

SPRING 2018



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FOR

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THE
INDIANA UNIVERSITY
CINEMA



GENERAL INFORMATION

Ticket Information

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

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

Tickets for all Spring 2018 events will be available for purchase online and in person beginning at 10 a.m. on Monday, January 8, 2018.

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. Please visit cinema.indiana.edu/about/visiting-the-cinema to review our general policies regarding appropriate conduct at IU Cinema, including information regarding food and beverages, electronic device usage, and lost-and-found items.

Parking Information

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

Indiana University Cinema Full-Time Staff

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

The balance of the Cinema's staff includes a team of part-time employees and volunteers, including projectionists, house managers, ushers, and a variety of 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

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Inside Back Cover	Parking Information



Abbas Kiarostami



Glenn Close



Claire Denis



Ava DuVernay

... 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.



Werner Herzog

Welcome from the Director

Welcome back to Indiana University Cinema! Let's all plan for a year of good health, happiness, and great movies to engage, entertain, inspire, and even transform us in some way.

I recently received a comment from a faculty member and friend as he was walking out of a FILM+ screening (internally, we call any film screening for which we have a special guest, live music, or planned discussion a FILM+ event). This particular friend comes to the Cinema one to two nights per week when they are not traveling. He said to me, "Do you know how important this place and what you all do is? We have learned so much coming here over the years. You need to know this."

Frankly, the comment caught me off guard, and I became a bit emotional. We all strive to bring something positive to what we do and sometimes, in the day-to-day, we lose sight of what we are collectively achieving. Thank you, Jim!

Since opening in 2011, the Cinema has hosted nearly 2,500 events with more than 1,200 of them being free. We have welcomed 250,000 attendees, screened more than 1,700 film titles, provided 150,000 free tickets to screenings, and hosted over 200 guest filmmakers and scholars, who have given 130 lectures.

Transformative cinematic experiences accessible FOR ALL. This is the vision all of us at IU Cinema are committed to, for our community and beyond. Our team believes in the potential of these shared experiences.

Looking forward, we have a great program lined up for you over the next four months that includes dozens of FILM+ events. These range from silent films with live accompaniment by the Nashville band Coupler to guest filmmakers from Hollywood to Brooklyn to an exploration into the cultural and artistic legacy of 1968 and the riots in Paris, Prague, and Chicago. We also have some special programs curated by guests, a diverse group of Creative Collaborations programs led by our Associate Director Brittany D. Friesner, and the return of all of our signature series. As we like to think, there is something for everyone!

Come and help us celebrate our seventh anniversary this semester—we look forward to seeing you!

Sincerely,

Jon Vickers
Founding Director

INTERNATIONAL ARTHOUSE SERIES

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

The Killing of a Sacred Deer

(2017) Directed by Yorgos Lanthimos

January 4 – Thursday – 7:00 p.m.

January 6 – Saturday – 7:00 p.m.

Dr. Steven Murphy (Colin Farrell) is a renowned surgeon presiding over a spotless household with his ophthalmologist wife, Anna (Nicole Kidman), and their two exemplary children. Lurking at the margins of his idyllic suburban existence is Martin (Barry Keoghan), a fatherless teen who Steven has covertly taken under his wing. As Martin begins insinuating himself into the family's life in ever-more unsettling displays, the full scope of his intent becomes menacingly clear. Director Yorgos Lanthimos has crafted a sensational thriller

brimming with unsettling humor and creeping dread, steeped in Greek tragedy, existential horror, Hitchcockian psychodrama, and riveting suspense.

*\$4 IUB students, \$7 non-students.
(2K DCP. 121 min. Rated R.)*

Thelma

(2017) Directed by Joachim Trier

January 5 – Friday – 7:00 p.m.

January 6 – Saturday – 3:00 p.m.

Thelma, a shy young student, has left her religious family in a small town in Norway to study at a university in Oslo. While at the library, she experiences a violent, unexpected seizure. Soon after, she finds herself intensely drawn to Anja, a beautiful young student who reciprocates

Thelma's powerful attraction. As the semester continues, Thelma becomes overwhelmed by her feelings for Anja—feelings she doesn't dare acknowledge—while at the same time experiencing even more extreme seizures. As she tries to understand the nature of the seizures, Thelma confronts tragic secrets of her past and their terrifying implications. In Norwegian with English subtitles.

*\$4 IUB students, \$7 non-students.
(2K DCP. 116 min. Not Rated.)*

Bara no Sôretsu (Funeral Parade of Roses)

(1969) Directed by Toshio Matsumoto

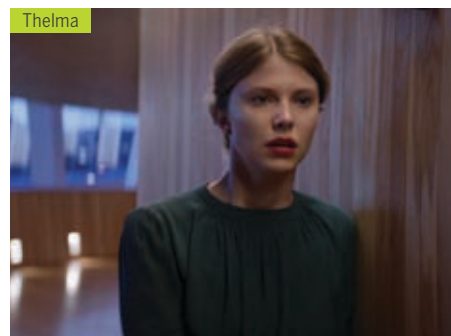
January 12 – Friday – 6:30 p.m.

New 4K Restoration

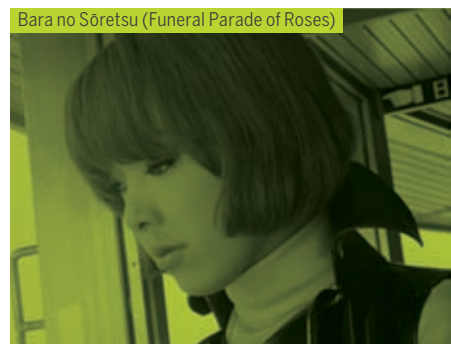
See page 34 for details.



The Killing of a Sacred Deer



Thelma



Bara no Sôretsu (Funeral Parade of Roses)



Lady Bird



As Boas Maneiras (Good Manners)



The Sacrifice



Port Triumph



Night of the Living Dead



Marlina the Murderer in Four Acts

Lady Bird

(2017) Directed by Greta Gerwig
January 13 – Saturday – 7:00 p.m.
January 14 – Sunday – 3:00 p.m.

Greta Gerwig reveals herself as a bold new cinematic voice with her directorial debut, excavating both the humor and pathos in the turbulent bond between a mother and her teenage daughter. Christine “Lady Bird” McPherson (Saoirse Ronan) fights against but is exactly like her wildly loving, deeply opinionated, and strong-willed mom—a nurse working tirelessly to keep her family afloat after Lady Bird’s father loses his job. *Lady Bird* is an affecting look at the relationships that shape us, the beliefs that define us, and the unmatched beauty of a place called home. **Contains mature content, including strong language, nudity, and drug references.**

\$4 IUB students, \$7 non-students.
(2K DCP. 93 min. Rated R.)

As Boas Maneiras (Good Manners)

(2017) Directed by Juliana Rojas and Marco Dutra

January 25 – Thursday – 7:00 p.m.
January 26 – Friday – 7:00 p.m.

Mysterious and wealthy Ana hires Clara—a lonely nurse from the outskirts of São Paulo—as housekeeper and nanny to Ana’s soon-to-be born child. Against all odds, the two women develop a strong bond, but a fateful night changes their plans. Oliver Lyttelton from *The Playlist* perhaps best articulates the you-have-to-see-it-to-believe-it *As Boas Maneiras* as “the year’s best Brazilian lesbian werewolf musical melodrama.” In Portuguese with English subtitles.

\$4 IUB students, \$7 non-students.
(2K DCP. 135 min. Not Rated.)

The Sacrifice

(1986) Directed by Andrei Tarkovsky
January 29 – Monday – 7:00 p.m.

New 4K Restoration
See page 39 for details.

Port Triumph

(2018) Directed by Jeffrey Gould
February 5 – Monday – 7:00 p.m.
U.S. Premiere Screening
See page 52 for details.

Night of the Living Dead

(1968) Directed by George A. Romero
February 8 – Thursday – 7:00 p.m.
New 4K Restoration
See page 16 for details.

Marlina the Murderer in Four Acts

(2017) Directed by Mouly Surya
February 12 – Monday – 7:00 p.m.
See page 40 for details.

Golden Exits

(2017) Directed by Alex Ross Perry
February 15 – Thursday – 7:00 p.m.
See page 12 for details.

Zama

(2017) Directed by Lucrecia Martel

February 23 – Friday – 6:30 p.m.

February 24 – Saturday – 7:00 p.m.

Zama, an officer of the Spanish Crown born in South America, waits for a letter from the King granting him a transfer from the town in which he is stagnating to a better place. His situation is delicate. He must ensure nothing overshadows his transfer. He is forced to submissively accept every task entrusted to him by successive governors who come

and go as he stays behind. The years go by and the letter from the King never arrives. When Zama notices everything is lost, he joins a party of soldiers that go after a dangerous bandit. In Spanish with English subtitles.

*\$4 IUB students, \$7 non-students.
(2K DCP. 115 min. Not Rated.)*

Toivon tuolla puolen (The Other Side of Hope)

(2017) Directed by Aki Kaurismäki

February 26 – Monday – 7:00 p.m.

See page 41 for details.

Dolores

(2017) Directed by Peter Bratt

March 2 – Friday – 6:30 p.m.

See page 42 for details.

Signature Move

(2017) Directed by Jennifer Reeder

March 2 – Friday – 9:30 p.m.

See page 43 for details.

Beatriz at Dinner

(2017) Directed by Miguel Arteta

March 3 – Saturday – 6:30 p.m.

See page 43 for details.



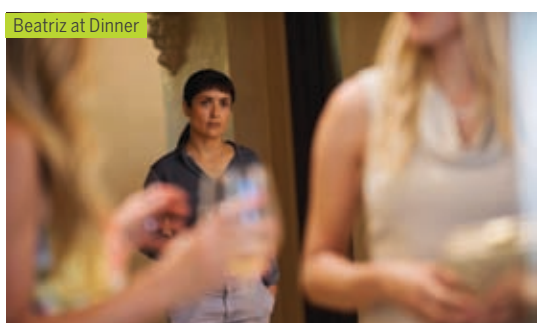
Zama



Toivon tuolla puolen (The Other Side of Hope)



Dolores



Beatriz at Dinner



Bombshell: The Hedy Lamarr Story



Motherland



Gook



In Between

In Between

(2016) Directed by Maysaloun Hamoud
March 10 – Saturday – 7:00 p.m.
March 11 – Sunday – 3:00 p.m.

Lalia, Salma, and Nur share an apartment in the vibrant heart of Tel Aviv. Lalia, a criminal lawyer with a wicked wit, loves to burn off her workday stress in the underground club scene. Salma, slightly more subdued, is a DJ and bartender. Nur is a younger, religious Muslim girl who moves into the apartment in order to study at the university and is both intrigued and intimidated by her roommates. When Nur’s conservative fiancé visits, he is horrified by her secular friends and entreats

Nur to leave Tel Aviv and assume her rightful role as a wife. She refuses, and his violent rebuttal leaves all of the women shaken. Salma and Lalia also face turmoil: Lalia has found love with a modern Muslim man whose acceptance proves less than unconditional, and Salma discovers her Christian family in a northern Galilean village is not as liberal as they claim. These three very different women find themselves doing the same balancing act between tradition and modernity, citizenship and culture, fealty and freedom. In Hebrew and Arabic with English subtitles.

*\$4 IUB students, \$7 non-students.
(2K DCP. 103 min. Not Rated.)*

Bombshell: The Hedy Lamarr Story

(2017) Directed by Alexandra Dean
March 27 – Tuesday – 7:00 p.m.
See page 26 for details.

Motherland

(2017) Directed by Ramona S. Diaz
April 7 – Saturday – 7:00 p.m.
See page 44 for details.

Gook

(2017) Directed by Justin Chon
April 8 – Sunday – 6:30 p.m.
See page 44 for details.

24 Frames

(2017) Directed by Abbas Kiarostami

April 14 – Saturday – 3:00 p.m.

April 15 – Sunday – 6:30 p.m.

Photography always had a special place in the life of Abbas Kiarostami. As soon as he graduated from the School of Fine Arts in Tehran in 1960, and while already imagining a career of filmmaker for himself, he began to capture images, taking to the road to photograph still life and Iranian landscapes. He never stopped with this formal research, and he accumulated hundreds

of prints, eventually shown during special exhibitions at the Centre Pompidou and MoMA in 2007. In his final film, *24 Frames*, Kiarostami took up a unique challenge: to create a dialogue between his work as a filmmaker and as a photographer. Kiarostami selected 20 photographs from his personal collection, which he then animated and staged using digital tools, resurrecting images from his past in an attempt to rediscover the emotions he felt when taking them. Made over three years, with a crew of

Iranian technicians, *24 Frames* will remain as the final work of its auteur, who died in Paris on July 4, 2016, at the age of 76.

It is the rare and invaluable legacy of one of the most fundamental filmmakers in the history of contemporary cinema. **This film contains no dialogue.**

*\$4 IUB students, \$7 non-students.
(2K DCP. 114 min. Not Rated.)*

L'equilibrio (Equilibrium)

(2017) Directed by Vincenzo Marra

April 21 – Saturday – 7:00 pm

See page 49 for details.



Le grand mechant renard et autres contes (The Big Bad Fox and Other Tales)

(2017) Directed by Patrick Imbert and Benjamin Renner

April 28 – Saturday – 3:00 p.m.

See page 25 for details.

Godard, mon amour (Le redoubtable)

(2017) Directed by Michel Hazanavicius

April 30 – Monday – 7:00 p.m.

May 2 – Wednesday – 7:00 p.m.

Originally titled *Le redoubtable* during its festival run, *Godard, mon amour* frames a pivotal

moment in time and cinema’s most influential filmmaker, as he deals with his profound artistic crisis leading up to the unrest of May ’68. With cultural and political change in the air, Jean-Luc Godard (Louis Garrel) is reexamining his work, his relationship to filmmaking, and his muses. With his marriage to Anna Karina over, he finds his inspiration in student activist and actor, Anne Wiazemsky (Stacy Martin), who will star in his next project, *La chinoise*. Director Michel Hazanavicius captures

the human struggle behind Godard’s art and ongoing persistence to evolve and make films that are relevant to the times. In French with English subtitles.

\$4 IUB students, \$7 non-students.
(2K DCP. 107 min. Not Rated.)



Godard, mon amour (Le redoubtable)



Le grand mechant renard et autres contes (The Big Bad Fox and Other Tales)

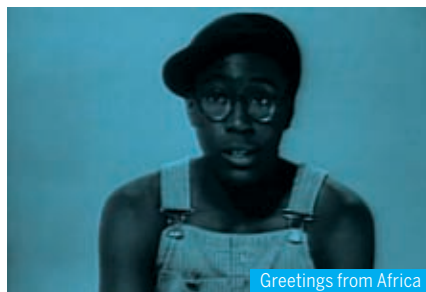
CHERYL DUNYE: BLURRING DISTINCTIONS

Cheryl Dunye emerged as part of the New Queer Cinema movement of young film and video makers in the 1990s. Dunye's work is defined by her distinctive narrative voice. Often set within a personal or domestic context, her stories foreground issues of race, sexuality, and identity. Dunye's narratives are peppered with deconstructive elements with characters directly addressing the camera and making ironic references to the production itself. The effect of these devices, and of Dunye's appearance in her films and tapes as herself, is to blur the distinctions between fiction and real life. Dunye has made over 15 films including *Mommy is Coming*, *The Owls*, *My Baby's Daddy*, and HBO's *Stranger Inside*, which garnered her an Independent Spirit Award nomination for best director. Her debut film, *The Watermelon Woman*, was awarded the Teddy at the Berlinale in 1996 and was recently restored by Outfest's UCLA Legacy Project for the film's 20th anniversary. Dunye has received numerous awards and honors for her work including a 2016 Guggenheim Fellowship. She is also a member of the Academy of Motion Picture Arts and Sciences. Presently, Dunye is a professor in the School of Cinema at San Francisco State University, and her most recent directorial work includes episodes of *Queen Sugar*, *The Fosters*, and *Claws*. She is currently at work on her next film, *Black is Blue*, a feature-length adaptation of her 2014 short film.

This series is sponsored by IU Cinema, Black Film Center/Archive, and Bloomington PRIDE.



Cheryl Dunye



Greetings from Africa



She Don't Fade

Jorgensen Guest Filmmaker Program Cheryl Dunye

January 23 – Tuesday – 3:00 p.m.

Free, no ticket required.

The Early Works of Cheryl Dunye (Shorts Program)

(1990–94) Directed by Cheryl Dunye

January 21 – Sunday – 6:30 p.m.

