

IU CINEMA DEBUTS STATE-OF-THE-ART FACILITY

November 10, 2010 — It's been three years since President Michael McRobbie decided he wanted to bring IU Cinema to the same level of art on the IU campus. The IU Cinema has undergone renovation and remodeling on Wednesday, the new state-of-the-art facility showed its potential with a debut screening of the digital remastering of David Lean's "Bridge on the River Kwai."

The IU Cinema opens to the public Jan. 13. John Vickers, the director of IU Cinema, has overseen the architecture, restoration, the technology and the schedule for the spring semester. "Most students on campus have probably never been here because it's been e-



INDIANA UNIVERSITY
CINEMA

FALL 2019

PLAN YOUR VISIT

LOCATION • PARKING



IU Cinema is located at 1213 E. Seventh St., on the east end of the IU Auditorium building. Our main entrance is on the north side, facing the Herman B Wells Library.

Jordan Avenue Garage (150 N. Jordan Ave.) is the nearest parking garage to IU Cinema. This garage is free of charge from 6 pm Friday to 7 am Monday.

If you regularly attend IU events, we recommend purchasing an Auditorium (AU) permit from IU Parking Operations. The 2019–20 permit costs \$32.

For all nearby parking options, please see the inside back cover of this program booklet.

TICKETING

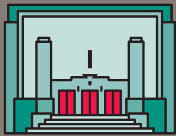
There is a limit of two tickets per person for free events. If all tickets have been issued for a free event, we will seat standby patrons on a space-available basis. We do not seat standby patrons for sold-out, paid events. For more details on all ticketing policies, visit cinema.indiana.edu/plan-visit.

Tickets can be secured through the following methods:

- Online at cinema.indiana.edu/tickets (online sales close one hour before an event)
- IU Auditorium Box Office (Monday–Friday, 10 am–5 pm)
- IU Cinema lobby one hour before any screening or event, if tickets are still available



VENUE INFORMATION



Food and beverages are not permitted inside the IU Cinema theater space with the exception of water. Phones and other electronic devices should be silenced or turned off during all IU Cinema events.

IU Cinema has a ground-level elevator entry, wheelchair-accessible seating, companion seats, and assistive-listening devices. Closed-captioning and audio-description devices are available for select titles when accessible content is provided by film distributors. Our accessible seating is available on a first-come-first-served basis.

For more information, visit cinema.indiana.edu/plan-visit, email us at iucinema@indiana.edu, or call (812) 856-CINE.

WEBSITE • BLOG • PODCAST

For program information, including recently added events, please visit cinema.indiana.edu. You can also follow us on social media for late-breaking news on upcoming events.

IU Cinema's A Place for Film blog can be found online at blogs.iu.edu/aplaceforfilm.

A Place for Film: The IU Cinema Podcast airs online and on air through WIUX student radio and is available on iTunes.



Jon Vickers
Founding
Director



Brittany D. Friesner
Associate Director



Kyle Calvert
Design and
Marketing Manager



Carla Cowden
Business Manager



Barbara Grassia
Technical Director



Seth Mutchler
Technical
Coordinator



Jessica Davis Tagg
Assistant Director
of Events, Facilities,
and Guest Services

The balance of the Cinema's staff includes a team of part-time employees and volunteers, including projectionists, house managers, ushers, and a variety of graduate assistants, each of whom are critical to the success of the Cinema.

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Inside Back Cover	Parking Information



Nia DaCosta



The Creatures of Yes



Alejandra Márquez Abella

... 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.



Welcome from the Director

Welcome back! From our opening film (Hayao Miyazaki's *Howl's Moving Castle*) in August to Agnès Varda's final film in December, we are thrilled to present some of the best films from 2019 and looking back throughout cinema's rich history. There surely is something in here for everyone, and we proudly offer more than half of these programs free of charge—cinema FOR ALL!

We are excited to celebrate our own rich history as well. This fall kicks off the Indiana University Bicentennial, full of celebratory events and special programs throughout this academic year. You will notice some of our programs have links to this celebration.

IU Cinema is committed to championing diverse work of bold, distinct, and creative voices. We hope this comes across in the breadth and diversity of our programming. In the 2018–19 academic year, 46.5% of all films programmed in IU Cinema were directed or written by women filmmakers. This September, IU Cinema will celebrate Woman Director Awareness month, as well as the fifth anniversary of #DirectedbyWomen, a world-wide film viewing initiative launched by former IU Cinema staff member Barbara Ann O'Leary. Our September is full of work from women filmmakers from around the globe, ready to share their visions and their voices.

We are also pleased to present several films with live music, including the world premiere of a new score from Boston's Alloy Orchestra, accompanying a restoration of the 1924 film *La galerie des monstres* (*Gallery of Monsters*). In addition to these events, Indiana University is partnering with Le Giornate del Cinema Muto, the world's premiere silent-film festival set in Pordenone, Italy. This inaugural event will bring highlights from this October's festival to the U.S., presenting U.S. premieres of new film scores and restorations. These events highlight the ongoing relationship between IU Cinema, IU Libraries Moving Image Archive, and the Jacobs School of Music's scoring program for visual media.

This is just the beginning—inside you will find all of our signature programs, filmmakers excited to share their work with us, and film experiences, which will entertain, provoke, challenge, and perhaps further your commitment to cinema. You will also find layers of amazing partnered programs through our Creative Collaborations. These collaborative programs are at the core of what we do and how IU Cinema has become interwoven into the arts and humanities on the Bloomington campus.

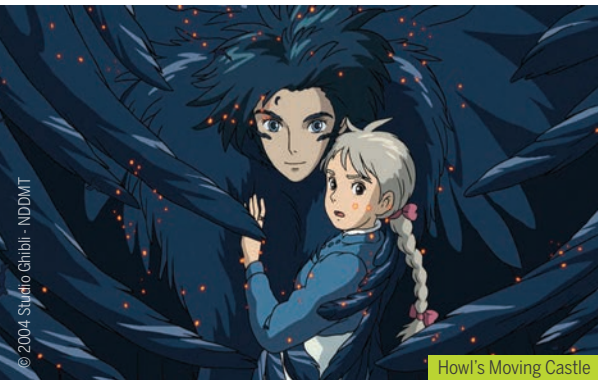
As always, we are indebted to all of you—our partners, endowed program supporters, donors, patrons, dedicated staff, and everyone who enters our doors with open minds and a hunger for transformative cinematic experiences.

