what Indiana University can contribute to the betterment of the world.

—Timothy L. Fort,
Kelley School of Business

IU Cinema Creative Collaborations

Since opening in January 2011, IU Cinema has collaborated with more than 200 campus and community partners on over 1,000 screenings, which has led to enriching and engaging programming for faculty, staff, and students, as well as Bloomington community members. In support of IU's longstanding commitment to excellence, research, and public engagement in the arts, IU Cinema's Creative Collaborations program provides a platform for making IU's intellectual and cultural assets accessible and visible through campus- and community-wide thematic film programming. For more information, visit go.iu.edu/creative-collaborations or contact Associate Director Brittany D. Friesner at iucollab@indiana.edu.

IU Cinema Volunteer Ambassadors

Join the IU Cinema Usher Corps or Promotional Street Team! IU Cinema Volunteer Ambassadors see great movies, welcome guests, help spread the word about IU Cinema, and learn what happens "behind the curtain" of the Cinema's day-to-day operations. For more information, visit go.iu.edu/support-cinema or contact Assistant Director of Events, Facilities, and Guest Services Jessica Davis Tagg at jtagg@indiana.edu.

One of my biggest joys these last few years is talking to younger students who come up to me after a screening and ask if they can volunteer and how they can be a part of this all, and then seeing them a few weeks later as an usher at their very first shift. Once strangers or sometimes acquaintances before, the Cinema and a combined love of film ties all of us ushers and volunteers together.

—Noni Ford, IU Cinema volunteer

CREATIVE COLLABORATIONS

Indiana University Cinema is an independent academic unit that reports through the Office of the Provost and Executive Vice President. 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 IUB robustly public-facing through strong and innovative outreach throughout the Bloomington campus and community.

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

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Udi Aloni



Grace Dammann and Helen S. Cohen

IU Cinema welcomes Creative Collaborations film programming proposals from any IU Bloomington academic or non-academic unit, community partners, and IUB student organizations. Since opening in 2011, the Cinema has been privileged to partner with more than 200 campus and community collaborators on over 1,000 partnered screenings, which has led to enriching and engaging programming for university faculty, staff, and students, as well as Bloomington community members.

Visit go.iu.edu/creative-collaborations for more details and to access the online application.

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Fall 2018 Program Index

78/52: Hitchcock's Shower Scene ★	14	Liyana	26
All About Eve	23	Lost World, The (1925) ★	21
Angry Inuk	47	Love is Potatoes	49
Austerlitz	30	Loving Vincent	41
Ava (2017, Iran)	4	Lust in the Archive: Reflections on Production, Texts, and Exhibition from the Kinsey Film Collection ★	30
Baby: Secret of the Lost Legend	20	Luz Obscura ★	34
Bigamist, The	16	Madeline's Madeline	5
Blade	24	Maltese Falcon, The	52
Blow-Up ★	32	Miseducation of Cameron Post, The	5
Blue My Mind	8	National Theatre Live: King Lear	29
Boom for Real: The Late Teenage Years of Jean-Michel Basquiat ★	12	National Theatre Live: Young Marx	29
Born in Flames	42	Never Fear (Young Lovers)	16
Breakfast on Pluto	51	Night of the Hunter, The*	39
Buried and Breaking Away ★	31	Oleg's Choice ★	49
Butch Cassidy and the Sundance Kid	38	On Your Marc ★	5
Car Wash ★	11	Outrage	17
Cooley High ★	10	Paa Joe and the Lion ★	45
Cowspiracy: The Sustainability Secret*	47	Passenger, The	33
Creatures of Yes Interactive Workshop, The ★	26	Persona	18
Crimson Film Festival 2018	53	Personal Problems	7
Dawson City: Frozen Time ★	31	Place in the Sun, A	22
Doc of the Dead ★	15	Project Nim*	47
Double Blind (No Sex Last Night)*	43	Queen of Ireland, The	51
Eames: The Architect and the Painter	41	Red Army	49
Eden and After	43	Rising Tide: The Crossroads Project ★	52
Event, The ★	31	Shame	19
Exorcist, The ★	14	She Done Him Wrong	38
Fade, The	45	Silvered Water, Syria Self Portrait*	43
Fantasy of Deer Warrior, The	44	Sleepwalk ★	13
Five Fingers for Marseilles	7	Sound of Music, The	27
Frankenstein (1931)	53	Stand in the Stream ★	34
Ghost Cat and the Mysterious Shamisen, The	44	Sting, The	23
Goldfinger	39	Strange New Beauty, A	34
Great Buddha+, The	9	Student Films Showcase, Fall 2018	53
Hacked Circuit ★	31	There Will Be Blood	28
Hair	40	They Live	25
Hamlet (2015)*	43	Third Murder, The	8
Hasard Balthazar, Au	47	To Be Young, Gifted, and Black*	11
Help, The	28	Toccata for Toy Trains	41
Hitch-Hiker, The	17	Trouble with Angels, The	17
Hound of the Baskervilles, The (1959)	50	Twilight Zone, The: The Masks	17
Hour of the Wolf	18	Under the Tree	4
I Am Not a Witch	9	Valley of Gwangi, The	20
Illinois Parables, The ★	31	Virgin Spring, The	18
In the Last Days of the City ★	48	Waru	6
Jane	46	What a Way to Go!	22
Jorgensen Program: Sara Driver ★	12	What About Bob?	28
Jorgensen Program: Tamer El Said ★	48	What I'm Looking For ★	34
Jorgensen Program: Alexandre O. Philippe ★	15	When Pigs Fly	13
Jorgensen Program: Michael Schultz ★	10	White Nights	40
Jurassic Park	21	Winter Light	19
Kartemquin Films: Past, Present, and Future ★	30	Without a Clue	50
Killer of Sheep*	47	Women on the Verge of a Nervous Breakdown	25
Krush Groove ★	10	Yellow Submarine	4, 26
Kusama - Infinity	7	You Are Not I	13
Land Before Time, The	20	Zabriskie Point	32
Last Dragon, The*	11		
Last Unicorn, The	24		
Liquid Sky	42		

★ Indicates a guest is scheduled to be present.

* Screening does not take place at IU Cinema.



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