Vilified by conservatives in Congress, defended by major newspapers, and celebrated by audiences and festivals around

the world as one of the most provocative, humorous, and important filmmakers of our time, Cheryl Dunye practically invented a new form of cinema—call it ‘Dunyementary.’ Using a mixture of narrative and documentary techniques, ‘Dunyementary’ challenges social and cultural norms through a sharply funny and reflexive lens. Never scholarly or didactic, Dunye appreciates the value in entertaining viewers.

Her acclaimed first feature *The Watermelon Woman* (1996) introduced Cheryl to wider audiences, who fell in love with her self-deprecating and insightful wit. But what came before this modern-day classic? Presented here are the films that started it all, Dunye's early works that gave birth to an extraordinary and original filmmaking talent. Made with great creativity on often-miniscule budgets, they

represent the first chapter of the Cheryl Dunye oeuvre. Short films in this program include *Greetings from Africa* (1994), *The Potluck and the Passion* (1993), *An Untitled Portrait* (1993), *Vanilla Sex* (1992), *She Don't Fade* (1991), and *Janine* (1990).

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

The Watermelon Woman

(1996) Directed by Cheryl Dunye

Black is Blue

(2014) Directed by Cheryl Dunye
January 22 – Monday – 7:00 p.m.

Set in Philadelphia, *The Watermelon Woman* is the story of Cheryl (Cheryl Dunye), a 20-something black lesbian struggling to make a documentary about Fae Richards—a beautiful and elusive 1930s African American film actress popularly known as “the Watermelon Woman.” While uncovering the meaning of Richards’ life, Cheryl

experiences a total upheaval of her own personal life. Her love affair with Diana (Guinevere Turner), a beautiful white woman, and her interactions with the gay and black communities are subject to the comic, yet biting criticism of her best friend Tamara (Valarie Walker). Meanwhile, each answer Cheryl discovers about Richards evokes a flurry of new questions about herself and her own future. At the film’s conclusion, the Watermelon Woman is clearly a metaphor for Cheryl’s search for identity, community, and love. Recently celebrating its 20th anniversary, *The Watermelon Woman* was meticulously restored by 13th Gen, the Outfest Legacy Project, UCLA Film and Television Archive, the Toronto International Film Festival, and First Run Features. The restoration was recently acquired by the Museum of Modern Art. Preceding *The Watermelon Woman* is Dunye’s short film *Black is Blue* (21 min.),

the story of Black, an African American Transman, who works as a security guard inside an apartment complex in present day Oakland, Calif. On the night of a ‘stud party,’ Black is forced to confront his pre-transition past, struggling to make his outside match his inside. **Director Cheryl Dunye is scheduled to be present.**

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

Special Presentation: Cheryl Dunye Presents

January 23 – Tuesday – 7:00 p.m.

Cheryl Dunye is scheduled to introduce a film program she will personally curate for presentation to our audience. The film program will be announced on www.cinema.indiana.edu closer to the screening date. **Cheryl Dunye is scheduled to be present.**

Free, but ticketed.



Black is Blue



The Watermelon Woman

ALEX ROSS PERRY: WILLING TO RISK EVERYTHING

Cahiers du Cinéma critic Stéphane Delorme wrote that filmmaker, actor, and writer Alex Ross Perry's films "remind us of a New York independent cinema that we loved [...] and that seemed to no longer exist." Recalling cinema of the past but always reaching for new possibilities of the art form, Perry's work belies emulation through experimentation and a sense of 'working through' psychological fears, anxieties of self and interpersonal relationships, while being relentlessly honest in considering the follies of humanity, big or small. Cynical, quick-witted, boastfully funny, attentive to the machinations of cinema, self-propelled, and willing to risk it all to get closer to some form of truth, Perry's oeuvre stands outside the typical indie-fare and is among the most exciting work in American 21st-century narrative filmmaking.

The Brooklyn-based independent filmmaker has been working since his directorial debut in 2009, completing five feature films, acting in numerous independent projects, and writing scripts for others, including the upcoming live-action Disney adaptation of A.A. Milne's Winnie-the-Pooh. He is an alumnus of Tisch School of the Arts at New York University, where he teaches directing in the graduate film program, and worked at the legendary Kim's Video in Manhattan.



Alex Ross Perry



Listen Up Phillip

Jorgensen Guest Filmmaker Program Alex Ross Perry

February 16 – Friday – 3:00 p.m.

Free, no ticket required.

Listen Up Phillip

(2014) Directed by Alex Ross Perry

January 20 – Saturday – 7:00 p.m.

Anger rages in Philip (Jason Schwartzman) as he awaits the publication of his second novel. He feels pushed out of the city by the constant crowds and noise, a deteriorating relationship with his girlfriend Ashley (Elisabeth Moss), and his indifference to promoting his own work. When Philip's idol, Ike Zimmerman (Jonathan Pryce), offers his isolated summer home as a

refuge, he finally gets to focus on his favorite subject—himself. A complex, intimate, and highly idiosyncratic comedy, *Listen Up Phillip* is a literary look at the triumph of reality over the human spirit.

\$4 all tickets.

(35mm. 108 min. Not Rated.)

Golden Exits

(2017) Directed by Alex Ross Perry

February 15 – Thursday – 7:00 p.m.

Nick has settled into a safe Brooklyn existence, where he currently toils on an archival project for his father-in-law. Soon, 20-something Naomi arrives from Australia to assist Nick for the semester. She has

no friends in the city beyond a loose family connection to Buddy, a music producer in the same neighborhood. For the few months she spends around Nick, Buddy, and their families, Naomi's presence upsets the unpleasant balance holding these households together. Alex Ross Perry rallies a dynamic ensemble cast of Emily Browning, Mary-Louise Parker, Lily Rabe, Jason Schwartzman, Chloë Sevigny, and Adam Horovitz. **Contains mature content, including strong language. Director Alex Ross Perry is scheduled to be present.**

\$4 all tickets.

(35mm. 94 min. Rated R.)



Golden Exits



The Color Wheel



Queen of Earth

The Color Wheel

(2011) Directed by Alex Ross Perry

February 16 – Friday – 6:30 p.m.

JR (Carlen Altman), an increasingly transient aspiring news-anchor, forces her disappointing younger brother Colin (Alex Ross Perry) to embark on a road trip to move her belongings from an ex-lover's apartment. Traveling through fog-shrouded highways of New England and revisiting shared familial history, chaos and calamity are not far behind their beat-up Honda Accord. In this comedic symphony of disappointment and forgiveness, it is only a matter of time before they arrive at the strangest and most unsettling of resolutions and end

decades of animosity and half-baked sibling rivalry. **Director Alex Ross Perry is scheduled to be present.**

*\$4 all tickets.
(35mm. 83 min. Not Rated.)*

Queen of Earth

(2015) Directed by Alex Ross Perry

February 16 – Friday – 9:30 p.m.

Catherine (Elisabeth Moss) has entered a particularly dark period in her life: her father, a famous artist whose affairs she managed, has recently died, and on the heels of his death she's dumped by her boyfriend James (Kentucker Audley). Looking to recuperate, Catherine heads to her best friend Virginia's

(Katherine Waterston) lake house for some needed relaxation. Upon arrival, Catherine becomes consumed by memories of time spent at the same house with James the year before. Fissures in the relationship between the two women begin to appear, sending Catherine into a downward spiral of delusion and madness. **Director Alex Ross Perry is scheduled to be present.**

*\$4 all tickets.
(35mm. 90 min. Not Rated.)*

MIRA NAIR: LIVING BETWEEN WORLDS

Mira Nair is a filmmaker completely grounded within the world she lives. Her films often explore the conflicts inherent with families of recent immigration and ways to bridge the gap between cultures, races, and genders. They challenge stereotypes and generational assumptions, while remaining grounded in the values she holds close.

Born in India and educated at Delhi University and Harvard, her debut feature film, Salaam Bombay! (1988) was nominated for an Academy Award® for Best Foreign Language Film after winning the Camera D'Or at the Cannes Film Festival. Her next film, Mississippi Masala (1991), premiered at the Venice Film Festival. In 2001, Monsoon Wedding won the Golden Lion at the Venice Film Festival and went on to receive a Golden Globe® nomination for Best Foreign Language Film. With 12 feature films to her credit, her work continues to push boundaries and explore the human spirit.

Ever sensitive to social issues, Mira Nair shares her energies between filmmaking and the two non-profit organizations she founded. In 1988, with the proceeds from the film Salaam Bombay!, she established the Salaam Baalak Trust, which offers a safe and welcoming environment to thousands of street children every year. In 2005, Nair founded Maisha, a center in East Africa providing film labs and workshops for aspiring screenwriters, directors, actors, technicians, and documentary makers coming from Uganda, Tanzania, Kenya, and Rwanda.

Mira Nair's visit is sponsored by the Indiana University Arts and Humanities Council as part of India Remixed: Global Arts and Humanities Festival, The Media School, and IU Cinema. Special thanks to Ed Comentale and Provost Lauren Robel. Events are also part of Movement: Asian/Pacific America.



Jorgensen Guest Filmmaker Program

Mira Nair

April 12 – Thursday – 7:00 p.m.

Mira Nair will address the issues she so passionately explores in her films, including the emotional and societal conflicts of competing worlds that is felt by millions of immigrants and ways to bridge the gap between cultures, races, and genders. Her lecture will be followed by a moderated Q&A.

Free, no ticket required.

The Namesake

(2006) Directed by Mira Nair

April 5 – Thursday – 7:00 p.m.

Based on the novel by Jhumpa Lahiri, *The Namesake* is the story of the Ganguli family whose move from Calcutta to New York evokes a lifelong balancing act to meld to a new world without forgetting the old. Though parents Ashoke and Ashima (Irfan Khan, Tabu) long for the family and culture that enveloped

them in India, they take great pride in the opportunities their sacrifices have afforded their children. Paradoxically, their son Gogol (Kal Penn) is torn between finding his own unique identity without losing his heritage. Even Gogol's name represents the family's journey into the unknown. In English, Hindi, Bengali, and French with English subtitles.

*\$4 all tickets.
(35mm. 122 min. Rated PG-13.)*

Salaam Bombay!

(1988) Directed by Mira Nair

April 13 – Friday – 3:00 p.m.

Using mostly untrained actors for the children's roles in the film, Mira Nair chronicles the day-to-day of children living on the streets of Bombay. Abandoned by his mother at the circus, Krishna is not to return home until he has earned enough money to pay for something he neglected. Young Krishna must struggle to survive among the drug dealers, pimps, and prostitutes in the back alleys and gutters of Bombay. The film was nominated for the Academy Award® for Best Foreign Language Film. In Hindi and English with English subtitles.

\$4 all tickets.

(HD. 113 min. Not Rated.)

Monsoon Wedding

(2001) Directed by Mira Nair

April 13 – Friday – 6:30 p.m.

A stressed father, a bride-to-be with a secret, a smitten event planner, and relatives from around the world create much ado and romantic entanglements during the preparations for a

traditional arranged Punjabi Hindu wedding in Delhi.

The film has staying power—in 2014, a musical based on the film premiered on Broadway, and, in 2017, *IndieWire* named it the best romance of the 21st century. In Hindi and English with English subtitles. **Contains mature content, including strong language.**

\$4 all tickets.

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

Mississippi Masala

(1991) Directed by Mira Nair

April 13 – Friday – 9:30 p.m.

An Indian family living in Uganda leaves as Idi Amin steps into power. They end up moving to the U.S. and settle in Mississippi, where their daughter, Meena (Sarita Choudhury), is often mistaken for being Mexican because of her dark complexion. Over time, Meena begins a romantic relationship with an African American, self-employed carpet cleaner named Demetrius (Denzel Washington). What ensues are clashes of race, culture, and tradition that have become trademarks of Nair's work.

Contains mature content, including strong language and sexual situations.

\$4 all tickets.

(35mm. 118 min. Rated R.)

Queen of Katwe

(2016) Directed by Mira Nair

April 15 – Sunday – 3:00 p.m.

Living in the slum of Katwe in Kampala, Uganda, is a constant struggle for 10-year-old Phiona (Madina Nalwanga) and her family. Her world changes one day when she meets Robert Katende (David Oyelowo), a missionary who teaches children how to play chess. Phiona becomes fascinated with the game and soon becomes a top player under Katende's guidance. Her success in local competitions and tournaments opens the door to a bright future and a golden chance to escape from a life of poverty.

Tickets are free (but required) for children age 12 and younger, all other tickets are \$4. (2K DCP. 124 min. Rated PG.)



INDIA REMIXED
ARTS & HUMANITIES COUNCIL



Salaam Bombay!



Queen of Katwe



Monsoon Wedding



Mississippi Masala

WOUNDED GALAXIES 1968

No 10 movies can begin to encompass the sense of 1968 while it was going on—"What's happening?" was the question of the day. But each in its own way, these movies are an attempt to explain. Blended together they provide a taste of the era's strange brew—a heady sci-fi concoction of television violence, Third World warfare, political assassination, blithe generational megalomania, druggy disengagement, imaginary liberated zones, and the fervent hope for a collapse of social norms. Or put another way, each of these movies secretly believes that life is a movie, seeking to represent chaos through the surprisingly widespread reinvention of film form. **Films curated by J. Hoberman.**

Wounded Galaxies 1968: Beneath the Paving Stones, the Beach is a festival and symposium welcoming scholars, writers, artists, archivists, filmmakers, performers, and others interested in exploring the intellectual and aesthetic legacy of 1968 during its 50th anniversary year.

All related events are produced by The Media School, The Burroughs Century, Ltd., and IU Cinema, along with multiple generous sponsors. For a complete list of events and sponsors, visit <http://mediaschool.indiana.edu/woundedgalaxies>.



J. Hoberman



Night of the Living Dead



Uptight!

Jorgensen Guest Filmmaker Program

J. Hoberman

Author/Film Critic

February 8 – Thursday – 5:00 p.m.

Free, no ticket required.

APOCALYPSE THEN

Night of the Living Dead

(1968) Directed by George A. Romero

America a.k.a. Amerika

(1969) Produced by Newsreel

February 8 – Thursday – 7:00 p.m.

New 4K Restoration. The scariest film ever made in the U.S. is also the quintessential movie of the late '60s. George Romero's low-budget indie—part E.C. horror comics, part cinéma vérité made on a shoe-string in rural Pennsylvania—provided a social metaphor as powerful as the one that *Invasion of the Body Snatchers* furnished for the first half of the 1950s. Complementing Romero's vision of America devouring itself, the guerrilla newsreel

America a.k.a. Amerika (30 min.) annotates the Eve of Destruction as anti-war teenagers and African American militants talk tough and battle the police, at times to a rock 'n' roll beat.

\$4 all tickets.
(2K DCP. 126 min. Not Rated.)

POWER TO THE PEOPLE

Uptight!

(1968) Directed by Jules Dassin

Black Panthers

(1969) Directed by Agnès Varda

February 9 – Friday – 7:00 p.m.

Blacklisted filmmaker Jules Dassin returned to Hollywood to update *The Informer*, substituting a Black Panther-like revolutionary cadre for the Irish Republican Army, shooting on location in Cleveland's ghetto with a mainly Black cast. ("It's gonna blow Whitey's mind," one enthusiastic actor was quoted as saying.) Schematic and verbose, *Uptight!* has all the flaws of Dassin's social

noirs; it also shares their virtues including a sense of bottled-up rage that explodes in the apocalyptic final half-hour. Made in Oakland during the summer of 1968, Agnès Varda's short documentary *Black Panthers* (28 min.) is a casually electrifying account of Black Panther Party rallies and demonstrations.

\$4 all tickets.
(16mm/16mm. 135 min. Not Rated.)

MAGICAL THINKING

La chinoise

(1967) Directed by Jean-Luc Godard

Invocation of My Demon Brother

(1969) Directed by Kenneth Anger

February 10 – Saturday – 7:00 p.m.

Five young militants, including Jean-Luc Godard's future wife Anne Wiazemsky, establish a Maoist cell in a spacious Paris apartment left vacant for the summer by its bourgeois owners, and then argue their way towards

an act of political terror. There's a cineaste myth that *La chinoise*, which opened in New York on April 3, 1968, inspired the Columbia students who, three weeks later, began occupying campus buildings. Kenneth Anger's sinister and frenzied *Invocation of My Demon Brother* (12 min.), filmed in San Francisco and London with a relentless soundtrack composed by Mick Jagger, is a more deliberate attempt to cast a spell. *La chinoise* is in French with English subtitles.

\$4 all tickets.
(2K DCP/16mm. 108 min. Not Rated.)

LIBERATED WOMEN

Daisies

(1966) Directed by Vera Chytilová

Kusama's Self-Obliteration

(1967) Directed by Jud Yalkut
February 11 – Sunday – 3:00 p.m.