Thank you for your ongoing commitment!

Jon Vickers
Founding Director

INTERNATIONAL ARTHOUSE SERIES

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



Howl's Moving Castle



Long Day's Journey into Night 3D

Howl's Moving Castle (2004) Directed by Hayao Miyazaki
August 22 – 7 pm – Tickets are free (but required) for IUB students, all other tickets are \$4.

PG – 2K DCP – 119 min

15th Anniversary Screening. Sophie, a quiet girl working in a hat shop, finds her life thrown into turmoil when she is literally swept off her feet by a handsome but mysterious wizard named Howl. The vain and vengeful Witch of the Waste, jealous of their friendship, puts a curse on Sophie and turns her into a 90-year-old woman. On a quest to break the spell, Sophie climbs aboard Howl's magnificent moving castle and into a new life of wonder and adventure. But as the true power of Howl's wizardry is revealed, Sophie finds herself fighting to protect them both from a dangerous war of sorcery that threatens their world. In Japanese with English subtitles. **As part of Welcome Week 2019, IU Bloomington students get in free with a valid Indiana University ID.**

Long Day's Journey into Night 3D

(2019) Directed by Bi Gan

August 29 – 7 pm – \$4 IUB students, \$7 non-students

August 30 – 7 pm – \$4 IUB students, \$7 non-students

Not rated – 3D 2K DCP – 140 min

Director Bi Gan follows up his knockout debut, *Kaili Blues*, with this noir-tinged stunner about a lost soul (Jue Huang) on a quest to find a missing woman from his past (Wei Tang, *Lust, Caution*). Following leads across Guizhou province, he crosses paths with a series of colorful characters, among them a prickly hairdresser played by Taiwanese superstar Sylvia Chang. When the search leads him to a dingy movie theater, the film launches into an hour-long, gravity-defying 3D sequence shot in a single take that plunges its protagonist—and us—into a

labyrinthine cityscape. China's biggest arthouse hit of all time, the film took in more than \$40 million in its opening weekend at the domestic box office. In Mandarin with English subtitles. **Contains mature content, including violence and sexual situations.**

Be Natural: The Untold Story of Alice Guy-Blaché

(2018) Directed by Pamela B. Green

September 3 – 7 pm – \$4 IUB students, \$7 non-students

Not rated – 2K DCP – 103 min

A true pioneer, at age 21, Alice Guy-Blaché started her movie career in 1894 and was a contemporary of Thomas Edison, George Méliès, and the Lumière brothers. Two years after joining the French movie house Gaumont, she was made head of production and began making movies. In her films, Guy-Blaché explored synchronized sound, inventive editing, and color tinting, among many other innovations, and she made films across all genres, including comedies, westerns, and social-issue dramas dealing with topics such as child abuse, feminism, and immigration. She also made the earliest known surviving narrative film with an all-Black cast, *A Fool and His Money*. In 1910, Guy-Blaché and her husband moved to the U.S., and she founded her own company, Solax Studios, making as many as three films a week in the early years. Yet, by 1919, Guy-Blaché's career came to an abrupt end, and she and the hundreds of films that bore her name were largely forgotten by the industry she helped to create. Narrated by Jodie Foster, *Be Natural* is an energetic documentary interwoven with a fascinating—and sometimes infuriating—detective story, tracing the circumstances by which this extraordinary artist was largely forgotten before now. In English and French with English subtitles.

First Thursdays

Pioneers: First Women Filmmakers with DJ MADDØG (1911–29) Various Directors

September 5 – 5–8 pm – Free, no ticket required

Not rated – 2K DCP – 90 min

Silent films with live DJ accompaniment. In the early decades of cinema, some of the most innovative and celebrated filmmakers in America were women. Alice Guy-Blaché helped establish the basics of cinematic language, while others boldly continued its development: slapstick queen Mabel Normand (who taught Charlie Chaplin the craft of directing), action star Grace Cunard, and LGBTQ icon Alla Nazimova. Unafraid of controversy, filmmakers such as Lois Weber and Dorothy Davenport Reid tackled explosive issues such as birth control, abortion, and prostitution. This crucial chapter of film history comes alive through the presentation of a wide assortment of films which have been carefully curated and meticulously restored in 2K and 4K from archival sources. Silent films with English intertitles. **This program of short films will run on a loop from 5–8 pm with DJ MADDØG accompanying each rotation. Patrons can come and go as their schedule allows.**

This program is presented as part of the IU Arts and Humanities Council's September First Thursdays celebration. First Thursdays is a monthly festival showcasing the diversity of arts and humanities on campus and

throughout the Bloomington community. For more info, visit go.iu.edu/first-thursdays.

Cassandro, the Exotico! (2018) Directed by Marie Losier

September 7 – 4 pm – \$4 IUB students, \$7 non-students

September 8 – 1 pm – \$4 IUB students, \$7 non-students

Not rated – 2K DCP – 73 min

Famed as much for his flamboyant drag and sky-high pompadour as for his show-stopping kicks and flips, lucha libre star Cassandro's trailblazing ascent as one the industry's first openly gay wrestlers has resonated internationally for a quarter century. Shot entirely in 16mm, director Marie Losier's stirring portrait of prize-winning fighter and queer icon Cassandro in his waning years in the ring is less a swan song than a meteor shower rendered in Technicolor. The film captures the moving, at times humorous, and always colorful dualities of this legendary figure while celebrating his individuality. Cassandro reinvented a staunchly macho sport and exudes resilience of all kinds—from the physical power to leave his opponents KOed to an ability to revisit past trauma and cope with the scars of a body pushed to its limits. Losier melds tender encounters and larger-than-life fight scenes into a stylish whole that reflects the vivid textures and hues of a dazzling life in sport. In English and Spanish with English subtitles. **Contains mature content.**



Pioneers: First Women Filmmakers



Be Natural: The Untold Story of Alice Guy-Blaché



Cassandro, the Exotico!

Who Will Write Our History

(2018) Directed by Roberta Grossman

September 9 – 7 pm – Free, but ticketed

See page 38 for details.