A drolly anarchic cine-provocation that bloomed just before the Prague Spring, Vera Chytilová's new-wave farce looks better every year. It's remarkable this feminist *Duck Soup* buddy film, an expression of pure anti-social revolt, isn't as well-known as, for example, *Bonnie and Clyde*—it's more fun and arguably more transgressive. In 1968, the

Japanese artist Yayoi Kusama rivaled Andy Warhol for notoriety as the subject of tabloid headlines, thanks to the orgiastic happenings, or 'body festivals,' she organized in New York City public parks and elsewhere. *Kusama's Self-Obliteration* (24 min.) is one such festival, as documented by underground filmmaker Jud Yalkut. *Daisies* is in Czech with English subtitles.

\$4 all tickets.
(2K DCP/16mm. 98 min. Not Rated.)

TRIPS

Skidoo

(1968) Directed by Otto Preminger

Looking for Mushrooms

(1967) Directed by Bruce Conner
February 11 – Sunday – 6:30 p.m.

Otto Preminger dropped acid with Timothy Leary in preparation for the most bizarre topical farce made in Hollywood since W. C. Fields' 1932 *Million Dollar Legs*, not to mention the most LSD-tolerant movie released by a major studio. *Skidoo* has the quality of a controlled nervous breakdown—not least in its casting in which Carol Channing and Jackie Gleason play the parents of a wayward teenybopper, and as the ultimate head joke, Groucho Marx plays a

criminal mastermind named God. In his first color film, *Looking for Mushrooms* (3 min.), Bruce Conner scored a pixelated hunt for psilocybin mushrooms in rural Mexico to the Beatles' "Tomorrow Never Knows." Leary figured in making this movie as well.

\$4 all tickets.
(HD/2K DCP. 101 min. Rated R.)

Additional Wounded Galaxies 1968 Films:

Bara no Sōretsu (Funeral Parade of Roses)

(1969) Directed by Toshio Matsumoto

January 12 – Friday – 6:30 p.m.

New 4K Restoration

See page 34 for details.

The Society of the Spectacle*

(1974) Directed by Guy Debord

February 6 – Tuesday – 7:00 p.m.

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

Free, but reservations required: <http://iub.libcal.com/calendar/screening-room>.

Godard, mon amour (Le redoutable)

(2017) Directed by Michel Hazanavicius

April 30 – Monday – 7:00 p.m.

May 2 – Wednesday – 7:00 p.m.

See page 9 for details.



La chinoise



Skidoo



Daisies

5X ROBERT ALTMAN: FROM THE MARGINS TO THE CENTER

Since opening in January 2011, IU Cinema has hosted dozens of eminent and celebrated filmmakers. But many seminal titans of the moving picture are no longer with us. IU Cinema's 5X series aims at offering a peek into the canon of the celluloid legends who may not be able to join us in person, but whose influence is felt every time our screen lights up.

Born in Kansas City, Mo. in 1925, filmmaker Robert Altman was older than the 'Movie Brats' (e.g., Martin Scorsese, Francis Coppola, Steven Spielberg, George Lucas) with whom he defined American cinema in the 1970s. He also brought a markedly different, idiosyncratic perspective to his work. Altman's life experiences included distinguished service as a bomber pilot who flew more than 50 missions during World War II. His 'film school' was directing industrial documentaries in his hometown after the war, followed by years of toiling in Hollywood on episodes of television shows like *Combat!* and *Bonanza*.

Altman's fortunes changed when he scored an unexpected box-office success with the original 1970 feature-film version of *M*A*S*H*. That movie set the tone for his dark-humored, antiestablishment, politically engaged body of work. His innovative technical achievements included a multilayered sound design that emphasized overlapping dialogue and a panning, zooming visual sensibility that focused on characters along the margins of the frame as much as those at the center. Up to his death in 2006, Altman applied his singular style to a variety of genres over an astonishingly prolific career. He was an original whose movies are like no other. Special thanks to Craig Simpson.



The Long Goodbye



Nashville

The Long Goodbye

(1973) Directed by Robert Altman
February 1 – Thursday – 7:00 pm

In this radical update of Raymond Chandler's novel, Elliott Gould (one of Altman's favorite actors) stars as hard-boiled private eye Philip Marlowe, investigating a murder in early-1970s Los Angeles. With a screenplay by Leigh Brackett—who wrote Howard Hawks' *The Big Sleep* (1946)

featuring Humphrey Bogart as Marlowe—*The Long Goodbye* includes a memorable supporting performance by Sterling Hayden, an early film appearance by Arnold Schwarzenegger, and a shocking turn by Mark Rydell as a brutal thug who warns Marlowe: "Now that's someone I love! You I don't even like."

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

Nashville

(1975) Directed by Robert Altman
February 24 – Saturday – 3:00 pm

Robert Altman's epic masterpiece follows 24 characters over three days in the 'Athens of the South' of Nashville, Tenn., with all threads converging at a country-music-filled political rally for a populist third-party presidential candidate at the city's downtown replica of the Parthenon. Among the teeming

ensemble are Oscar®-nominated performances by Lily Tomlin and Ronee Blakely, and an Oscar®-winning song by Keith Carradine. Four decades later, *Nashville* remains a stunningly prophetic film about the merging of politics, entertainment, and celebrity.

\$4 all tickets.
(2K DCP. 160 min. Rated R.)

3 Women

(1977) Directed by Robert Altman

March 24 – Saturday – 3:00 pm

“Back in the 1970s,” Steven Santos once observed, “you could make a film financed by a major studio based on a dream you had.” Robert Altman adapted his dream to the screen with help from leads Shelley Duvall (who won Best Actress at Cannes for her role) and Sissy Spacek as roommates and coworkers whose identities turn more ambiguous and disturbing than they first appear. Described by one critic as the missing link between

Ingmar Bergman’s *Persona* and David Lynch’s *Mulholland Drive*, Altman’s most enigmatic film—and boldest departure from the rest of his work—has held up as one of his most memorable.

\$4 all tickets.
(2K DCP. 124 min. Rated PG.)

The Player

(1992) Directed by Robert Altman

March 30 – Friday – 6:30 pm

In one of his best performances, Tim Robbins plays Griffin Mill, a Hollywood studio executive who takes matters into his own hands when his life is threatened by a vengeful screenwriter. Adapted from Michael Tolkin’s novel, this biting satire of the movie industry was a major comeback film for Altman and is studded with celebrity cameos: some (Burt Reynolds, Julia Roberts) playing themselves; others (Whoopi Goldberg, Lyle Lovett) in parts you would not expect.

\$4 all tickets.
(2K DCP. 124 min. Rated R.)

Gosford Park

(2001) Directed by Robert Altman

April 22 – Sunday – 6:30 pm

Widely considered the greatest of his late-period films, *Gosford Park* effortlessly relocates Altman’s style and sensibility to a lavish country estate in early-1930s England, where the lives of upper-class aristocrats and lower-class servants collide, and murder is committed. Nominated for seven Academy Awards® including Best Picture, Best Director, and both Helen Mirren and Maggie Smith for Best Supporting Actress, *Gosford Park* won a Best Original Screenplay Oscar® for Julian Fellowes, who would go on to cover similar terrain on his popular BBC series *Downton Abbey*.

\$4 all tickets.
(2K DCP. 131 min. Rated R.)



3 Women



The Player



Gosford Park

THE WIDE, WIDE WEST

Established in 1889, the standard format of 35mm film with an image aspect ratio of 1.33:1 was not seriously challenged until Twentieth Century Fox's invention of CinemaScope (initially 2.55:1, later 2.35:1) in the early 1950s. As with previous widescreen processes (e.g., Fox's Grandeur process two decades earlier), Fox and other studios deemed the panoramic expanse of widescreen formats especially well-suited to Westerns. Their emphasis on widescreen formats in the 1950s undoubtedly contributed to a renaissance of the Western genre.

Widescreen cinema was novel. Like other cinematic novelties, not all filmmakers used widescreen aspect ratios to artistic effect. This series presents four splendid examples of widescreen Westerns. *River of No Return* is a masterclass in horizontal composition. *Ride Lonesome* and *Ride the High Country* demonstrate how effectively widescreen can be used to situate narrative in environment. Finally, *Man of the West* is the supreme example of *The Wide, Wide West*. Special thanks to Michael Trosset.



Man of the West

(1958) Directed by Anthony Mann

January 18 – Thursday – 7:00 pm

A model citizen (Gary Cooper) is forced to confront his very dark past in one of the greatest Westerns ever made. Anthony Mann brought the sensibilities of film noir to a remarkable series of 1950s films that explore the psychological and moral implications of Western violence. *Man of the West* was his crowning achievement, its disquieting plot developments perfectly complemented by its extraordinary widescreen compositions.

Jean-Luc Godard said of the film, “I have seen nothing so completely new since—why not?—Griffith ... each shot of *Man of the West* gives one the impression that Anthony Mann is redefining the Western.”

\$4 all tickets.
(35mm. 100 min. Not Rated.)

River of No Return

(1954) Directed by Otto Preminger

March 1 – Thursday – 7:00 p.m.

After *Niagara*, *Gentlemen Prefer Blondes*, and *How to Marry a Millionaire*, Twentieth Century Fox cast Marilyn Monroe as a

saloon singer and assigned Otto Preminger to direct his first Western and first widescreen film. As a western, *River of No Return* is conventional; as an exercise in widescreen composition, it is exceptional. Preminger's preference for developing action within the frame was ideally suited to the widescreen format, for which he created horizontal compositions and lateral movements that draw the spectator's eye across the frame.

\$4 all tickets.
(2K DCP. 91 min. Not Rated.)



River of No Return



Ride Lonesome



Ride the High Country

Ride Lonesome

(1959) Directed by Budd Boetticher

March 25 – Sunday – 3:00 pm

Randolph Scott is a bounty hunter bent on revenge in the sixth of his seven highly praised collaborations with Budd Boetticher. Andrew Sarris described these austere, low-budget Westerns as “constructed partly as allegorical odysseys and partly as floating crap games where every character took turns at bluffing about his hand until the final showdown.” Boetticher and cinematographer Charles Lawton use the widescreen format to frame a barren

landscape that emphasizes Scott’s isolation.

\$4 all tickets.
(35mm. 73 min. Not Rated.)

Ride the High Country

(1962) Directed by Sam Peckinpah

April 22 – Sunday – 3:00 pm

“All I want is to enter my house justified.” Aging Western stars Joel McCrea and Randolph Scott (in his final role) play aging legendary lawmen who take one last job in a Brave New West that has replaced heroes with bureaucrats. A work of great beauty and sadness and a crucial film that

helped establish the tradition of the elegiac western, *Ride the High Country* laments both the passing of the West and of the classic Western film. Lucien Ballard’s gorgeous widescreen cinematography showcases the natural beauty of California’s Inyo National Forest.

\$4 all tickets.
(35mm. 94 min. Not Rated.)

FIRST CONTACT

Inspired by Denis Villeneuve's 2016 film *Arrival*—nominated for eight Academy Awards®, including Best Picture and Best Director—the *First Contact* film series explores the curious collision of worlds when human and alien lives intertwine for the first time. IU Cinema has previously screened some of the most obvious and beloved films depicting alien contact with earthlings—*Close Encounters of the Third Kind*, *2001: A Space Odyssey*, and *E.T. the Extra Terrestrial*. Now, we're diving a little deeper. From the depths of the sea to the far limits of the time-space continuum to everyday life in a council-housing project, this series delves into on-screen journeys of the oft-explored science-fiction theme of first contact. It seems a simple cinematic concept, but one which allows filmmakers to allegorically address larger, more complex themes like xenophobia, class struggle, and violence, as well as empathy, curiosity, and love.



The Man Who Fell to Earth

The Man Who Fell to Earth

(1976) Directed by Nicolas Roeg

January 11 – Thursday – 7:00 p.m.

New 4K Restoration. Thomas Jerome Newton (David Bowie) is a humanoid extraterrestrial who crashes to Earth in search of a method to transport water back to his dying planet. He uses his advanced technological knowledge to establish a series of world-changing patents, and, in the process, generates tremendous wealth. Newton soon develops a method to transport water back to his home world and begins building a return spacecraft. However, on the maiden voyage of his new craft, he is seized by authorities who suspect his otherworldliness. But are they a match for his genius? Or has life on Earth already irrevocably corrupted him beyond redemption?

Filled with stunning imagery, *The Man Who Fell to Earth* served as a spectacular acting debut for Bowie. **Contains mature content, including nudity and strong language.**

\$4 all tickets.

(4K DCP. 139 min. Rated R.)

Attack the Block

(2011) Directed by Joe Cornish

January 27 – Saturday – 7:00 p.m.

A London housing project turns into a sci-fi battleground—a fortress under siege by furry, alien invaders. From the producers of *Shaun of the Dead*, the film is a fast, funny, frightening action-adventure movie, which turns an eclectic mix of tough street kids into a team of kick-ass heroes against an invasion of savage alien monsters. *Attack the Block* features a fresh-faced John Boyega



Attack the Block

(*Star Wars: The Force Awakens*, *Pacific Rim Uprising*) in his first feature-film role. **Contains mature content, including scenes of violence, strong language, and drug references.**

\$4 all tickets.

(2K DCP. 88 min. Rated R.)

The Day the Earth Stood Still

(1951) Directed by Robert Wise

February 3 – Saturday – 3:00 p.m.

A landmark science-fiction classic, *The Day the Earth Stood Still* depicts the arrival of an alien dignitary, Klaatu (Michael Rennie), who has come to earth with his deadly robot, Gort (Lock Martin), to deliver the message that earthlings must stop warring among themselves—or else. After being shot at by military guards, Klaatu is brought to a Washington, D.C., hospital, where

he begs a sympathetic but frank Major White (Robert Osterloh) to gather all the world's leaders so he can tell them more specifically what he has come to warn them about. Losing patience, Klaatu slips into the human world, adopting a false identity and living at a boarding house where he meets a smart woman with a conscience and her inquisitive son. Both mother and son soon find themselves embroiled in the complex mystery of Klaatu, his message, and the government's witch hunt for the alien.

*\$4 all tickets.
(2K DCP. 92 min. Not Rated.)*

Contact

(1997) Directed by Robert Zemeckis
February 18 – Sunday – 6:30 p.m.

Based on the novel by renowned author/physicist Carl Sagan, *Contact* depicts the gripping

story of a radio astronomer, Ellie Arroway, who receives the first extraterrestrial radio signal ever picked up on Earth. As world leaders scramble to decipher the message and decide upon a course of action, she vies to fulfill her dream of becoming the first human being to make contact with alien beings. Directed by Academy Award®-winner Robert Zemeckis, this thoughtful and philosophical epic features an all-star supporting cast, including John Hurt, Tom Skerritt, and Angela Bassett.

*\$4 all tickets.
(35mm. 150 min. Rated PG.)*

The Abyss

(1989) Directed by James Cameron
March 11 – Sunday – 6:30 p.m.

Following the unexplainable sinking of an American nuclear submarine, a civilian oil-platform

crew is called to assist with a deep-sea government search-and-rescue mission. Soon enough the crew starts to suspect they are dealing with more than a sea maneuver gone wrong. One diver (Ed Harris) finds himself on a spectacular odyssey 25,000 feet below the ocean's surface where he confronts a mysterious force that seems to have intentions for Earth and its inhabitants. At the time, *The Abyss* was one of the most expensive films ever made with a budget of \$70 million. It went on to take home the Oscar® for Best Visual Effects in 1990. This screening will be the original theatrical version.

*\$4 all tickets.
(35mm. 140 min. Rated PG-13.)*



CINEKIDS INTERNATIONAL CHILDREN'S FILM SERIES

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



Steamboat Bill Jr.

Steamboat Bill Jr.

(1928) Directed by Charles Reisner and Buster Keaton

January 13 – Saturday – 3:00 p.m.

New 2K Restoration. The last of the independent features made in the prime of Buster Keaton's career, *Steamboat Bill Jr.* is a large-scale follow-up to *The General*, substituting a Mississippi paddlewheel for the locomotive, and replacing the spectacle of the Civil War with a catastrophic hurricane. Keaton stars as William Canfield Jr., a Boston collegian who returns to his deep-southern roots to reunite with his father, a crusty riverboat

captain (Ernest Torrence), who is engaged in a bitter rivalry with a riverboat king, coincidentally, the father of Willie's sweetheart (Marion Byron). **Suggested for children age 8 and older.**

Tickets are free (but required) for children age 12 and younger, all other tickets are \$4. (2K DCP. 70 min. Not Rated.)

Whale Rider

(2002) Directed by Niki Caro

March 10 – Saturday – 3:00 p.m.

In a small New Zealand coastal village, Maori claim descent from Paikea, the Whale Rider. In every generation, a male heir has succeeded to the chiefly title. When

twins are born and the boy twin dies, Koro, the chief, is unable to accept his granddaughter, Pai, as the future leader. Koro is convinced the tribe's misfortunes began at Pai's birth and calls for his people to bring their sons to him, certain a new leader will be revealed. Young Pai loves Koro more than anyone in the world, but she must fight him and 1,000 years of tradition to fulfill her destiny. **Suggested for children age 10 and older.** In English and Maori with English subtitles.

Tickets are free (but required) for children age 12 and younger, all other tickets are \$4. (2K DCP. 101 min. Rated PG-13.)



Whale Rider



Le grand méchant renard et autres contes



City Lights



Queen of Katwe

Le grand méchant renard et autres contes (The Big Bad Fox and Other Tales)

(2017) Directed by Patrick Imbert and Benjamin Renner

April 28 – Saturday – 3:00 p.m.

From the creators of the Academy Award®-nominated *Ernest & Celestine* comes another hilarious, heartwarming tale of animal misfits. The countryside isn't always as calm and peaceful as it's made out to be, and the animals on this farm are particularly agitated. Directors Benjamin Renner and Patrick Imbert adapt Renner's own acclaimed graphic novel into a delirious, delightful triptych of

interlocking stories—a fox who mothers a family of chicks (*The Big Bad Fox*), a rabbit who plays the stork (*A Baby to Deliver*), and a duck who wants to be Santa Claus (*The Perfect Christmas*). If you think life in the country is a walk in the park, think again! Underneath the gags (and there are plenty of them), the three stories offer a sensitive and beautiful portrayal of family and the anxieties of modern life. **Suggested for children age 9 and older.** In French with English subtitles.

Tickets are free (but required) for children age 12 and younger, all other tickets are \$4. (2K DCP. 80 min. Rated PG.)

Additional CINEkids Films:

City Lights

(1931) Directed by Charlie Chaplin

February 17 – Saturday – 3:00 p.m.

Suggested for children age 8 and older.

See page 32 for details.

Queen of Katwe

(2016) Directed by Mira Nair

April 15 – Sunday – 3:00 p.m.

Suggested for children age 10 and older.

See page 15 for details.

SCIENCE ON SCREEN

Science on Screen® creatively pairs screenings of classic, cult, and documentary films with lively introductions by notable figures from the world of science, technology, and medicine. In 2011, the Coolidge Corner Theatre Foundation received a \$150,000 grant from the Alfred P. Sloan Foundation to expand Science on Screen® to independent cinemas nationwide. Over the past five years, the two organizations have awarded a total of 94 grants to 47 independent theaters for use in creating and presenting their Science on Screen® programming. IU Cinema is honored to be one of the 2017–2018 Science on Screen® award recipients and previously received awards in 2014–2015 and 2016–2017.

Science on Screen® is an initiative of the Coolidge Corner Theatre with major support from the Alfred P. Sloan Foundation.



Our Heavenly Bodies



Coupler

Our Heavenly Bodies w/live music by Coupler

(1925) Directed by Hanns Walter Kornblum
February 22 – Thursday – 7:00 p.m.

In 1925, German director Hanns Walter Kornblum set out to create a film unlike any that had come before. His aim was a film that would serve as both a summation of all the astronomical knowledge available at the time and a dreamy investigation of what wonders might await humanity at the advent of space travel. With the help of 15 special effects technicians and nine cameramen, Kornblum's film is a technical marvel, one that revels in the beauty and mysteries of the universe, reminiscent of

Carl Sagan's *Cosmos* more than 50 years later.

Founded in 2012 by Lambchop veteran Ryan Norris, Coupler's core is Norris along with Rodrigo Avendaño and Rollum Haas. At its root, the project is an exercise in mutual cooperation of creative individuals and is an exploration of the intersections of man and machine, live and recorded, composed and improvised, stasis and flux. Coupler's score was commissioned by The Belcourt Theatre. Digital restoration by Filmmuseum München. **Silent film with live accompaniment by experimental music organization Coupler.**

\$4 all tickets
(2K DCP. 91 min. Not Rated.)

Bombshell: The Hedy Lamarr Story

(2017) Directed by Alexandra Dean
March 27 – Tuesday – 7:00 p.m.

Fifth Annual National Evening of Science on Screen. Hollywood star Hedy Lamarr (*Ziegfeld Girl*, *Samson and Delilah*) was known as the world's most beautiful woman—Snow White and Cat Woman were both based on her iconic look. Seen by many as just another pretty face, Hedy's true legacy is that of a technological trailblazer. She was an Austrian Jewish émigré who invented a covert communication system to help defeat the Nazis; she gave her patent to the Navy, but was ignored and told to sell kisses for

war bonds instead. Her pioneering work helped revolutionize modern communication, but it was only towards the very end of her life that tech pioneers discovered her concept, now used as the basis for secure Wi-Fi, GPS, and Bluetooth. Hedy never publicly talked about her life as an inventor, but in 2016, director Alexandra Dean and producer Adam Haggiag unearthed four never-before-heard audio tapes of Hedy speaking on the record about her incredible life. Combining this newly discovered interview with intimate reflections from her children, closest friends, family, and admirers, *Bombshell* finally gives Hedy Lamarr the chance to tell her own story. **The film will be followed by a post-screening discussion.**

*\$4 all tickets
(2K DCP. 89 min. Not Rated.)*

Additional Science on Screen Films:

The Thing with Two Heads

(1972) Directed by Lee Frost
February 2 – Friday – 9:30 p.m.
See page 35 for details.

The Day the Earth Stood Still

(1951) Directed by Robert Wise
February 3 – Saturday – 3:00 p.m.
See page 22 for details.

Contact

(1997) Directed by Robert Zemeckis
February 18 – Sunday – 6:30 p.m.
See page 23 for details.

Change of Mind

(1969) Directed by Robert Stevens
February 23 – Friday – 9:30 p.m.
See page 35 for details.

Whale Rider

(2002) Directed by Niki Caro
March 10 – Saturday – 3:00 p.m.
See page 24 for details.

The Abyss

(1989) Directed by James Cameron
March 11 – Sunday – 6:30 p.m.
See page 23 for details.

Star Trek II: The Wrath of Khan

(1982) Directed by Nicholas Meyer
March 31 – Saturday – 3:00 p.m.
See page 28 for details.

States of Grace

(2014) Directed by Helen Cohen and Mark Lipman
April 9 – Monday – 7:00 p.m.
See page 53 for details.



Bombshell: The Hedy Lamarr Story



The Thing with Two Heads



Contact



Whale Rider

STAFF SELECTS

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

Spring Breakers

(2012) Directed by Harmony Korine

January 19 – Friday – 9:30 p.m.

The mainstream breakthrough for legendary-skate-kid-gone-art-house-director Harmony Korine, *Spring Breakers* is a neon haze of mainstream spring-break culture in America. The film stars Ashley Benson, Selena Gomez, Rachel Korine, and Vanessa Hudgens as four girls who party hard and fast during spring break and find themselves in jail. They are bailed out by rapper Alien (James Franco) and are forced to confront the dark side of the partying, drugs, and lifestyle of spring break. Scored by Skrillex and shot by Benoit Debie (*Enter the Void, One More Time With Feeling*), *Spring Breakers* is a singular production in mainstream Hollywood moviemaking. **Contains mature content including nudity, drug references, and violence.** Programmed by

IU Cinema House Manager
Robert Iannuzzo.

\$4 all tickets.

(2K DCP. 94 min. Rated R.)

Eve's Bayou

(1997) Directed by Kasi Lemmons

March 24 – Saturday – 7:00 p.m.

Last year marked the 20th anniversary of Kasi Lemmons' directorial debut, *Eve's Bayou*, a haunting drama about race, memory, perception, and truth. Its opening lines chill the soul as Eve Batiste (Jurnee Smollet) takes the viewer on a journey through her childhood memories, unraveling the events leading to her father's death. **Contains mature content, including strong language.** Programmed by IU Cinema Events and Operations Graduate Assistant Phillisha Wathen.

\$4 all tickets.

(35mm. 109 min. Rated R.)

Star Trek II: The Wrath of Khan

(1982) Directed by Nicholas Meyer

March 31 – Saturday – 3:00 p.m.

Adm. James T. Kirk (William Shatner) takes the helm of the *Enterprise* once again, escaping a desk job to join Mr. Spock (Leonard Nimoy), Dr. McCoy (DeForest Kelley), Lt. Uhura (Nichelle Nichols), and Mr. Sulu (George Takei) on an expedition with a trainee crew. But the mission becomes deadly serious when Kirk's nemesis, the genetically engineered tyrant Khan (Ricardo Montalban) appears after years of exile, intent on revenge. **Programmed by IU Cinema Events and Operations Manager Jessica Davis Tagg.**

\$4 all tickets.

(2K DCP. 113 min. Rated PG.)



Spring Breakers



Eve's Bayou



Star Trek II: The Wrath of Khan

MONDAY MATINEE CLASSICS



Cat on a Hot Tin Roof



Cover Girl



His Girl Friday

Cover Girl

(1944) Directed by Charles Vidor
January 29 – Monday – 3:00 p.m.

Rita Hayworth was Columbia's biggest star of the 1940s, so it was inevitable that Harry Cohn would decide the added cost of Technicolor was justified for *Cover Girl*. No expense was spared, including borrowing Gene Kelly from MGM for the co-starring role. Throw in Charles Vidor's direction, songs by Jerome Kern and Ira Gershwin (including "Long Ago And Far Away"), and choreography by Kelly and Stanley Donen. Hayworth plays a dual role: a young model who aspires to be a dancer and, in flashbacks, her grandmother. *Cover Girl* won the 1944 Academy Award® for Best Musical Scoring and garnered four additional nominations, including Best Art Direction and Best Cinematography.

\$4 all tickets.
(2K DCP. 107 min. Not Rated.)

Cat on a Hot Tin Roof

(1958) Directed by Richard Brooks
February 26 – Monday – 3:00 p.m.

60th Anniversary Screening. The raw emotions and crackling dialogue rumble like a thunderstorm in this screen adaptation of Tennessee Williams' Pulitzer Prize-winning play *Cat on a Hot Tin Roof*, starring Elizabeth Taylor and Paul Newman. As the family of a wealthy Southern patriarch (Burl Ives) learns he is dying of cancer, lies and secrets surface which threaten to rip the family apart. One self-seeking son (Jack Carson) claims to love his father, while favorite son and troubled ex-sports hero Brick (Newman) drinks too much, won't have sex with his beautiful wife (Taylor) who adores him, and refuses to confront the reason why. The film garnered six Oscar® nominations, including Best Actor, Best Actress, Best Director, and Best Picture.

\$4 all tickets.
(2K DCP. 108 min. Not Rated.)

His Girl Friday

(1940) Directed by Howard Hawks
March 26 – Monday – 3:00 p.m.

In this classic screwball comedy, reporter Hildy Johnson (Rosalind Russell) is on the eve of retirement and remarriage when she is talked into one more assignment by her editor and ex-husband, unscrupulous newspaper man Walter Burns (Cary Grant). Johnson is assigned an interview with a man on death row and discovers the truth may not be all it appears. Meanwhile, Burns is intent on keeping his ex-wife and star reporter on the job—and in his life. In this screen adaptation of the play *The Front Page*, director Howard Hawks instructed the actors to speak as fast as they could, even stepping on each other's lines, resulting in what is generally considered one of the fastest comedies ever made.

\$4 all tickets.
(2K DCP. 92 min. Not Rated.)

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.



Yerma

(2017) Directed by Simon Stone

January 14 – Sunday – 6:30 p.m.

A young woman is driven to the unthinkable by her desperate desire to have a child in Simon Stone's radical production of Lorca's achingly powerful masterpiece. The unmissable theatre phenomenon sold out at the Young Vic and critics call it "an extraordinary theatrical triumph" (*The Times*) and "stunning, searing, unmissable" (*Mail on Sunday*). Set in contemporary London, Billie Piper's (*Penny Dreadful*, *Great Britain*) portrayal of a

woman in her 30s desperate to conceive builds with elemental force to a staggering, shocking, climax. **Contains strong language and strobe lighting.**

\$12 IUB students, \$15 non-students. (2K DCP. 120 min. Not Rated.)

Follies

(2017) Directed by Dominic Cooke

March 25 – Sunday – 6:30 p.m.

New York, 1971. There's a party on the stage of the Weismann Theatre. Tomorrow the iconic building will be demolished. Thirty years after their final performance, the Follies girls

gather to have a few drinks, sing a few songs, and lie about themselves. Stephen Sondheim's legendary musical is staged for the first time at the National Theatre. Directed by Dominic Cooke (*The Comedy of Errors*), this dazzling new production features a cast of 37 and an orchestra of 21, including Tracie Bennett, Janie Dee, and Imelda Staunton playing the magnificent Follies. **Contains strobe lighting.**

\$12 IUB students, \$15 non-students. (2K DCP. 130 min. Not Rated.)



DOUBLE EXPOSURE 2018

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

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

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

Double Exposure

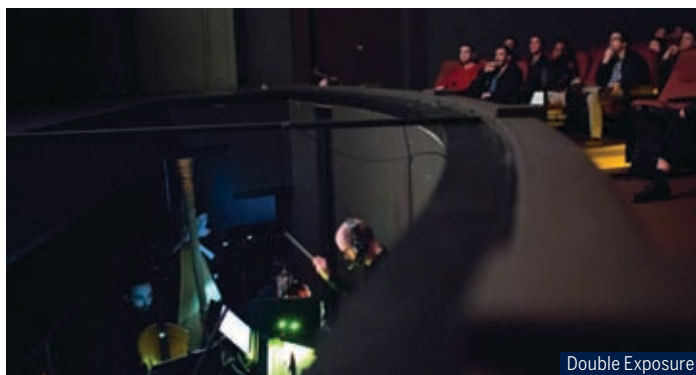
(2018) Various Student Directors

February 25 – Sunday – 6:30 p.m.

Each film will be receiving its world-premiere presentation. Individual film titles, directors, and composers to be announced on www.cinema.indiana.edu closer to the program date.

Free, but ticketed.

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



Double Exposure



Permanent



Ritual

CITY LIGHTS FILM SERIES

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

High Sierra

(1941) Directed by Raoul Walsh

January 20 – Saturday – 3:00 p.m.

When a fugitive mobster (Humphrey Bogart) must hide out in the Sierra Nevada after a botched robbery, he finds he cannot escape his past, nor can he ditch his moll (Ida Lupino). Adapted from a W.R. Burnett novel by screenwriter John Huston and director Raoul Walsh, *High Sierra* is now recognized as an early film noir. Traces of the earlier gangster and Western film also show up in this unique feature, particularly in its harrowing final sequences.

Free, but ticketed.

(35mm. 100 min. Not Rated.)

Patton

(1970) Directed by Franklin J. Schaffner

January 27 – Saturday – 3:00 p.m.

This biographical war film explores the larger-than-life personality of WWII general George S. Patton

(George C. Scott) as he leads American troops to a series of impressive victories. A meditation on the classed experience of war, the challenges of effective leadership, and the politics of military showmanship, *Patton* won seven Academy Awards®, including Best Picture, Best Director, Best Actor, and Best Original Screenplay (co-written by Francis Ford Coppola). The film continues to be lauded today for its striking 65mm cinematography. In English, German, French, Russian, Arabic, and Italian with English subtitles. **Contains mature content, including strong language and war-related violence.**

Free, but ticketed.

(HD. 172 min. Rated PG-13.)

City Lights

(1931) Directed by Charlie Chaplin

February 17 – Saturday – 3:00 p.m.

Hollywood had transitioned to talkies by 1931, but Charlie

Chaplin continued his silent filmmaking craft for *City Lights*, the penultimate appearance of his Little Tramp character. When the Tramp (Chaplin) becomes smitten with a blind flower girl (Virginia Cherrill), he vows to pay for her vision-repairing operation, even if it means navigating a series of odd jobs and eccentric millionaires. *City Lights* showcases Chaplin's gifts for combining social commentary and slapstick, all concluding in one of cinema's most poignant final scenes.

Free, but ticketed.

(35mm. 87 min. Rated G.)

Additional City Lights Films:

A Face in the Crowd*

(1957) Directed by Elia Kazan

March 31 – Saturday – 3:00 p.m.

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

Free, but reservations required: <http://iub.libical.com/calendar/screening-room>.



ART AND A MOVIE

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



La belle noiseuse (The Beautiful Troublemaker)



Thomas Hart Benton

La belle noiseuse (The Beautiful Troublemaker)

(1991) Directed by Jacques Rivette
January 21 – Sunday – 1:00 p.m.