The Third Wife

(2018) Directed by Ash Mayfair

September 19 – 7 pm – Free, but ticketed

September 21 – 4 pm – Free, but ticketed

R – 2K DCP – 96 min

Writer/Director Ash Mayfair is scheduled to be present for the September 19 screening.

In 19th century rural Vietnam, 14-year-old May becomes the third wife of wealthy landowner Hung. Soon she learns that she can only gain status by asserting herself as a woman who can give birth to a male child. May's hope to change her status turns into a real and tantalizing possibility when she gets pregnant. Faced with forbidden love and its devastating consequences, May finally comes to an understanding of the brutal truth: the options available to her are few and far between. In Vietnamese with English subtitles.

Contains mature content, including sexual situations.

Ash Mayfair Presents:

Dead Pigs (2018) Directed by Cathy Yan

September 20 – 7 pm - Free, but ticketed

See page 11 for details.

Ash Mayfair Presents:

Oda sa wala (Ode to Nothing)

(2018) Directed by Dwein Baltazar

September 20 – 10 pm – Free, but ticketed

See page 11 for details.

World Premiere

Rebel Girls (2019) Directed by Riley Dismore

Not rated – 2K DCP – 29 min

Rolling (2018) Directed by Riley Dismore and Katherine Crump

September 21 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 5 min

Filmmakers and IU Alumnae Riley Dismore and Katherine Crump are scheduled to be present.

In *Rolling*, a young roller rink employee recounts the story of a wild night with her manager to her coworkers, only to realize her experience may have darker implications. *Rolling* screened at the 2019 Cannes Film Festival. A love letter to punk rock and the grrrls who made it, *Rebel Girls* is a raunchy comedy following two best friends who play hooky from work to go to the concert of their dreams. They next day they are promptly fired and must spend the next 24 hours trying anything and everything to pay rent on time to avoid eviction. Both films were produced by Film Wives Productions—the passion project of IU alumnae filmmakers Katherine Crump and Riley Dismore. These two boss ladies met while attending IU and instantly clicked,



The Third Wife



Rebel Girls



Rolling

realizing their shared passion for women in cinema and their common story-telling and visual styles. Since then, they have worked to make a space for women in film.

Contains mature content, including sexual situations.

Jezebel (2019) Directed by Numa Perrier

September 23 – 7 pm – Free, but ticketed

September 27 – 7 pm – Free, but ticketed

R – 2K DCP – 88 min

Writer/Director Numa Perrier is scheduled to be present for the September 23 screening. Set in Las Vegas in 1998, *Jezebel* is a semi-autobiographical coming-of-age story based on writer/director Numa Perrier's own experience as a webcam girl in Sin City. In the last days of her mother's life, 19-year-old Tiffany (Tiffany Tenille) crashes with five family members in a Las Vegas studio apartment. In order to make ends meet, Tiffany's sister Sabrina (Numa Perrier), a phone sex operator, introduces her to the world of internet fetish cam girls. Kellee Terrell (NBCNews.com) said of the film " ... the story-telling in *Jezebel* is full of life. It's adorned with emotion, grit and heart, but most importantly, it's rich in creating spaces for Black women's sexuality to develop, expand and awaken on-screen, a rarity in film." The film was shot in the same building as Perrier's actual former residence, which she found virtually unchanged from the time she lived there. **Contains mature content.**

Clemency (2019) Directed by Chinonye Chukwu

September 26 – 7 pm – Free, but ticketed

September 29 – 4 pm – Free, but ticketed

Not rated – 2K DCP – 113 min

Director Chinonye Chukwu is scheduled to be present for the September 26 screening. A quietly powerful film that forces unflinching look at criminal justice in America. Years of carrying out death-row executions have taken a toll on prison warden Bernadine Williams (Alfre Woodard). As she prepares to execute another inmate, Bernadine must confront the psychological and emotional demons her job creates, ultimately connecting her to the man she is sanctioned to kill. *Clemency* won the 2019 Sundance award for U.S. Grand Jury Prize: Dramatic. This screening is a part of the Sundance Filmmakers in Focus series, supported by Union Board Films and IU Cinema.

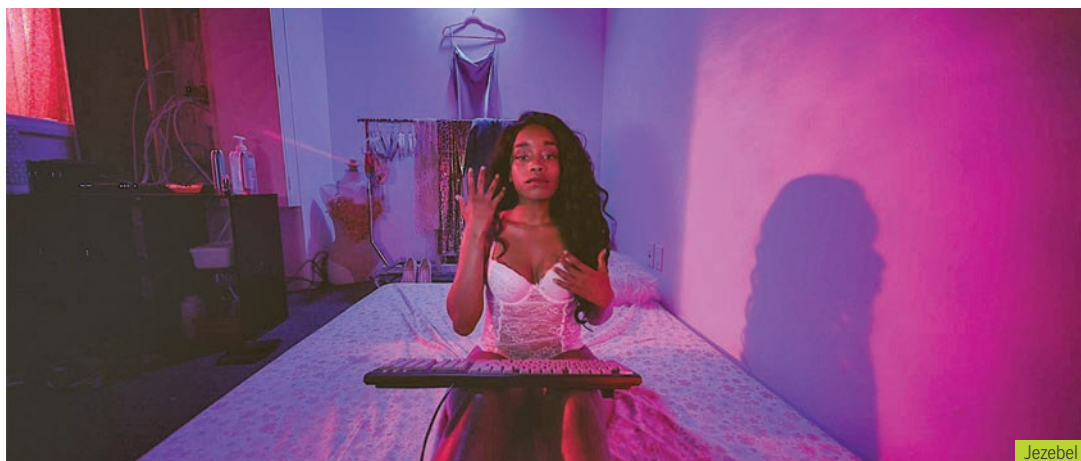
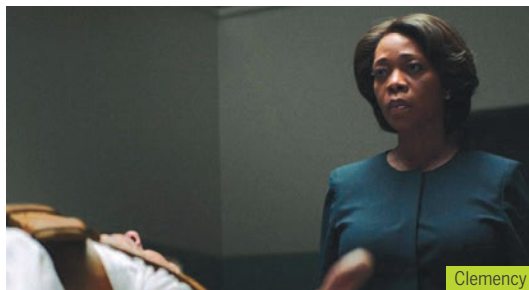
First Thursdays

My Annie Hall (2018) Directed by Ellie Sachs and Matt Starr

October 3 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 90 min

Directors Ellie Sachs and Matt Starr are scheduled to be present. What began as a grass roots, interpretive film class at a Manhattan senior community center, soon blossomed into a shortened spin on New York's story of love and the passing of time, *Annie Hall*. The film stars Harry Miller and Shula Chernick, two seniors from the center



and is deeply rooted in the original, serving as a reflection for the unique cast. Created by artists and filmmakers Ellie Sachs and IU alumnus Matt Starr, the project was a way to engage seniors and a meaningful way, while exercising memory skills. The two hope to replicate this project across the country. **A post-screening discussion will follow the film.** The screening is sponsored by the Eskenazi School of Art, Architecture + Design and IU Cinema. This program is presented as part of the IU Arts and Humanities Council's October First Thursdays celebration. First Thursdays is a monthly festival showcasing the diversity of arts and humanities on campus and throughout the Bloomington community. For more info, visit go.iu.edu/first-thursdays.

Gisaengchung (Parasite) (2019) Directed by Bong Joon Ho

October 6 – 1 pm – \$4 IUB students, \$7 non-students

Not rated – 2K DCP – 132 min

Winner of the 2019 Cannes Palme d'Or, Bong Joon Ho's newest film is a darkly comedic, genre tale of class struggle that has drawn comparisons to Jordan Peele's *Us*. Ki-taek's family is close, but fully unemployed, with a bleak future ahead of them. Ki-woo, Ki-taek's son, is recommended for a well-paid tutoring job, spawning the promise of a regular income. Carrying the expectations of all his family, Ki-woo heads to the Park family home for an interview. Arriving at the house of Mr. Park, the owner of a global IT firm, Ki-woo meets Yeon-kyo, the beautiful young woman of the house. Following this first meeting between the two families, an unstoppable string of mishaps lies in wait. In Korean with English subtitles. **Contains mature content.**

Vaya (2018) Directed by Akin Omotoso

October 6 – 4 pm – Free, but ticketed

See page 44 for details.

The Silence of Others

(2018) Directed by Almudena Carracedo and Robert Bahar

October 10 – 7 pm – Free, but ticketed

See page 46 for details.

Eating Up Easter (2018) Directed by Sergio M. Rapu

October 11 – 4 pm – Free, but ticketed

See page 46 for details.

Minding the Gap (2018) Directed by Bing Liu

October 11 – 7 pm – Free, but ticketed

See page 47 for details.

Chez jolie coiffure (2018) Directed by Rosine Mbakam

October 12 – 4 pm – Free, but ticketed

See page 47 for details.

Bisbee '17 (2018) Directed by Robert Greene

October 12 – 7 pm – Free, but ticketed

See page 47 for details.

At Eternity's Gate (2018) Directed by Julian Schnabel

October 13 – 1 pm – Free, but ticketed

See page 43 for details.

Sátántangó (1994) Directed by Béla Tarr

October 19 – 12 pm – \$4

New 4K Restoration

See page 52 for details.





Portrait of a Lady on Fire



Do the Right Thing



Varda by Agnès

Robin Williams: Come Inside My Mind

(2018) Directed by Marina Zenovich

October 25 – 7 pm – Free, but ticketed

See page 53 for details.

Donbass

(2018) Directed by Sergei Loznitsa

October 27 – 4 pm – Free, but ticketed

See page 41 for details.

Do the Right Thing

(1989) Directed by Spike Lee

November 4 – 7 pm – \$4

30th Anniversary Screening/New 4K Restoration

See page 13 for details.

Buckjumping

(2018) Directed by Lily Keber

November 6 – 7 pm – Free but ticketed

See page 50 for details.

Babylon

(1980) Directed by Franco Rosso

November 8 – 7 pm – Free, but ticketed

See page 51 for details.

Nappily Ever After

(2018) Directed by Haifaa al-Mansour

November 15 – 10 pm – \$4

See page 17 for details.

Portrait of a Lady on Fire

(2019) Directed by Céline Sciamma

November 17 – 4 pm – \$4 IUB students, \$7 non-students

November 22 – 7 pm – \$4 IUB students, \$7 non-students

Not Rated – 2K DCP – 119 min

Brittany, France, 1760. Marianne, a painter, is commissioned to do the wedding portrait of Héloïse, a young lady who has just left the convent. Héloïse is a reluctant bride-to-be, and Marianne must paint her without her knowing. She observes her by day and secretly paints her at night. Intimacy and attraction grow between the two women as they share Héloïse's first and last moments of freedom, all whilst Marianne paints the portrait that will end it all. Winner of the Best Screenplay Award at the 2019 Cannes Film Festival. In French with English subtitles. **Contains mature content.**

Varda by Agnès

(2019) Directed by Agnès Varda

December 17 – 7 pm – \$4 IUB students, \$7 non-students

December 18 – 7 pm – \$4 IUB students, \$7 non-students

Not rated – 2K DCP – 115 min

An unpredictable documentary from a fascinating storyteller, Agnès Varda's new feature documentary sheds light on her experience as a director, bringing a personal insight to what she calls "cine-writing," traveling from Rue Daguerre in Paris to L.A. and Beijing. This posthumous release of the final film from the "Queen of French Cinema" follows her Academy Award-nominated sensation from 2017, *Faces Places*. In French with English subtitles.

ASH MAYFAIR: UNWAVERING EMPATHY

Writer/Director Ash Mayfair was born in Vietnam and educated in the United Kingdom and the United States, receiving her MFA in filmmaking at NYU's Tisch School of the Arts. *The Third Wife* is her debut feature which premiered at Toronto International Film Festival in 2018. The film has received numerous international awards, including the NETPAC award at TIFF, the Otra Mirada Award at the San Sebastian International Film Festival, Gold Hugo for Best First Feature at the Chicago International Film Festival, the Young Jury Award Comundo at the Fribourg International Film Festival, Best Artistic Contribution at the Cairo International Film Festival, and the Golden Bengal Tiger for Best Film at the Kolkatta International Film Festival. Mayfair is currently working on her second feature film titled *Skin of Youth*.