New 4K Restoration. Loosely based on Honoré de Balzac's short story *Le Chef-d'oeuvre inconnu* (*The Unfinished Masterpiece*), Rivette's film explores the fictional artist Frenhofer's creative rebirth with the arrival of a new muse and the subsequent disruption for everyone involved. Considered a masterpiece of French New Wave cinema, it is frequently listed as one of the best films ever made about art and artists. The master of slow-burn cinema, Rivette enables viewers to feel like participants in the act of creation by focusing on the paper and canvas on which Frenhofer does his work and by lingering on his model's long, agonizing poses. The film critic Roger Ebert—who added the film to his Great Movies collection in 2009—said, "Some movies are worlds that we can sink into and *La belle noiseuse* is one of them." In French and English with English subtitles. **Contains mature content, including nudity.**

Free, but ticketed.
(4K DCP. 238 min. Not Rated.)

Pre-screening Talk:

Due to the length of *La belle noiseuse* (*The Beautiful Troublemaker*), there is an earlier start time and no pre-screening or post-screening program.

Thomas Hart Benton (1988) Directed by Ken Burns

The Indiana Murals of Thomas Hart Benton: Visions of the Past, Lessons for the Present, and Treasures for the Future

(2001) Produced by Tim Miller
and Ralph Zuzolo
April 8 – Sunday – 3:00 p.m.

This documentary double feature highlights the career of American master Thomas Hart Benton. Through home movies and interviews, director Ken Burns takes viewers on a journey through Benton's life as he traveled away from his home state of Missouri to Chicago, Paris, New York, and back again. While Benton's mature representational style based on American themes—known as Regionalism—was criticized by some modernists as cartoonish, he embraced its populist appeal and helped to define the predominate

artistic style of the 1930s. In the short documentary by Tim Miller and Ralph Zuzolo, the filmmakers focus on a single masterwork: the artist's monumental *Indiana Murals*, currently housed in three locations on the Indiana University Bloomington campus. Created 85 years ago for Chicago's Century of Progress World's Exposition, the murals' 22 panels trace the state's cultural and industrial history from its early native peoples to the Great Depression. *Thomas Hart Benton* (85 min.) will precede *The Indiana Murals of Thomas Hart Benton* (41 min.).

Free, but ticketed.
(Digital/HD. 126 min. Not Rated.)

Pre-screening Talk: Benton's Indiana Murals in Focus

April 8 – Sunday – 2:00 p.m.

Hall of Murals, IU Auditorium

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will discuss the murals' history, organization, and narrative content, as well as the controversies surrounding some of its depictions. We thank the IU Auditorium's staff for their assistance with this program.

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 Joan Hawkins, Eric Zobel, Jamie Hook, Chris Miles, and Matt Von Vogt. This partnership is supported through IU Cinema's Creative Collaborations program.

Bara no Sōretsu (Funeral Parade of Roses)

(1969) Directed by Toshio Matsumoto

January 12 – Friday – 6:30 p.m.

New 4K Restoration. Loosely adapted from *Oedipus Rex*, Japanese director and writer Toshio Matsumoto's 1969 *Bara no Sōretsu* is both a product of, and very much ahead of, its time. Following the exploits of Eddie, a young "gay boy" cross-dresser who struggles to come to terms with his identity as part of Tokyo's underground gay counterculture, the film mixes elements of art house, documentary, and experimental cinema. Emotionally intense and visually striking, *Bara no Sōretsu* is a vital part of the Japanese New Wave. In Japanese with English subtitles. **Contains mature content, including graphic nudity, drug references, and violence.**

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

Something for Everyone

(1970) Directed by Harold Prince

February 2 – Friday – 6:30 p.m.

One of only two films directed by Broadway legend Harold 'Hal'

Prince, *Something for Everyone* is the darkest of black comedies. As a charismatic ne'er-do-well (Michael York) ingratiates himself into the household of a countess (Angela Lansbury) who has fallen on hard times in the aftermath of WWII; his social climb is counterposed with his moral plunge into depravity. Shot on location in Bavaria and Austria, this rarely screened film is visually as ravishing as its characters are revolting. **Contains mature content.**

Free, but ticketed.
(HD. 112 min. Rated R.)

Our Heavenly Bodies w/live music by Coupler

(1925) Directed by
Hanns Walter Kornblum

February 22 – Thursday – 7:00 p.m.

In 1925, German director Hanns Walter Kornblum set out to create a film unlike any that had come before. His aim was a film that would serve as both a summation of all the astronomical knowledge available at the time and a dreamy investigation of what wonders might await humanity at the advent of space travel. With the help of 15 special

effects technicians and nine cameramen, Kornblum's film is a technical marvel, one that revels in the beauty and mysteries of the universe, reminiscent of Carl Sagan's *Cosmos* more than 50 years later. Digital restoration by Filmmuseum München. **Silent film with live accompaniment by experimental music organization Coupler.**

\$4 all tickets.
(2K DCP. 91 min. Not Rated.)

Additional Underground Films: Avant-Noir: Experimental Media from the African Diaspora (Shorts Program)

(2006–13) Various Directors

January 19 – Friday – 6:30 p.m.

See page 50 for details.

Yesterday Girl*

(1966) Directed by Alexander Kluge

April 7 – Friday – 6:30 p.m.

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

Free, but reservations required: <http://iub.libical.com/calendar/screening-room>.

Bara no Sōretsu (Funeral Parade of Roses)



Something for Everyone



Our Heavenly Bodies



RACE SWAP

*Unearthing early roots of Jordan Peele's political horror film *Get Out* (2017), **Race Swap** presents three cult films which similarly explore and exploit racial ideology. Combination science fiction, horror, and exploitation comedy films, they play on the supposedly irreducible fact of racial groups and the disgust/desire to get inside the body of the other. And yet in some ways, they picture a proposed new race relations in post-civil rights America that is imperfect and unsettling, but united nonetheless. Post-film discussions will follow all screenings. This partnership is supported through IU Cinema's Creative Collaborations program.*

This series is sponsored by the Black Film Center/Archive, Center for Research on Race and Ethnicity in Society, Cinema and Media Studies, and IU Cinema.



Watermelon Man

Watermelon Man

(1970) Directed by Melvin Van Peebles
January 12 – Friday – 9:30 p.m.

Melvin Van Peebles' sole studio film, *Watermelon Man*, was produced in 1970 between his landmark independent films, *The Story of a Three-Day Pass* (1968) and *Sweet Sweetback's Baadasssss Song* (1971). In a comic hybrid of *The Metamorphosis* and *Black Like Me*, white insurance salesman Jeff Gerber (Godfrey Cambridge) wakes up to find that he's turned into an African American insurance salesman overnight. Features Van Peebles' 1970 single "Love, That's America," embraced by Occupy Wall Street over 40 years later. Print courtesy of Black Film Center/Archive. **Contains mature content.**

Free, but ticketed.
(16mm. 100 min. Rated R.)



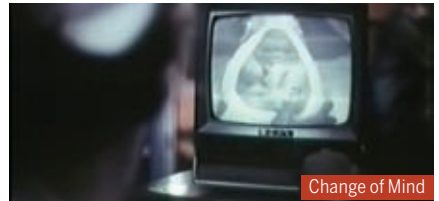
The Thing with Two Heads

The Thing with Two Heads

(1972) Directed by Lee Frost
February 2 – Friday – 9:30 p.m.

American International Pictures quickly followed its 1971 feature, *The Incredible 2-Headed Transplant*, with a new angle for the emerging Blaxploitation market, summed up in the tagline "They transplanted a WHITE BIGOT'S HEAD onto a SOUL BROTHER'S BODY!" In Lee Frost's *The Thing with Two Heads*, white transplant surgeon Dr. Maxwell Kirshner (Ray Milland) and African American convict Jack Moss (Rosy Grier) go on the run together after Kirshner, faced with inoperable cancer, grafts his head onto Moss' body.

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



Change of Mind

Change of Mind

(1969) Directed by Robert Stevens
February 23 – Friday – 9:30 p.m.

Buoyed by an original score by Duke Ellington, Robert Stevens' *Change of Mind* introduces us to white district attorney David Rowe in the operating room as his brain is transplanted into the skull of African American Ralph Dickson (Raymond St. Jacques). Rowe/Dickson's transformation challenges the women in his life—both Rowe's wife (Susan Oliver) and Dickson's widow (Janet MacLachlan)—as he himself is challenged on the job as district attorney overseeing a racially charged murder case involving Sheriff Webb (Leslie Nielsen).

Free, but ticketed.
(Digital. 98 min. Rated R.)



Filmmaker Charles Burnett visited
IU Cinema in November 2011.



CULTURAL FOUNDATIONS FOR PEACE

While it is true that governments negotiate peace treaties and maintain balances of power relating to issues of war and peace, peacebuilding may also result from cultural foundations, which provide the opportunity to draw people together. Indeed, some peace scholars have argued long-standing peace comes not from dramatic political moments, but from incremental changes of everyday practices leading to more peaceable interchanges among people of different nationalities, races, ethnic groups, genders, religions, and other characterizations that otherwise might divide people from one another. This series presents three films that demonstrate how music, sports, business, religion, law, and film itself can provide foundations for peace, thereby making governments' work to find peaceful solutions to issues more possible and creating a foundation for constructive relationships. Post-film discussions will follow all screenings. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This film series connects to other activities within Indiana University, such as the May 2018 Music, Business, and Peace Summit and the ongoing activities of the Kelley School's International Institute of Business. Academic papers arising out of these activities will be published by the Indiana Law Journal at the Maurer School of Law.

This series is sponsored by the Department of Business Law and Ethics, Institute for Korean Studies, and IU Cinema.



Gandhi

Gandhi

(1982) Directed by Richard Attenborough
January 28 – Sunday – 6:30 p.m.

Gandhi narrates the history of Mahatma Gandhi's nonviolent resistance to British rule of India, leading to independence and thereafter, wrestling with animosity between India and Pakistan. This Academy-Award® winning film—including Best Picture and Best Director—demonstrates how spirituality, law, and, to a lesser extent business/trade, can contribute to peace.

Free, but ticketed.
(2K DCP. 191 min. Rated PG.)

As One

(2012) Directed by Moon Hyeon Seong
February 4 – Sunday – 3:00 p.m.

Overcoming decades of hostility and war, North and South Korea



As One

unite to form a unified women's table tennis team to compete in an Asian tournament. Though the players initially find it impossible to work together as a team, they overcome their differences in spite of multiple obstacles to achieve their goal. *As One* highlights the power of sports to bring otherwise conflicting parties together. In Korean and Japanese with English subtitles.

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

Sweet Dreams

(2012) Directed by Rob Fruchtman and Lisa Fruchtman
February 18 – Sunday – 3:00 p.m.

In post-genocide Rwanda, women from the rival Hutu and Tutsi tribes form a drumming troupe as a way to overcome their differences and find ways



Sweet Dreams

to work together. Their positive experience further inspires them to form the country's first ice cream business. This documentary portrays the power of music and business, as well as gender in fostering peace. In Kinyarwanda with English subtitles.

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

Additional Cultural Foundations for Peace Films:

Joyeux Noël*

(2005) Directed by Christian Carion
March 4 – Sunday – 6:30 p.m.

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

Free, but reservations required:<http://iub.libical.com/calendar/screening-room>.

REPRESENTING RELIGION: IRELAND, THE TROUBLES, AND BEYOND

Representing Religion: Ireland, The Troubles, and Beyond explores media representations of religion, with a particular focus on the religio-political history of Ireland and Northern Ireland. While *The Sacrifice* explores struggles between Christian and pagan ideas and humanity's rational and spiritual lives in a future world, the second and third films in the series (*Dancing at Lughnasa* and *A Sense of Loss*, respectively) focus on particular communities by retelling their stories in a defined time and place as related to particular religio-political conflicts. The series aims to reach past simplistic explanations of such conflicts, illuminating threads of similarity between them and highlighting their unique cultural histories. This partnership is supported through IU Cinema's Creative Collaborations program.

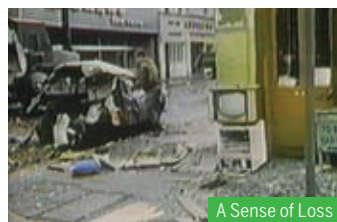
This series is sponsored by The Media School, the Department of Religious Studies, School of Global and International Studies, and IU Cinema.



The Sacrifice



Dancing at Lughnasa



A Sense of Loss

The Sacrifice

(1986) Directed by Andrei Tarkovsky

January 29 – Monday – 7:00 p.m.

New 4K Restoration. In this new, digital restoration of Tarkovsky's final masterpiece, a Swedish family's celebration turns to terror as news of World War III reaches their remote Baltic island. Alexander, a philosopher troubled by humanity's lack of spirituality, makes a Faustian bargain with God to save them from fear.

Village Voice critic Andrew Sarris responded to the film by noting: "Hang on to the very end, and you may find yourself moved as you have never been moved before." In English, Swedish, and French with English subtitles.

Free, but ticketed.

(4K DCP. 149 min. Rated PG.)

Dancing at Lughnasa

(1998) Directed by Pat O'Connor

February 4 – Sunday – 6:30 p.m.

Dancing at Lughnasa features five unmarried sisters living together outside the fictional

town of Ballybeg in rural Ireland. The plot unfolds during the pagan Celtic festival, Lughnasa, a theme echoed by the return from a mission in Africa of the women's brother Jack, a priest who appears to have abandoned Church teachings. The plot highlights tensions between Ireland's pagan roots and Christianity, the history of relations between the Catholic Church and the state, and the human need to dance.

Free, but ticketed.

(35mm. 95 min. Rated PG.)

A Sense of Loss

(1972) Directed by Marcel Ophüls

February 17 – Saturday – 7:00 p.m.

Shot in Belfast, Northern Ireland, this 1972 documentary is a testament to civilian suffering in conflict. It features Protestant minister Ian Paisley, who for decades led hardline opposition to the province's peace process, Catholic-born, socialist civil rights leader and member of parliament Bernadette Devlin, and other

key figures. During interviews, viewers hear from Ophüls—better known for *The Sorrow and the Pity* (1969) about Vichy collaboration with the Nazis, and the Academy Award®-winning *Hôtel Terminus: The Life and Times of Klaus Barbie* (1988). In English and French with English subtitles.

Free, but ticketed.

(16mm. 135 min. Not Rated.)

Additional Representing Religion Screenings

Mea Maxima Culpa: Silence in the House of God*

(2012) Directed by Alex Gibney

February 20 – Tuesday – 7:00 p.m.

Titanic Town*

(1998) Directed by Roger Michell

March 1 – Thursday – 7:00 p.m.

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

Free, but reservations required: <http://iub.libcal.com/calendar/screening-room>.

SOUTHEAST ASIAN FILM SERIES

This semester's Southeast Asian Film Series features critically acclaimed films that highlight the constant struggle for female empowerment around the world. The desired outcome of the film series is to offer another space for students to make connections with the creativity, history, and vitality of contemporary Southeast Asia. This partnership is supported through IU Cinema's Creative Collaborations program.

The series is sponsored by the Southeast Asian and ASEAN Studies Program, Pan-Asia Institute, and IU Cinema.

Marlina the Murderer in Four Acts

(2017) Directed by Mouly Surya

February 12 – Monday – 7:00 p.m.

Marlina is a young widow, living alone in a remote farmhouse in Indonesia when robbers arrive to steal her livestock, seize her possessions, and rape her. The next day finds her on the road, hitching a ride to town with a severed head in one hand and a sabre in the other. In Indonesian with English subtitles. **Contains mature**

content, including violence and sexual situations.

Free, but ticketed.

(2K DCP. 90 min. Not Rated.)

Dao khanong (By the Time It Gets Dark)

(2016) Directed by Anocha Suwichakornpong

February 19 – Monday – 7:00 p.m.

This Thai drama follows the story of two women, beginning with the testimony of a survivor of the Thammasat massacre of 1976.

The film soon spirals into an investigation of the process of filmmaking itself. Director Anocha Suwichakornpong collapses the past into the present as a way to probe the haunted recesses of both national and personal memory. *By the Time It Gets Dark* is a magical, melancholic ode to the intellectual's struggle against the forces of history. In Thai with English subtitles.

Free, but ticketed.

(2K DCP. 105 min. Not Rated.)



Marlina the Murderer in Four Acts



Dao khanong (By the Time It Gets Dark)

NORDIC TALES OF PRIVILEGE AND ANXIETY

The series takes a critical look at the well-established Nordic social democracies of Norway and Finland, frequently acclaimed as “the happiest nations in the world” for their affluence, gender equality, and social cohesiveness. Their close neighbor Estonia, widely considered the success story of post-Soviet development, has connections to and aspirations for the Nordic world. The films present a critique of neoliberalism, discuss alienation and existential crises in the Western world, and examine notions of privilege and guilt. Post-film discussions will follow all screenings. This partnership is supported through IU Cinema’s Creative Collaborations program.