These programs are presented as part of IU Cinema's Running the Screen: Directed by Women film and conversation series—a celebration of women filmmakers from across the globe throughout the month of September 2019. Support for the events in this series was provided by the IU Women's Philanthropy Leadership Council and the Jorgensen Guest Filmmaker Series.

Curated by Brittany D. Friesner and Ash Mayfair.



Ash Mayfair



The Third Wife



The Third Wife

The Third Wife (2018) Directed by Ash Mayfair

September 19 – 7 pm – Free, but ticketed

September 21 – 4 pm – Free, but ticketed

R – 2K DCP – 96 min

Writer/Director Ash Mayfair is scheduled to be present for the September 19 screening. In 19th century rural Vietnam, 14-year-old May becomes the third wife of wealthy landowner Hung. Soon she learns that she can

only gain status by asserting herself as a woman who can give birth to a male child. May's hope to change her status turns into a real and tantalizing possibility when she gets pregnant. Faced with forbidden love and its devastating consequences, May finally comes to an understanding of the brutal truth: the options available to her are few and far between. In Vietnamese with English subtitles. **Contains mature content, including sexual situations.**

Jorgensen Guest Filmmaker Program

Ash Mayfair

This program will be in the form of an extended, on-stage interview.

September 20 – 5 pm – Free, but ticketed

Ash Mayfair Presents:

Dead Pigs (2018) Directed by Cathy Yan

September 20 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 130 min

Filmmaker Ash Mayfair is scheduled to be present.

A mysterious stream of pig carcasses floats silently toward China's populous economic hub, Shanghai. As authorities struggle to explain the phenomenon, a down-and-out pig farmer with a youthful heart struggles to make ends meet, while an upwardly mobile landowner fights gentrification against an American expat seeking a piece of the Chinese dream. Meanwhile, a romantic busboy hides his job from his father, while a rich, young woman struggles to find her independence. Like a mosaic, their stories intersect and converge in a showdown between human and machine, past and future, brother and sister. *Dead Pigs* won the World Cinema Dramatic Special Jury Award for Ensemble Acting at the 2018 Sundance Film Festival. In Mandarin with English subtitles. **Contains mature content.**

Ash Mayfair Presents:

Oda sa wala (Ode to Nothing)

(2018) Directed by Dwein Baltazar

September 20 – 10 pm – Free, but ticketed

Not rated – 2K DCP – 92 min

Filmmaker Ash Mayfair is scheduled to be present.

Sonya is an old maid stuck in a town that long ceased to recognize her existence, until one fateful morning when a mysterious corpse arrives at the footsteps of their family-owned funeral shop. Bringing forth strange luck and fortune, Sonya instantly gets drawn to the corpse's mystique, reinvigorating not only her life but also that of her father, Mang Rudy. But luck would eventually dry up, provoking further distress back to Sonya's life. She faces the reality that her existence is nothing more than that of the corpse, at the tail end of mortality watching life wither away. In Tagalog with English subtitles. **Contains mature content.**

**WOMEN'S
PHILANTHROPY
AT INDIANA UNIVERSITY**



RUTH E. CARTER: AFROCENTRIC CINEMATIC UNIVERSES

Ruth E. Carter's unparalleled ability to develop an authentic story through costume and character has made her one of the most sought after and renowned costume designers today. She has garnered three Academy Award nominations for Best Costume Design—for Spike Lee's *Malcolm X*, Steven Spielberg's *Amistad*, and Ryan Coogler's *Black Panther*. Carter won for her work on the latter film, becoming the first woman of color ever to win the Oscar in that category. She was also nominated for an Emmy for the 2016 reboot of the *Roots* television mini-series. Carter has worked in the industry for more than three decades and has been credited with costuming over 40 films. She and Lee have collaborated on more than 10 films together, beginning with *School Daze* and including *Do the Right Thing*, *Summer of Sam*, and *Oldboy*. She is known for her research and diligence to the craft, specifically for her outstanding work for period ensemble films. Carter's visit is supported by Union Board and Union Board Films. Special thanks to Kaila Messerli and Alaina Patterson.

Curated and programmed by Brittany D. Friesner.



Ruth E. Carter



Love & Basketball



Selma

Love & Basketball (2000) Directed by Gina Prince-Bythewood

September 6 – 7 pm – \$4

PG-13 – HD – 124 min

Childhood friends and sweethearts Monica and Quincy grew up together in the same neighborhood and both aspire to careers as professional basketball players. Quincy is a natural talent and longs to play for the pros like his father, Zeke, a shooting guard for the Los Angeles Clippers. Monica is a fiercely competitive player who sometimes has trouble controlling her emotions on the court. They each possess a great love of the game and love for each other. Over the years, their separate paths to basketball stardom test their relationship, threatening to pull them apart. In English and Spanish with English subtitles. **Contains mature content.**

Selma (2014) Directed by Ava DuVernay

September 8 – 4 pm – \$4

PG-13 – 2K DCP – 128 min

Selma is the story of a movement. The film chronicles the tumultuous three-month period in 1965, when Dr. Martin Luther King, Jr. led a dangerous campaign to secure equal voting rights in the face of violent opposition. The epic march from Selma to Montgomery culminated in President Johnson signing the Voting Rights Act of 1965, one of the most significant victories for the civil rights movement. Director Ava DuVernay's *Selma* tells the real story of how the revered leader and visionary Dr. Martin Luther King Jr. and his brothers and sisters in the movement prompted change that forever altered history. **Contains mature content.**

Black Panther (2018) Directed by Ryan Coogler

October 5 – 3 pm – \$4

PG-13 – 2K DCP – 134 min

Costume Designer Ruth E. Carter is scheduled to be present. Marvel Studios' *Black Panther* follows T'Challa who, after the death of his father, the King of Wakanda, returns home to the isolated, technologically advanced African nation to succeed to the throne and take his rightful place as king. But when a powerful old enemy reappears, T'Challa's mettle as king—and Black Panther—is tested when he is drawn into a formidable conflict which puts the fate of Wakanda and the entire world at risk. Faced with treachery and danger, the young king must rally his allies and release the full power of Black Panther to defeat his foes and secure the safety of his people and their way of life. Ruth E. Carter won an Academy Award for Best Costume Design for her work on *Black Panther* in 2018 and was the first woman of color to win in this category. In English, Swahili, Nama, Xhosa, and Korean with English subtitles. **Contains mature content.**

Union Board Films in Conversation with Ruth E. Carter

This program will take the form of an on-stage lecture and conversation.