This series is sponsored by the departments of Germanic Studies and Central Eurasian Studies, Institute for European Studies, Russian and East European Institute, Inner Asian and Uralic National Resource Center, and IU Cinema.



Toivon tuolla puolen

Toivon tuolla puolen (The Other Side of Hope)

(2017) Directed by Aki Kaurismäki
February 26 – Monday – 7:00 p.m.

A Syrian refugee seeks asylum in Finland. A traveling Finnish salesman leaves his wife and opens a restaurant. The two storylines overlap in this wry comedy, as these individuals try to find glimpses of hope and their own ways in the outskirts of the welfare system. *Toivon tuolla puolen* offers an artistic and humoristic take on the European refugee situation. Director Aki Kaurismäki won the award for Best Director at the Berlin International Film Festival in 2017 with this movie. In Finnish, Arabic, and English with English subtitles. **Contains mature content, including scenes of violence.**

Free, but ticketed.
(35mm. 100 min. Not Rated.)



Püha Tõnu kiusamine

Püha Tõnu kiusamine (The Temptation of St. Tony)

(2009) Directed by Veiko Õunpuu
March 5 – Monday – 7:00 p.m.

Tony is a mid-level manager living the comfortable life of those who “made it” in the newly capitalist society. He starts to question the value of morality, and in a series of surrealist events, descends into a midlife crisis riddled by horrific, albeit hilarious visions. Surrounded by a daily existence defined by the depravity and desolation of a moral and ethical void, Tony’s quest for a clearer conscience appears doomed. The film calls into consideration whether goodness and capitalism can co-exist. In English, Estonian, Russian, French, and German with English subtitles. **Contains mature content, including**



Den bryssomme mannen

Den bryssomme mannen (The Bothersome Man)

(2006) Directed by Jens Lien
March 26 – Monday – 7:00 p.m.

Andreas arrives in a strange city with no memory of how he got there. He is presented with a job, an apartment, and a beautiful girlfriend, but before long, he notices that something is wrong. The people around him seem cut off from any real emotion and communicate only in superficialities. He makes an attempt to escape from the city, but is there a way out? In Norwegian with English subtitles. **Contains mature content, including sexual situations.**

Free, but ticketed.
(35mm. 95 min. Not Rated.)

LATINO FILM FESTIVAL: LATINX SPACES

A two-day event, the 2018 Latino Film Festival: *Latinx Spaces* will convene local scholars and film directors from across the U.S. in Bloomington to showcase and discuss recent trends in Latino film. The theme, *Latinx Spaces*, seeks to explore how the Latinx population navigates geographical, political, and social spaces in the U.S. At a time when our political sphere is so highly divisive, those in power have at times suggested Latinx communities—which historically have been immigrant communities—do not belong in America. The films showcased in the festival challenge that rhetoric by demonstrating how the Latinx population exercises agency in a variety of settings (urban, suburban, or middle-class contexts) to note a sense of belonging and to show the Latinx community is and always has been an integral part of American life. This partnership is supported through IU Cinema's Creative Collaborations program.

This series is sponsored by La Casa, Latino Cultural Center; LGBTQ+ Culture Center; the departments of Gender Studies, American Studies, Sociology, and History; School of Education; The Media School; Center for Research on Race and Ethnicity in Society; Office of the Vice President for Diversity, Equity, and Multicultural Affairs; and IU Cinema.



Beatriz at Dinner



Amigas with Benefits



Signature Move

Latinx Love Across Time and Space (Shorts Program)

(2015–17) Various Directors

March 2 – Friday – 3:00 p.m.

Presented primarily through comedy, the shorts in this program highlight how love transcends age, gender, and time. In *Amigas with Benefits* (10 min., Adelina Anthony), an elderly lesbian couple is excited about finally living their best lives, but an uninvited guest threatens their celebration. Presented in 3D-printed figurines, the main characters in *Victor and Isolina* (6 min., William Caballero) comically explain their lifelong and

difficult love story. In *Vámonos* (12 min., Marvin Lemus), the protagonist struggles with grief after her girlfriend dies, striving to overcome homophobic hostilities to respectfully send her partner off into the afterlife. **Directors Adelina Anthony, William Caballero, and Marvin Lemus are scheduled to be present.**

Free, but ticketed.
(HD. 28 min. Not Rated.)

Dolores

(2017) Directed by Peter Bratt

March 2 – Friday – 6:30 p.m.

Dolores Huerta, creator of the slogan “¡Sí Se Puede!” is one

of the most important activists in American history, yet is not widely known as such. This documentary depicts her contributions to racial and labor justice issues alongside Cesar Chavez and describes how she became a beacon to feminists and other social-change activists who have participated in other social movements. With this film, *Dolores* also helps demonstrate the raw and personal sacrifices of becoming and being an activist. **Director Peter Bratt is scheduled to be present.**

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

Signature Move

(2017) Directed by Jennifer Reeder

March 2 – Friday – 9:30 p.m.

Based on a real-life relationship, this story portrays a queer love affair of Zaynab, a Pakistani American lawyer and wannabe Lucha Libre wrestler, and Alma, a Mexican American bookstore owner. As Zaynab and Alma become serious in their relationship, Zaynab's mother wants to meet Alma. However, Zaynab's mother is also consumed with finding Zaynab a husband. Zaynab turns to Lucha Libre wrestling to cope with the conflict of her mother's traditional perspective and her own identity. In English, Urdu, and Spanish with English subtitles. **Contains mature content.**

Free, but ticketed.

(2K DCP. 80 min. Rated R.)

Hostile Border

(2015) Directed by Michael Dwyer and Kaitlin McLaughlin

March 3 – Saturday – 3:00 p.m.

This film centers on a 22-year-old undocumented Latina, Claudia, and her complex life after she is deported to Mexico.

With very little knowledge of the Spanish language, Claudia is forced to figure out how to live in a place she does not know. Unhappy with the turn of events and without much family support, Claudia looks for ways to head back to America. In English and Spanish with English subtitles. **Contains mature content, including nudity, violence, strong language, and sexual situations.**

Free, but ticketed.

(2K DCP. 78 min. Rated R.)

Beatriz at Dinner

(2017) Directed by Miguel Arteta

March 3 – Saturday – 6:30 p.m.

Beatriz is a holistic healer originally from Mexico. While visiting one of her clients, unfortunate events leave Beatriz little choice but to stay for the duration of a dinner party. As the night unfolds, Beatriz becomes increasingly aware and angered with a guest whose business practices have led to the destruction of communities in areas such as Mexico. Beatriz is then left to handle her passionate and emotional self,

leading to a very symbolic ending of the film. In English and Spanish with English subtitles. **Contains mature content, including strong language and scenes of violence.**

Free, but ticketed.

(2K DCP. 82 min. Rated R.)

Elliot Loves

(2012) Directed by Terracino

March 3 – Saturday – 9:30 p.m.

Elliot Loves is a story exploring the seemingly universal need of being loved and understood. This film presents two stages of the main character's life: one of a nine-year-old Dominican American, Elliot, who is attached to his less-than-perfect single mother; and one of a 21-year-old Elliot with a bad record for keeping a healthy and loving relationship. The two stories simultaneously have one message: love is hard to find, but the journey to it could be worth it. In English and Spanish with English subtitles. **Contains mature content.**

Free, but ticketed.

(Digital. 92 min. Not Rated.)



Elliot Loves



Hostile Border



Dolores

MOVEMENT: ASIAN/PACIFIC AMERICA

The Asian Culture Center and the Asian American Studies Program curate the *Movement: Asian/Pacific America* film series as part of Indiana University's annual Asian American and Pacific Islander Heritage Month celebration. The series grapples with themes of identity, belonging, and power from the perspectives of Asian American and Pacific Islander directors, screenwriters, actors, and subjects. This year's selections highlight the challenges of modernization, poverty, family, and interracial friendships. *Movement* invites audiences to consider the multifaceted vibrancies and complexities of Asian American and Pacific Islander individuals and communities. It also evokes evolution and transformation—both within and beyond Asian/Pacific America. This partnership is supported through IU Cinema's Creative Collaborations program.

This series is sponsored by the Asian Culture Center, Asian American Studies Program, and IU Cinema.



Mele Murals

Mele Murals

(2016) Directed by Tadashi Nakamura
April 2 – Monday – 7:00 p.m.

Mele Murals documents the transformative power of modern graffiti art and ancient Hawaiian culture for a new generation of Native Hawaiians. At the center of this story are the artists Estria Miyashiro (aka Estria) and John Hina (aka Prime), a group of Native Hawaiian charter-school youth and the rural community of Waimea—all of whom confront the ill effects of environmental changes and encroaching modernization on their native culture.

Free, but ticketed.
(2K DCP. 66 min. Not Rated.)

Motherland

(2017) Directed by Ramona S. Diaz
April 7 – Saturday – 7:00 p.m.

Motherland takes us into the heart of the planet's busiest maternity hospital in one of the world's poorest and most populous countries: the Philippines. The film's viewer, like an unseen outsider dropped unobtrusively into the hospital's stream of activity, passes through hallways, enters rooms, and listens in on conversations. Three women—Lea, Aira, and Lerma—emerge to share their stories with other mothers, their families, doctors, and social workers. While each of them faces daunting odds at home, their optimism, honesty

and humor suggest a strength that they will certainly have to summon in the years ahead. In Filipino with English subtitles.

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

Gook

(2017) Directed by Justin Chon
April 8 – Sunday – 6:30 p.m.

Eli and Daniel, two Korean American brothers who own a struggling women's shoe store, have an unlikely friendship with 11-year-old Kamilla, an African American child. On the first day of the 1992 L.A. riots, the trio must defend the store while contemplating the meaning of family and

thinking about personal dreams and the future. In English and Korean with English subtitles.

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

Additional Movement Films:
The Namesake

(2006) Directed by Mira Nair
April 5 – Thursday – 7:00 p.m.
See page 14 for details.

Salaam Bombay!

(1988) Directed by Mira Nair
April 13 – Friday – 3:00 p.m.
See page 15 for details.

Monsoon Wedding

(2001) Directed by Mira Nair
April 13 – Friday – 6:30 p.m.
See page 15 for details.

Mississippi Masala

(1991) Directed by Mira Nair
April 13 – Friday – 9:30 p.m.
See page 15 for details.

Queen of Katwe

(2016) Directed by Mira Nair
April 15 – Sunday – 3:00 p.m.
See page 15 for details.



DZIGA VERTOV: FILM EYE AND FILM EAR

The Russian/Soviet director Dziga Vertov is without question one of the most important documentary filmmakers in history. He was committed to artistic experimentation and the use of nonfiction images and yet was a rigid supporter of Soviet policies and a fierce proponent of montage editing. He was also a difficult, opinionated, occasionally irascible artist, who consistently worked as part of a collective. This series focuses on his celebrated silent and sound films, highlighting his aesthetic and methodological innovations. John MacKay, Professor of Slavic Languages and Literatures and of Film Studies at Yale University, will provide introductory remarks for screenings of *Man with a Movie Camera* and *Enthusiasm* (Symphony of the Donbas). This partnership is supported through IU Cinema's Creative Collaborations program.

This series is sponsored by the Center for Documentary Research and Practice, Russian and East European Institute, the Department of Slavic and East European Languages and Cultures, The Media School, Cinema and Media Studies, and IU Cinema.



Man with a Movie Camera



Enthusiasm (Symphony of the Donbas)

Man with a Movie Camera w/live piano accompaniment

(1929) Directed by Dziga Vertov

April 6 – Friday – 7:00 p.m.

Rated by a *Sight and Sound* poll of more than 200 filmmakers and critics as the greatest documentary of all time, Dziga Vertov's *Man with a Movie Camera* is increasingly well-known and yet inexhaustible in its ability to fascinate. Vertov's masterpiece is celebrated for its reflexive consideration of film method, form, distribution, and exhibition. It celebrates nonfiction film itself, layering beautiful Constructivist cinematography, complex and innovative editing, and an array of narrative strands as it tells the story of the force of life in the new Soviet Union, with women leading the way. Scholar John MacKay is scheduled to be present.

Free, but ticketed.
(2K DCP. 68 min. Not Rated.)

Enthusiasm (Symphony of the Donbas)

(1931) Directed by Dziga Vertov

April 7 – Saturday – 3:00 p.m.

Enthusiasm is Vertov's first sound film and, as we would expect, far-reaching in its experiments on how sound could transform documentary film. Structured in three-movement form, the film explores how the First Five-Year Plan for economic development (1928–32) has and will transform Soviet life across the Union. The film is classic Vertov, reflexively attending to its process of construction and yet insisting on the documentary quality of both its sound and image materials. This screening will be the restoration version completed by Peter Kubelka. Digital restoration courtesy of Austrian

Film Archive. In Russian with English subtitles. Scholar John MacKay is scheduled to be present.

Free, but ticketed.
(2K DCP. 65 min. Not Rated.)

Additional Dziga Vertov Films: A Sixth Part of the World*

(1926) Directed by Dziga Vertov

March 21 – Wednesday – 7:30 p.m.

Stride Soviet*

(1926) Directed by Dziga Vertov

March 28 – Wednesday – 7:30 p.m.

Three Songs of Lenin*

(1934) Directed by Dziga Vertov

April 11 – Wednesday – 7:30 p.m.

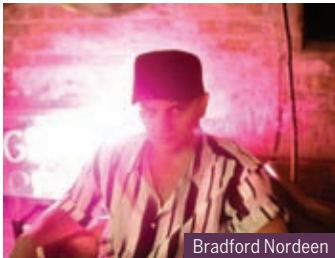
*Screenings take place in the IU Moving Image Archive Screening Room in the Herman B Wells Library.

Free, but reservations required: <http://iub.libcal.com/calendar/screening-room>.

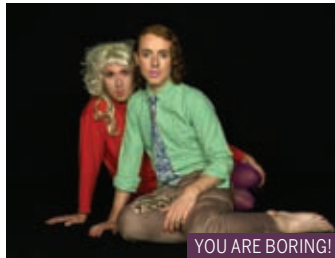
QUEER DISORIENTATIONS PRESENTS: DIRTY LOOKS

This series brings together an eclectic range of moving image media productions that deal with questions of gender and sexuality in inventive and challenging ways. Moving beyond the purview of lesbian and gay cinema, it offers a platform for a wide variety of queer work, highlighting both recent and historically significant material that speaks to the intersection of queer politics, theory, and history. This partnership is supported through IU Cinema's Creative Collaborations program.

This series is sponsored by The Media School, Cinema and Media Studies, Center for Documentary Research and Practice, Cultural Studies Program, Kinsey Institute, and IU Cinema. Special thanks to Ryan Powell.



Bradford Nordeen



YOU ARE BORING!



100 Boyfriends Mixtape

Deeper Understanding: Curating Queer the Past Five Years (Shorts Program)

(2012–17) Various Directors
April 23 – Monday – 7:00 p.m.

This program of contemporary queer short-form videos has been assembled by Bradford Nordeen, creator and head curator for Dirty Looks, Inc., a bi-coastal platform for queer experimental film, video, and performance. Drawing on Nordeen's curatorial work over the last five years with institutions such as Outfest Los Angeles and the Broad Museum, this program presents work produced by artists with varied time-based and fine-art practices. Grappling with 21st-century conceptions of queerness, camp, celebrity culture, and online world-making, each title is a swirling thesis on queer appropriation and the subversively personal potential of the public sector. These recent productions mine "RuPaul's Drag Race," Kristen Stewart, Whitney Houston, "Dynasty," and Milli Vanilli to speak to society's contemporary understanding of

the trans body, gender roles (and their trappings), performative modes within late-stage capitalism, and hardcore sexuality. Shorts appearing in this program include *YOU ARE BORING!* (13 min., 2015, Vika Kirchenbauer), *100 Boyfriends Mixtape* (13 min., 2016, Brontez Purnell), and *Sashay Away* (9 min., 2015–17, Chris E. Vargas.) **Contains mature content. Curator Bradford Nordeen is scheduled to be present.**

Free, but ticketed.
(HD. 89 min. Not Rated.)

Additional Queer Disorientations Events: Curating Dirty Looks and Presenting the Queer Cinematic Avant-Garde*

April 24 – Tuesday – 4:00 p.m.

Working across genres, from experimental film platform Dirty Looks to international film festivals and fine-art exhibitions, Bradford Nordeen traces a decade of work in curation and publishing with institutions like the MoMA,

The Kitchen, and The Broad, as well as alternative spaces, in this lively lecture.

*Lecture takes place in the Franklin Hall Commons in The Media School.

Free, no ticket required.
(90 min.)

Hardcore Home Movies (Shorts Program)*

(1989–2001) Various Directors
April 25 – Wednesday – 7:00 p.m.

Hardcore Home Movies is a research project that attempts to track down the fluid exchange of erotic representations amongst queer bodies within the relatively brief queercore (or homocore) movement. Program includes the films *The Salvation Army* (22 min., 2001, Scott Treleaven) and *The Troublemakers* (20 min., 1990, G.B. Jones).

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

Free, but reservations required: <http://iub.libcal.com/calendar/screening-room>.

NEW TRENDS IN MODERN AND CONTEMPORARY ITALIAN CINEMA: VINCENZO MARRA

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

*With six narrative features, five documentaries, and several short films, Vincenzo Marra is one of Italy's leading writer/directors. His narrative feature debut, *Tornando a casa* (Sailing Home) won the director several awards at international film festivals in 2001 and was nominated for Best First Feature at the Italian Golden Globes. His second feature, *Vento di terra* (Land Wind) won the FIPRESCI prize at the 2004 Venice Film Festival. The Rome International Film Festival honored his work by presenting a mid-career retrospective in 2013. His films often offer an extraordinary slice of life in the city of Naples, portraying the experiences of ordinary people poised between disillusion and hope.*

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



Tornando a casa (Sailing Home)

(2001) Directed by Vincenzo Marra

April 18 – Wednesday – 7:00 pm

Four Neapolitan and a Tunisian fishermen risk their lives by fishing in waters not far from Sicily. Before long, the *camorra* learns of their actions, and their licenses to fish the local waters are revoked. With nowhere to turn, they head back to North African waters, but the behavior of one member of the crew starts to endanger the others on board. The partially improvised dialogue by the cast of mostly untrained actors is delivered in the local Neapolitan dialect, which lends

great authenticity to the story. *Tornando a casa* received the Jury Prize for Best Critic's Week Entry at the 2001 Venice Film Festival and was acclaimed as a revival of Italian neorealism. In Neapolitan and Italian with English subtitles. **Writer/Director Vincenzo Marra is scheduled to be present.**

*Free, but ticketed.
(35mm. 88 min. Not Rated.)*

Vento di terra (Land Wind)

(2004) Directed by Vincenzo Marra

April 19 – Thursday – 7:00 pm

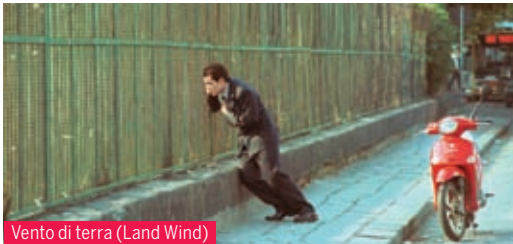
Eighteen-year-old Vincenzo, a young Neapolitan commuter, is faced with unemployment, following the brutal death of his father

and the departure of his older sister. Since he risks eviction from the family apartment, he participates in an unsuccessful robbery and then enters the army to serve in Kosovo, only to return home with a tumor caused by depleted uranium. Writer/director Vincenzo Marra finds effective ways to communicate human stories through intense realism, formal structure, and no emotional sentimentalism. The film won the FIPRESCI prize at the 2004 Venice Film Festival. In Italian with English subtitles. **Writer/Director Vincenzo Marra is scheduled to be present.**

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



Tornando a casa (Sailing Home)



Vento di terra (Land Wind)



La prima luce (First Light)



L'equilibrio (Equilibrium)

La prima luce (First Light)

(2015) Directed by Vincenzo Marra
April 20 – Friday – 7:00 pm

Marco, a cynical and successful young lawyer, lives in Bari with his Latin American wife Martina. Their relationship does not develop as expected. Martina wants to go back to Chile, her native country, and take with her their eight-year-old son, Matteo. One day she decides to return to South America with Matteo, leaving Marco in Italy. After an initial moment of passivity and depression, Marco travels to Chile in search of his son, encountering unexpected circumstances. The film won

the Pasinetti Award at the 72nd Venice International Film Festival. In Italian and Spanish with English subtitles. **Writer/Director Vincenzo Marra is scheduled to be present.**

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

L'equilibrio (Equilibrium)

(2017) Directed by Vincenzo Marra
April 21 – Saturday – 7:00 pm

In a sober and realistic fashion, writer/director Vincenzo Marra returns to his neo-neorealist style to narrate the complex and problematic reality around Naples discovered by a well-intentioned priest. Shot with

very simple means and non-professional actors, this film reveals the complexity of the fight against toxic waste. In Italian with English subtitles. **Writer/Director Vincenzo Marra is scheduled to be present.**

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

OTHER FILMS AND GUESTS



Attucks: The School That Opened a City



Avant-Noir: Experimental Media from the African Diaspora (Shorts Program)

Attucks: The School That Opened a City

(2016) Produced by Ted Green

January 8 – Monday – 7:00 p.m.

In 1927, the Ku Klux Klan had a larger presence in Indiana than any other state. The majority of state government were Klan members or backed by the Klan. Black students in the city of Indianapolis were forced to attend Crispus Attucks High School in an effort to isolate and eventually fail, due to being overcrowded and underfunded. Operating for over 40 years in this way, Attucks was ‘Black Indianapolis’ and the place where every African American in Indianapolis came of age

during that time. Tyron Cooper, IU professor and director of IU’s Archives of African American Music and Culture, won an Emmy® for his musical composition contributions to the film, which was a feature selection in the 2016 Heartland Film Festival. Learn more about the film—a co-production of Ted Green Films and WFYI Public Media—by visiting wfyi.org/attucks. This screening is sponsored by the Office of Diversity, Equity, and Multi-Cultural Affairs and IU Cinema. **Composer Tyron Cooper is scheduled to be present.**

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

Avant-Noir: Experimental Media from the African Diaspora (Shorts Program)

(2006–13) Various Directors

January 19 – Friday – 6:30 p.m.

In presenting his first Avant-Noir program in 2014, curator Greg de Cuir conceived of it as “an intervention into the status quo of alternative film and video curating.” This second volume continues his project with a collection of short films and videos from young and established artists both of African and non-African descent, who together play with identity and the notion of the personal as political; employ performance as a means to narrate social reality; and utilize archival footage to reconstruct

the cinematic. This screening is sponsored by the Black Film Center/Archive, Underground Film Series, Center for Documentary Research and Practice, Cinema and Media Studies, and IU Cinema.** **Curator Greg de Cuir is scheduled to be present.**

*Free, but ticketed.
(HD/16mm. 77 min. Not Rated.)*

IHSAA State Basketball Finals, 1954: Terre Haute Gerstmeyer vs. Milan

IHSAA State Basketball Finals, 1954: Milan vs. Muncie Central

January 28 – Sunday – 3:00 p.m.

See meticulously restored versions of the two classic Indiana

state high-school games that inspired *Hoosiers*! The film *Hoosiers* tells a fictionalized story of a high-school basketball team from the small town of Milan, Ind., that became a national phenomenon. Less well known is the fact Indiana University filmed the actual semi-final and final games featuring the team's victories. Indianapolis-based film archivist Eric Grayson will present his restorations of the films of these two games, which he painstakingly restored from aging, deteriorating prints. **Special guests from Milan are scheduled to be present.**

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

Shadows of Forgotten Ancestors

(1965) Directed by Sergei Parajanov
February 3 – Saturday – 7:00 p.m.

Shadows of Forgotten Ancestors offers a captivating journey into the landscapes of Ukrainian culture and history. Delivering a polyphonic symphony of the authenticity of self and being, this film is an invitation to discover a textured body of art and to establish connections between generations across time and space. Deeply rooted in the Ukrainian authenticity, *Shadows of Forgotten Ancestors* engages with diverse audiences through cinematographic innovations, revealing eternity in the context



IHSAA State Basketball Finals, 1954



Shadows of Forgotten Ancestors

of fragmented and disrupted contemporaneity. This screening is sponsored by Ukrainian Studies Organization and IU Cinema** In Ukrainian with English subtitles.

Free, but ticketed.
(35mm. 97 min. Not Rated.)

Port Triumph

(2018) Directed by Jeffrey Gould
February 5 – Monday – 7:00 p.m.

U.S. Premiere Screening. During the 1970s, El Salvador boasted a vast shrimp industry, and nearly all of the 3,700 tons that it exported went to the United States. As shrimp transitioned from luxury status, few Americans would give much thought to how the shrimp reached their plates. Fewer still would have heard of the story of Port Triumph, El Salvador, and the drama of the shrimp industry's rise and fall.

Port Triumph is a microcosm that throws into sharp relief some of the most powerful forces shaping Central America and the obstacles

facing organized labor worldwide. In English and Spanish with English subtitles. **Director Jeffrey Gould is scheduled to be present.**

Free, but ticketed.
(2K DCP. 63 min. Not Rated.)

Bajirao Mastani

(2015) Directed by Sanjay Leela Bhansali
March 4 – Sunday – 3:00 p.m.

In 16th-century India, undefeated warrior Bajirao (played by IU alumnus Ranveer Singh) is given the title of Prime Minister and becomes the greatest weapon of his Empire. Bajirao receives an urgent message that a nearby village is under siege by the Moguls. The rider who delivered the message is a beautiful Rajput princess, Mastani, with whom Bajirao falls in love. Their relationship meets opposition from his family, his people, and his priests, but nothing will stop their undying love. The film won 12 International Indian Film Academy Awards, including Best

Actor for Singh. This screening is sponsored by Indiana University Arts and Humanities Council, India Remixed, and IU Cinema. In Hindi with English subtitles.

Free, but ticketed.
(2K DCP. 157 min. Not Rated.)

St. Louis Blues

(1958) Directed by Allen Reisner
March 19 – Monday – 7:00 p.m.

St. Louis Blues is a biography of W.C. Handy, focusing on a preacher who thinks his son should reserve his musical talents for the church. The film is packed with some of the most important African American stars of the mid-20th century: Nat 'King' Cole, Eartha Kitt, Cab Calloway, Mahalia Jackson, Pearl Bailey, Ruby Dee, and Ella Fitzgerald. Print courtesy of the Academy Film Archive. This screening is sponsored by the Sage Collection of Costume and Fashion, Pamela J. Schlick Fund, and IU Cinema.** **The film will**



Port Triumph



Bajirao Mastani



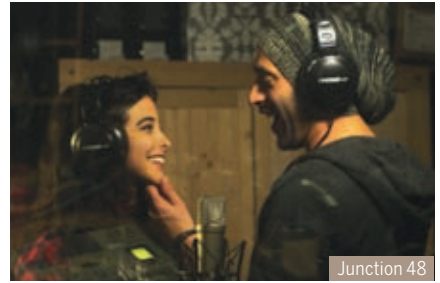
Ella Fitzgerald



St. Louis Blues



States of Grace



Junction 48



Student Films Showcase

be preceded by a musical performance in celebration of Ella Fitzgerald's 100th birthday.

*Free, but ticketed.
(16mm. 105 min. Not Rated.)*

States of Grace

(2014) Directed by Helen Cohen and Mark Lipman

April 9 – Monday – 7:00 p.m.

States of Grace is an incredible documentary about the beauty and the fragility of life. Dr. Grace Dammann is an inspiring woman, and her courage in the face of unimaginable obstacles is truly awe-inspiring. Grace's journey, after surviving a head-on collision on the Golden Gate Bridge, is surprising, painful, funny, and bittersweet. All of the ups-and-downs of life are laid bare before you. It is rare to see such an honest and moving portrayal of the human condition represented on the big screen. You will be touched by Grace. This screening is sponsored by the LGBTQ+ Culture Center; Disability Services for Students; Bloomington PRIDE; Office of

the Vice President for Diversity, Equity, and Multicultural Affairs; Indiana University–Bloomington School of Public Health Rural Center for AIDS/STD Prevention; and IU Cinema.** Director Helen Cohen and Grace Dammann are scheduled to be present.

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

Junction 48

(2016) Directed by Udi Aloni

April 14 – Saturday – 7:00 p.m.

Set against a backdrop of the Israeli-Palestinian conflict, Palestinian rapper Kareem and his singer girlfriend Manar struggle, love, and make music in their crime-ridden ghetto and Tel Aviv's hip-hop club scene. Their efforts to stop the demolition of a friend's family home reveal the difficulties Palestinian-Israelis face, living as an ethnic and religious minority in the state of Israel. Caught at the junction of competing worlds, Kareem transforms himself through hip-hop. This film is sponsored by Center for the Study of the Middle East;

the departments of Folklore and Ethnomusicology and Theatre, Drama, and Contemporary Dance; Islamic Studies Program; and IU Cinema.** In Arabic and Hebrew with English subtitles. Artist Tamer Nafar is scheduled to be present.

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

Spring 2018 Student Films Showcase

Various Directors

May 1 – Tuesday – 7:00 p.m.

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

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

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

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.



Megan Griffin

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, 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, Kataoka Ichiro, Dennis James, Steve James, Jeremy Kagan, Abbas Kiarostami, Alison Klayman, Kevin Kline, Dany Laferrière, Alain LeTourneau, William Lustig, Guy Maddin, Terence Marsh, Albert Maysles, Paul D. Miller (DJ Spooky), Pam Minty, Bryn Mooser, Bill Morrison, Stanley Nelson, Edward James Olmos, Ron Osgood, Richard Pena, Nisha Pahuja, Angelo Pizzo, Luis Recoder, Nicolas Winding Refn, Kelly Reichardt, Deborah Riley Draper, 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.



Bruce Joel Rubin



Eliza Hittman

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

Cheryl Dunye

Writer/Director

January 23 – Tuesday – 3:00 p.m.

Alex Ross Perry

Writer/Director

February 16 – Friday – 3:00 p.m.

J. Hoberman

Author/Film Critic

February 8 – Thursday – 5:00 p.m.

Mira Nair

Director

April 12 – Thursday – 7:00 p.m.

IU CINEMA JANUARY FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
	1	2 3
7	7:00 p.m. Attucks: The School That Opened a City Pg 50 ★	9 10
3:00 p.m. Lady Bird Pg 5 \$ 6:30 p.m. National Theatre Live: Yerma Pg 30 \$	Closed for MLK Jr. Day	16 17
14	15	17
1:00 p.m. La belle noiseuse (The Beautiful Troublemaker) Pg 33 6:30 p.m. The Early Works of Cheryl Dunye (Shorts Program) Pg 10	7:00 p.m. The Watermelon Woman / Black is Blue Pg 11 ★	3:00 p.m. Cheryl Dunye: Jorgensen Program Pg 10 ★ 7:00 p.m. Special Presentation: Cheryl Dunye Presents Pg 11 ★
21	22	23 24
3:00 p.m. IHSAA State Basketball Finals, 1954 Pg 51 ★ 6:30 p.m. Gandhi Pg 38	3:00 p.m. Cover Girl Pg 29 \$ 7:00 p.m. The Sacrifice Pg 39	30 31
28	29	

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
<p>7:00 p.m. The Killing of a Sacred Deer Pg 4 \$</p> <p style="text-align: center; font-size: 48px;">4</p>	<p>7:00 p.m. Thelma Pg 4 \$</p> <p style="text-align: center; font-size: 48px;">5</p>	<p>3:00 p.m. Thelma Pg 4 \$</p> <p>7:00 p.m. The Killing of a Sacred Deer Pg 4 \$</p> <p style="text-align: center; font-size: 48px;">6</p>
<p>7:00 p.m. The Man Who Fell to Earth Pg 22 \$</p> <p style="text-align: center; font-size: 48px;">11</p>	<p>6:30 p.m. Bara no Sōretsu (Funeral Parade of Roses) Pg 34</p> <p>9:30 p.m. Watermelon Man Pg 35</p> <p style="text-align: center; font-size: 48px;">12</p>	<p>3:00 p.m. Steamboat Bill Jr. Pg 24 \$</p> <p>7:00 p.m. Lady Bird Pg 5 \$</p> <p style="text-align: center; font-size: 48px;">13</p>
<p>7:00 p.m. Man of the West Pg 20 \$</p> <p style="text-align: center; font-size: 48px;">18</p>	<p>6:30 p.m. Avant-Noir: Experimental Media from the African Diaspora (Shorts Program) Pg 50 ★</p> <p>9:30 p.m. Spring Breakers Pg 28 \$</p> <p style="text-align: center; font-size: 48px;">19</p>	<p>3:00 p.m. High Sierra Pg 32</p> <p>7:00 p.m. Listen Up Phillip Pg 12 \$</p> <p style="text-align: center; font-size: 48px;">20</p>
<p>7:00 p.m. As Boas Maneiras (Good Manners) Pg 5 \$</p> <p style="text-align: center; font-size: 48px;">25</p>	<p>7:00 p.m. As Boas Maneiras (Good Manners) Pg 5 \$</p> <p style="text-align: center; font-size: 48px;">26</p>	<p>3:00 p.m. Patton Pg 32</p> <p>7:00 p.m. Attack the Block Pg 22 \$</p> <p style="text-align: center; font-size: 48px;">27</p>
<p style="background-color: #d9e1f2; height: 100%;"></p>	<p style="background-color: #d9e1f2; height: 100%;"></p>	<p style="background-color: #d9e1f2; height: 100%;"></p>