October 5 – 7 pm

Location details will be posted closer to the event date.

Do the Right Thing (1989) Directed by Spike Lee

November 4 – 7 pm – \$4

R – 4K DCP – 112 min

30th Anniversary Screening/New 4K Restoration. It's the height of summer and the hottest day of the year—a scorching 24-hour period that will change the lives of its residents forever. Over the course of a single day on one block of Brooklyn's Bed-Stuy Do or Die neighborhood, the easygoing interactions of a cast of unforgettable characters give way to heated confrontations as tensions rise along racial fault lines—ultimately exploding into violence. Punctuated by the anthemic refrain of Public Enemy's "Fight the Power," *Do the Right Thing* is a landmark in American cinema, as politically and emotionally charged and as relevant now as when it first hit the big screen. Restoration courtesy of the Criterion Collection. **Contains mature content.**



Black Panther



Do the Right Thing



Black Panther

NUMA PERRIER: THE POLITICS OF PLEASURE

Born in Haiti and raised in “small town USA,” Numa Perrier is an actress, filmmaker, and artist. Her feature-film directorial debut, *Jezebel*, premiered at SXSW 2019 (with three sold-out screenings), landing on *The Hollywood Reporter’s* Critics Choice list and named by *IndieWire* as a must-see film at the festival. Perrier developed the script for *Jezebel* as part of the Tribeca Film Institute’s Through Her Lens: The Tribeca Chanel Women’s Filmmaker Program, which provides development and funding support to emerging U.S.-based female writers and directors.

Soon after SXSW, she joined the ranks of the all-female directing team on the fourth season of the television show *Queen Sugar*, which was created and executive produced by Ava DuVernay for the Oprah Winfrey Network. In 2011, Perrier co-founded the online platform Black&Sexy TV, an entertainment and lifestyle network focused on a young, progressive, Black audience, which featured early work from Lena Waithe and Issa Rae. Perrier has guest starred on Showtime’s *SMILF*, in an acclaimed story arc about immigrants, and is currently in development on her follow-up feature, *Blood Mother*, via her boutique production arm, House of Numa.

These programs are presented as part of IU Cinema’s Running the Screen: Directed by Women film and conversation series—a celebration of women filmmakers from across the globe throughout the month of September 2019. Support for the events in this series was provided by the IU Women’s Philanthropy Leadership Council, Black Film Center/Archive, and the Jorgensen Guest Filmmaker Series.

Curated by Brittany D. Friesner and Numa Perrier in collaboration with Terri Francis of the Black Film Center/Archive.

Jezebel (2019) Directed by Numa Perrier

September 23 – 7 pm – Free, but ticketed

September 27 – 7 pm – Free, but ticketed

R – 2K DCP – 88 min

Writer/Director Numa Perrier is scheduled to be present for the September 23 screening. Set in Las Vegas in 1998, *Jezebel* is a semi-autobiographical coming-of-age story based on writer/director Numa Perrier’s own experience as a webcam girl in Sin City. In the last days of her mother’s life, 19-year-old Tiffany (Tiffany Tenille) crashes with five family members in a Las Vegas studio apartment.

In order to make ends meet, Tiffany’s sister Sabrina (Numa Perrier), a phone sex operator, introduces her to the world of internet fetish cam girls. Kellee Terrell (NBCNews.com) said of the film “... the storytelling in *Jezebel* is full of life. It’s adorned with emotion, grit, and heart, but most importantly, it’s rich in creating spaces for Black women’s sexuality to develop, expand, and awaken on-screen, a rarity in film.” The film was shot in the same building as Perrier’s actual former residence, which she found to be virtually unchanged from the time she lived there. **Contains mature content.**



Numa Perrier

Jorgensen Guest Filmmaker Program

Numa Perrier

This program will be in the form of an extended, on-stage interview.

September 24 – 5 pm – Free, but ticketed

Numa Perrier Presents:

Cléo from 5 to 7

(1962) Directed by Agnès Varda

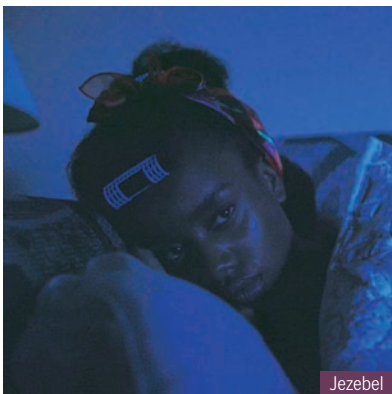
September 24 – 7 pm – Free, but ticketed

PG-13 – 2K DCP – 89 min

Agnès Varda eloquently captures Paris in the '60s with this real-time portrait of a singer (Corinne Marchand) set adrift in the city as she awaits test results of a biopsy.

A chronicle of the minutes of one woman's life, *Cléo from 5 to 7* is a spirited mix of vivid *vérité* and melodrama, featuring a score by Michel Legrand (*The Umbrellas of Cherbourg*) and cameos by Jean-Luc Godard and Anna Karina. *Cléo from 5 to 7* premiered at the 1962 Cannes Film Festival and was nominated for the Palme d'Or. In French with English subtitles. **Contains mature content.**

**WOMEN'S
PHILANTHROPY**
AT INDIANA UNIVERSITY



HAIFAA AL-MANSOUR: PAVING THE WAY

Haifaa al-Mansour is the first woman filmmaker in Saudi Arabia and is regarded as one of its most significant cinematic figures. She studied comparative literature at the American University in Cairo and completed a master's degree from the University of Sydney. The success of her 2005 documentary *Women Without Shadows* influenced a new wave of Saudi filmmakers and made the issue of opening cinemas in the Kingdom front-page news. *Wadjda*, Al-Mansour's feature debut, is the first fictional feature film shot entirely in Saudi Arabia and the first by a woman director. The film received wide critical acclaim after its premiere at the 2012 Venice Film Festival and was selected as the first-ever Saudi Arabian entry for Best Foreign Language Film to the Academy Awards. Her follow-up films *Mary Shelley* and *Nappily Ever After* opened in 2017 and 2018, respectively. Haifaa al-Mansour is the first artist from the Arabian Gulf region to be invited to join the Academy of Motion Pictures Arts and Sciences.

Curated and programmed by Jon Vickers.



Haifaa al-Mansour



Mary Shelley

Mary Shelley (2017) Directed by Haifaa al-Mansour

November 14 – 7 pm – \$4

PG-13 – 2K DCP – 120 min

Two outsiders, Mary Wollstonecraft Godwin (Elle Fanning) and renowned romantic poet Percy Bysshe Shelley (Douglas Booth), are constrained by polite society, but bound together by a natural chemistry and progressive ideas. Beyond the boundaries of their age and time, they declare their love for each other and run away together. In the midst of growing tension within their fiery, tempestuous relationship and during a stay at Lord Byron's Lake Geneva house, Byron challenges all guests to write a ghost story. Mary's *Frankenstein* is born—challenging society's preconceptions of women authors, and she must fight to protect her work and forge her own identity.

Jorgensen Guest Filmmaker Program

Haifaa al-Mansour

This program will be in the form of an extended, on-stage interview.

November 15 – 5 pm – Free, but ticketed

Wadjda (2012) Directed by Haifaa al-Mansour

November 15 – 7 pm – \$4

PG – 2K DCP – 98 min

Wadjda is a 10-year-old girl living near Riyadh, the capital of Saudi Arabia. Although she lives in a conservative world, *Wadjda* is fun loving, entrepreneurial, and always pushing boundaries. After a fight with her friend Abdullah, a neighborhood boy she should not be playing with, *Wadjda* sees a beautiful green bicycle for sale.

She wants the bicycle desperately so she can beat Abdullah in a race, however, Wadjda's mother won't allow it, being from a society that sees bicycles as dangerous to a girl's virtue. Wadjda begins a quest to raise the money herself. In Arabic with English subtitles.

Nappily Ever After (2018) Directed by Haifaa al-Mansour

November 15 – 10 pm – \$4

Not rated – HD – 98 min

Violet Jones (Sanaa Lathan) has a seemingly ideal life. She has a high-powered job as an advertising executive, a young and handsome doctor boyfriend, and the ever-perfect hairdo. When Violet experiences a romantic setback coupled with an unexpected dramatic hair makeover, her fairytale life begins to unravel. She eventually realizes she was living the life she thought she was supposed to live, not the one she really wanted, and embarks on a smart, funny, and socially conscious journey of self-discovery. **Contains mature content, including sexual situations and strong language.**

Additional Haifaa al-Mansour Films

Women Without Shadows

(2005) Directed by Haifaa al-Mansour

November 13 – 7 pm – Free, but reservations required*

*Screening takes place in the IU Libraries Screening Room (Wells Library 048). Reservations can be made at iub.libcal.com/calendar/screening-room.



5X DOROTHY ARZNER: A LEAGUE OF HER OWN

Born in San Francisco in 1887, Dorothy Arzner grew up in Los Angeles as the daughter of a restaurateur whose business was frequented by countless famous actors, including Sarah Bernhardt, Mary Pickford, and Douglas Fairbanks. She first pursued the study of medicine in college, but after a few summers spent working in a surgeon's office, Arzner shifted her career aspirations. She began in Hollywood as a script typist for Famous Players-Lasky Corporation—which would become Paramount Studios—and within six months transitioned to editor at Reart Studios, a Paramount subsidiary. She edited 52 films at Reart before Paramount tapped her to edit the Rudolph Valentino vehicle *Blood and Sand*, which also gave her the opportunity to direct some uncredited reshoots. Her work on this film caught the eye of director James Cruze, with whom Arzner worked as a writer and editor on several features.

In 1927, she was offered her first directing job, *Fashions for Women*, and went on to direct 15 feature films throughout the 1930s and 1940s with some of the biggest movie stars, including *The Wild Party* (1929) with Clara Bow, *Honor Among Lovers* (1931) featuring Claudette Colbert, *Craig's Wife* (1936) led by Rosalind Russell, and *The Bride Wore Red* (1937) starring Joan Crawford.

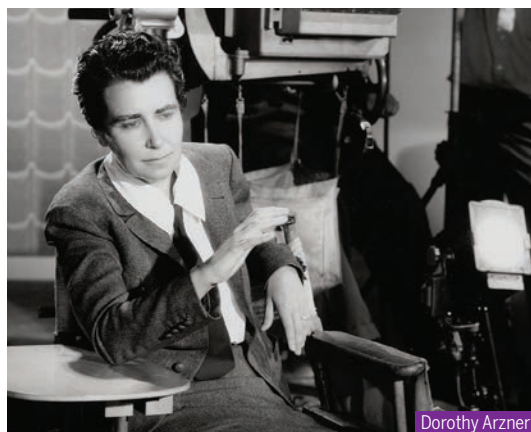
Arzner's films flew in the face of what was considered "women's film" at the time. She offered portrayals of strong-willed, independent woman protagonists whose lives challenged early 20th century stereotypes and traditional sexual roles. Arzner herself defied convention, choosing to wear suits rather than gowns, and, although a relatively private person, she never hid her sexual orientation. She maintained a 40-year relationship with dancer and choreographer Marion Morgan, who crafted some of the dancing sequences in Arzner's films, including *Dance, Girl, Dance* (1940).

A remarkable pioneering force in Hollywood's golden age, Arzner's prolific career from 1919 to 1943 spanned the transition from the silent era to talkies. She was the first woman to join the Directors Guild of America in 1933 and remained its only woman member until another trailblazer, Ida Lupino, joined its ranks in 1950. To this day, Arzner remains one of the most prolific women studio directors in American cinema.

Curated and programmed by Brittany D. Friesner.