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 FEBRUARY FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
3:00 p.m. As One Pg 38 6:30 p.m. Dancing at Lughnasa Pg 39 4	7:00 p.m. Port Triumph Pg 52 ★ 5	6 7
3:00 p.m. Daisies / Kusama's Self-Obliteration Pg 17 \$ 6:30 p.m. Skidoo / Looking for Mushrooms Pg 17 \$ 11	7:00 p.m. Marlina the Murderer in Four Acts Pg 40 12	13 14
3:00 p.m. Sweet Dreams Pg 38 6:30 p.m. Contact Pg 23 \$ 18	7:00 p.m. Dao khanong (By the Time It Gets Dark) Pg 40 19	20 21
6:30 p.m. Double Exposure 2018 Pg 31 ★ 25	3:00 p.m. Cat on a Hot Tin Roof Pg 29 \$ 7:00 p.m. Toivon tuolla puolen (The Other Side of Hope) Pg 41 26	27 28

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
<p>7:00 p.m. The Long Goodbye Pg18 \$</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">1</p>	<p>6:30 p.m. Something for Everyone Pg34</p> <p>9:30 p.m. The Thing with Two Heads Pg35</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">2</p>	<p>3:00 p.m. The Day the Earth Stood Still Pg22 \$</p> <p>7:00 p.m. Shadows of Forgotten Ancestors Pg51</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">3</p>
<p>5:00 p.m. J. Hoberman: Jorgensen Program Pg16 ★</p> <p>7:00 p.m. Night of the Living Dead / America a.k.a. Amerika Pg16 \$</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">8</p>	<p>7:00 p.m. Uptight! / Black Panthers Pg16 \$</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">9</p>	<p>7:00 p.m. La chinoise / Invocation of My Demon Brother Pg16 \$</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">10</p>
<p>7:00 p.m. Golden Exits Pg12 \$ ★</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">15</p>	<p>3:00 p.m. Alex Ross Perry: Jorgensen Program Pg12 ★</p> <p>6:30 p.m. The Color Wheel Pg13 \$ ★</p> <p>9:30 p.m. Queen of Earth Pg13 \$ ★</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">16</p>	<p>3:00 p.m. City Lights Pg32</p> <p>7:00 p.m. A Sense of Loss Pg39</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">17</p>
<p>7:00 p.m. Our Heavenly Bodies Pg26,34 \$ ★</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">22</p>	<p>6:30 p.m. Zama Pg6 \$</p> <p>9:30 p.m. Change of Mind Pg35</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">23</p>	<p>3:00 p.m. Nashville Pg18 \$</p> <p>7:00 p.m. Zama Pg6 \$</p> <p style="text-align: right; font-size: 48px; opacity: 0.5;">24</p>
<p style="background-color: #cccccc; height: 100%;"></p>	<p style="background-color: #cccccc; height: 100%;"></p>	<p style="background-color: #cccccc; height: 100%;"></p>



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 MARCH FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
3:00 p.m. Bajirao Mastani Pg 52	7:00 p.m. Püha Tõnu kiusamine (The Temptation of St. Tony) Pg 41	6
4	5	7
3:00 p.m. In Between Pg 7 \$ 6:30 p.m. The Abyss Pg 23 \$	Closed for Spring Break	Closed for Spring Break 13
11	12	Closed for Spring Break 14
Closed for Spring Break	7:00 p.m. St. Louis Blues Pg 52 ★	20
18	19	21
3:00 p.m. Ride Lonesome Pg 21 \$ 6:30 p.m. National Theatre Live: Follies Pg 30 \$	3:00 p.m. His Girl Friday Pg 29 \$ 7:00 p.m. Den brysomme mannen (The Botheresome Man) Pg 41	7:00 p.m. Bombshell: The Hedy Lamarr Story Pg 26 \$ ★
25	26	27
		28

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
7:00 p.m. River of No Return Pg20 \$ 1	3:00 p.m. Latinx Love Across Time and Space (Shorts Program) Pg 42 ★ 6:30 p.m. Dolores Pg 42 ★ 9:30 p.m. Signature Move Pg 43 2	3:00 p.m. Hostile Border Pg 43 6:30 p.m. Beatriz at Dinner Pg 43 9:30 p.m. Elliot Loves Pg 43 3
8	9	3:00 p.m. Whale Rider Pg 24 \$ 7:00 p.m. In Between Pg 7 \$ 10
Closed for Spring Break 15	Closed for Spring Break 16	Closed for Spring Break 17
22	23	3:00 p.m. 3 Women Pg 19 \$ 7:00 p.m. Eve's Bayou Pg 28 \$ 24
29	6:30 p.m. The Player Pg 19 \$ 30	3:00 p.m. Star Trek II: The Wrath of Khan Pg 28 \$ 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 APRIL FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
1	7:00 p.m. Mele Murals Pg 44	3
2	7:00 p.m. States of Grace Pg 53 ★	4
3:00 p.m. Thomas Hart Benton / The Indiana Murals of Thomas Hart Benton Pg 33	8	10
6:30 p.m. Gook Pg 44	9	11
3:00 p.m. Queen of Katwe Pg 15 \$	15	17
6:30 p.m. 24 Frames Pg 8 \$	16	7:00 p.m. Tornado a casa (Sailing Home) Pg 48 ★
3:00 p.m. Ride the High Country Pg 21 \$	22	24
6:30 p.m. Gosford Park Pg 19 \$	23	25
29	7:00 p.m. Godard, mon amour (Le redoubtable) Pg 9 \$	

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
7:00 p.m. The Namesake Pg14 \$ <div style="text-align: center; font-size: 48px; color: #ccc;">5</div>	7:00 p.m. Man with a Movie Camera Pg46 ★ <div style="text-align: center; font-size: 48px; color: #ccc;">6</div>	3:00 p.m. Enthusiasm (Symphony of the Donbas) Pg46 ★ 7:00 p.m. Motherland Pg44 <div style="text-align: center; font-size: 48px; color: #ccc;">7</div>
7:00 p.m. Mira Nair: Jorgensen Program Pg14 ★ <div style="text-align: center; font-size: 48px; color: #ccc;">12</div>	3:00 p.m. Salaam Bombay! Pg15 \$ 6:30 p.m. Monsoon Wedding Pg15 \$ 9:30 p.m. Mississippi Masala Pg15 \$ <div style="text-align: center; font-size: 48px; color: #ccc;">13</div>	3:00 p.m. 24 Frames Pg8 \$ 7:00 p.m. Junction 48 Pg53 ★ <div style="text-align: center; font-size: 48px; color: #ccc;">14</div>
7:00 p.m. Vento di terra (Land Wind) Pg48 ★ <div style="text-align: center; font-size: 48px; color: #ccc;">19</div>	7:00 p.m. La prima luce (First Light) Pg49 ★ <div style="text-align: center; font-size: 48px; color: #ccc;">20</div>	7:00 p.m. L'equilibrio (Equilibrium) Pg49 ★ <div style="text-align: center; font-size: 48px; color: #ccc;">21</div>
<div style="text-align: center; font-size: 48px; color: #ccc;">26</div>	<div style="text-align: center; font-size: 48px; color: #ccc;">27</div>	3:00 p.m. Le grand mechant renard et autres contes (The Big Bad Fox and Other Tales) Pg25 \$ <div style="text-align: center; font-size: 48px; color: #ccc;">28</div>



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 MAY FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
		7:00 p.m. Spring 2018 Student Films Showcase Pg 53 1
		7:00 p.m. Godard, mon amour (Le redoubtable) Pg 9 \$ 2
6	7	8
		9

ACKNOWLEDGMENTS

IMAGE CREDITS

The following are credited for images in this publication: 13th Gen, A24 Films, AdeRisa Productions, Black Film Center/Archive, By Experience, William Caballero, CBS Entertainment, Cinelicious Pics, CJ Entertainment, Cohen Film Collection, Cohen Media Group, Columbia Pictures, Coupler, Cheryl Dunye, The Film Collaborative, Film Movement, Filmmuseum München, First Run Features, Flicker Alley, Florentine Films, Focus Features, GKIDS, Jeffrey Gould, Nadia Hallgren, J. Hoberman, Icarus Films, IFC Films, Indiana University, Istituto Luce Cinecittà, IU Libraries Moving Image Archive, Janus Films, KimStim, Kino Lorber, Brigitte Lacombe, Marvin Lemus, Lionsgate, Liro Films, Evan Loney, Clarissa De Los Reyes, Vincenzo Marra, Masala Releasing, MGM, Tim Miller, Mira Nair, New Line Cinema, Bradford Nordeen, Olive Films, Open Studio Productions, Marcel Ophüls, The Orchard, Paco Cinematografica, Paramount Pictures, Park Circus, PBS Films, Alex Ross Perry, Johan Persson, Rialto Pictures, Roadside Attractions, Samuel Goldwyn Films, Shout! Factory, Sony Pictures, Sony Pictures Classics, Strand Releasing, Studiocanal, Ted Green Films, TLA Releasing, Tribeca Film, Twentieth Century Fox, Universal Pictures, Urban Distribution International, Dziga Vertov, Walt Disney Pictures, Warner Bros., WFYI, William Caballero, Sean Price Williams, Zeitgeist Films, and Ralph Zuzolo.

Thursday	Friday	Saturday
3	4	5
10	<p>§ <i>Event has an admission price.</i></p> <p>★ <i>Indicates a guest is scheduled to be present.</i></p> <p> <i>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.</i></p>	

CONTRIBUTORS TO THE PROGRAM

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THANK YOU!

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

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IU Cinema is grateful to have several programs funded through generous endowments. These endowments generate program and commissioning funds to help IU Cinema provide unique and transformative opportunities that define our program. Current endowed programs are:

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Jay O. & Jane M. Jorgensen

JON VICKERS FILM SCORING AWARD

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ART AND A MOVIE FILM SERIES

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GRAFTON TROUT PROGRAMMING FUND

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Number of named seats
 in the IU Cinema: 85

IU Cinema Volunteer Ambassadors

IU Cinema offers engagement opportunities for those interested in volunteering through our IU Cinema Usher Corps and our Promotional Street Team. We are appreciative of the world-class service our volunteers help us provide. In Fall 2017 (as of November 30), 47 IU Cinema volunteer ambassadors donated 1,070 volunteer hours valued at a rate of \$23.38 per hour for an approximate in-kind contribution of \$25,016.60.[‡] Volunteer ambassadors in good standing at the conclusion of the Fall 2017 semester are acknowledged below.

Volunteers in Good Standing (as of November 30, 2017):

Owen Adams
 Sara Cruz
 Yeeseon Chae
 Kathleen Durkel
 Will Eltzroth
 Austin Faulds
 Noni Ford
 Mackenzie Gallaway
 Shuzo Hamada
 Duncan Hardy
 Benjamin Helmrich
 Sara Hudnall

Rena Johnson
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 Emily McLaughlin
 Chris Mura
 Jake Oliger
 Michaela Owens
 Jodi Passino
 Jesse Pasternack
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 Rishi Raman

Hannah Rea
 Bryce Reif
 Elizabeth Roell
 Aswin Sivaraman
 Grant Sokol
 Stephanie Thompson
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[‡] Calculated based on figures at
[www.independentsector.org/
 resource/the-value-of-volunteer-time](http://www.independentsector.org/resource/the-value-of-volunteer-time)

Gifts received between July 1, 2016, and June 30, 2017

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

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

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

For All: The Indiana University Bicentennial Campaign

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

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

—Jim and Roberta Sherman,
IU Cinema donors

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

—Mark Hood,
Jacobs School of Music

IU Cinema Creative Collaborations Programming Partnerships

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

IU Cinema Volunteer Ambassadors

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

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

—Michaela Owens, *A Place For Film* blog editor
and IU Cinema volunteer

CREATIVE COLLABORATIONS

Indiana University Cinema is an independent academic unit that reports through the Office of the Provost. In support of IU's longstanding commitment to excellence, research, and public engagement in the arts, the IU Cinema's Creative Collaborations program provides a platform for making IU's intellectual and cultural assets accessible and visible through campus- and community-wide thematic film programming, 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 the 14 schools across the Bloomington campus, as well as an undergraduate student and community-member representative.

IU Cinema Program Advisory Board Members 2017–2018:

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Kogonada



Kristin Hahn



The Scar of Shame/Renée Baker Project

IU Cinema welcomes Creative Collaborations film programming proposals from any IU Bloomington academic or non-academic unit, community organizations, and IUB student groups. Since opening in 2011, the Cinema has been privileged to partner with more than 200 campus and community collaborators on nearly 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 www.cinema.indiana.edu/creative-collaborations for more details and to access the online application.

Spring 2018 Creative Collaborators

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 Black Film Center/Archive
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 Center for Documentary Research and Practice
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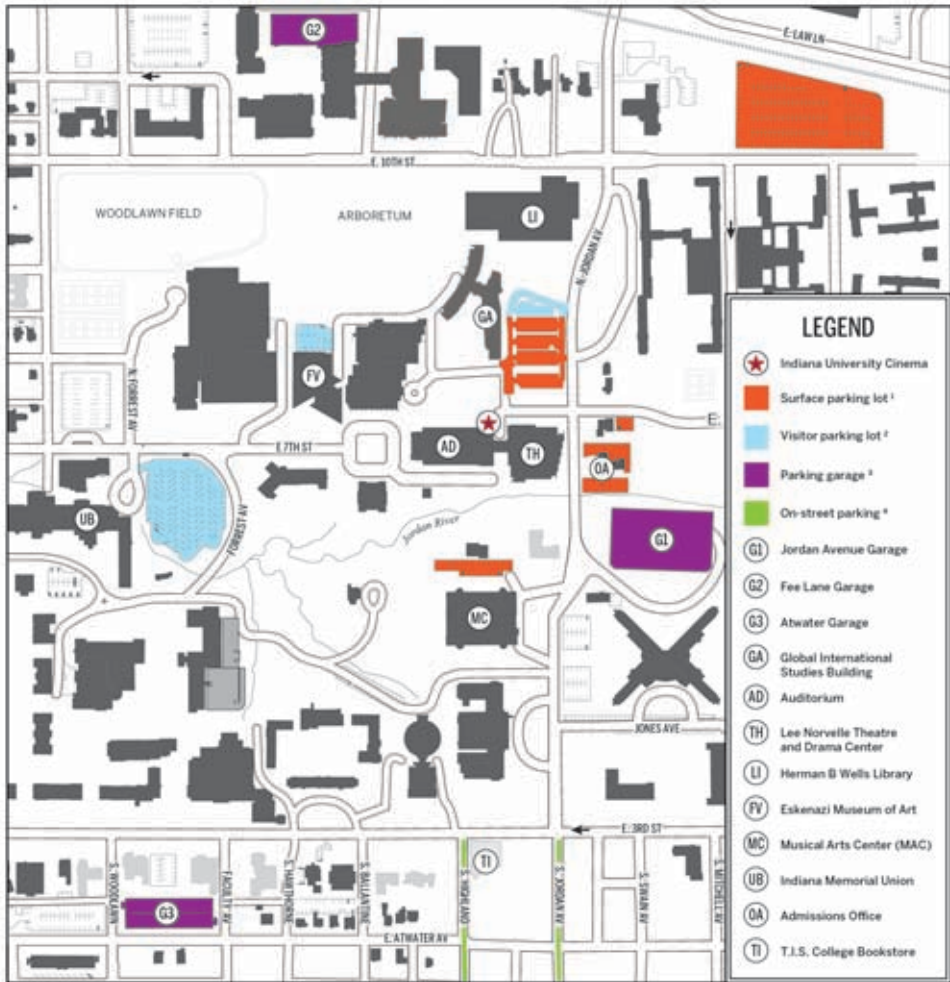
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★ Indicates a guest is scheduled to be present.

* Screening does not take place at IU Cinema.



Parking Information

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

Auditorium (AU) permits are available for \$32 for July 2017–June 2018. An AU permit allows you to park free of charge in any non-“24-Hour Tow Zone” EM-P, EM-S, or ST space on evenings and weekends of any IU Cinema, IU Auditorium, Musical Arts Center, or IU Theater event. These passes are NOT valid for Monday–Friday matinee screenings.

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

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

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

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

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

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