Christopher Strong



Dorothy Arzner

Christopher Strong (1933) Directed by Dorothy Arzner

September 16 – 7 pm – \$4

Not rated – 16mm – 78 min

Lady Cynthia Darrington (Katharine Hepburn) is an intelligent, liberated, and unconventionally beautiful aviatrix who soars into a torrid affair with Sir Christopher Strong (Colin Clive), a member of Parliament, and crashes into unendurable heartbreak. *Christopher Strong* is a pre-Code melodramatic story that is as much keen-edged steel as tears, thanks to Hepburn's gutsy performance—in her second film and first star vehicle—and to the taut direction of Arzner. The film would mark Hepburn's only

on-screen portrayal as "the other woman." Billie Burke, one of Arzner's close friends, also shines in a supporting performance as Lady Elaine Strong. For the screenplay, Arzner recruited Pulitzer Prize-winning poet, playwright, and novelist Zoë Akins to adapt Gilbert Frankau's 1932 novel of the same name. Among the film's highlights are Hepburn as the world's most glamorous moth in a stunning silver lamé costume designed by Walter Plunkett (*Gone With the Wind*). In English, French, German, Russian, Japanese, and Latin with English subtitles. Print courtesy of UCLA Film and Television Archive.

Working Girls (1931) Directed by Dorothy Arzner

September 29 – 1 pm – \$4

Not rated – 35mm – 77 min

Based on the play *Blind Mice* by Vera Caspary and Winifred Lenihan, *Working Girls* is a subversive comedy following two young sisters from Rockville, Ind., who move to New York City looking for work and love. June (Judith Wood) and Mae (Dorothy Hall) Thorpe land in the rundown Rolfe House, a hotel for “working girls,” and begin their single-girl, big-city search for suitable suitors and efficacious employment. Screenwriter Zoë Akins laces the film with double entendres and knowing winks, all nodding to Arzner’s characteristically ironic views on work, class, and marriage. Preservation print courtesy of Universal Pictures.

Merrily We Go to Hell (1932) Directed by Dorothy Arzner

October 20 – 1 pm – \$4

Not rated – 35mm – 78 min

Merrily We Go to Hell—the title drawn from the leading man’s favorite toast—captured one of the leading excesses of pre-Code cinema: a heavy emphasis on heavy drinking. Society heiress Joan Prentice (Sylvia Sydney) meets and marries alcoholic newspaperman and self-styled playwright Jerry Corbett (Fredric March), inspiring him to kick his habit—for a little while. Jerry finds success as a playwright, but eventually relapses, which leads to infidelity. Joan then decides the two will have a “modern marriage” and seeks revenge in the arms of other men, including a tryst with the impressive Charlie Baxter (a pre-stardom Cary Grant). It was Arzner’s last film at Paramount, whose support of her had grown tepid; Arzner went on to work as an independent rather than take a pay cut. Preservation print courtesy of Universal Pictures.

Dance, Girl, Dance (1940) Directed by Dorothy Arzner

November 17 – 1 pm – \$4

Not rated – 35mm – 90 min

Judy O’Brien (Maureen O’Hara) is an ambitious aspiring ballerina forced to make ends meet working in a burlesque troupe alongside the brash and provocative Bubbles (Lucille Ball). The two soon clash in a rivalry for high-society playboy Jimmy Harris (Louis Hayward). Screenwriter Tess Slesinger and Arzner took what easily could have been a typical backstage melodrama and transformed it into a rousing film about women’s strength, solidarity, and independence. A commercial flop at the time, *Dance, Girl, Dance* was selected for inclusion in the Library of Congress’ National Film Registry in 2007. Print courtesy of British Film Institute from the BFI National Archive.

The Wild Party (1929) Directed by Dorothy Arzner

November 23 – 4 pm – \$4

Not rated – 35mm – 77 min

90th Anniversary Screening. *The Wild Party* was the first sound feature produced by Paramount and was expressly designed to be “It” girl Clara Bow’s talkie debut. Stella Ames (Bow) is the wildest, most popular coed at Winston College for Women and finds herself in a mess of trouble after falling head over heels for her professor, James “Gil” Gilmore (Fredric March). A huge box-office success, *The Wild Party* solidified Arzner’s reputation as a skilled director of actors, as well as an innovator of filmmaking technology. In an effort to calm Bow’s nervousness in front of the microphone and to liberate the other performers from the limitations of early sound recordings, Arzner used a fishing pole to suspend a recording device above her actors, inventing an early prototype of the boom mic. Preservation print courtesy of Universal Pictures.



Working Girls



Dance, Girl, Dance



Merrily We Go to Hell



The Wild Party

AGNÈS BY VARDA

Agnès Varda's filmography spans over six decades and includes immense variety, making her work difficult to classify. She created French New Wave landmarks, personal documentaries, essay films, family dramas, and many films that are a hybrid of these categories.

Uniting her approach, however, is an unwavering curiosity in the humanity of people around her. Whether following one woman through an afternoon of dread and self-discovery (*Cléo from 5 to 7*) or painting a complex portrait of the social practice and survival strategy of gleaning discarded items (*The Gleaners and I*), Varda exhibits a profound interest in her subjects.

For audiences, Varda's curiosity has proven infectious, and her personal presence in many of her documentaries offers an additional point of connection to her films. It's easy for Varda fans to feel like they know her. This series celebrates her career and attempts to represent the diversity of Varda's work, from her early French New Wave films to her 21st-century documentaries. However, it is a testament to Agnès Varda that no eight films can adequately capture the breadth of her cinematic art.

Curated by Jon Vickers and Laura Ivins.



Agnès Varda



La Pointe Courte



Le bonheur



Mur Murs

La Pointe Courte (1956) Directed by Agnès Varda

September 15 – 4 pm – \$4

Not rated – 2K DCP – 80 min

The great Agnès Varda's film career began with this graceful, penetrating study of a marriage on the rocks, set against the backdrop of a small Mediterranean fishing village. Both a stylized depiction of the complicated relationship between a married couple (played by Silvia Monfort and Philippe Noiret) and a documentary-like look at the daily struggles of the locals, Varda's discursive, gorgeously filmed debut was radical enough to later be considered one of the progenitors of the coming French New Wave. In French with English subtitles.

Le bonheur (1965) Directed by Agnès Varda

September 22 – 1 pm – \$4

Not rated – 2K DCP – 80 min

Though married to the good-natured, beautiful Thérèse (Claire Drouot), young husband and father François (Jean-Claude Drouot) finds himself falling unquestioningly into an affair with an attractive postal worker. One of Agnès Varda's most provocative films, *Le bonheur* examines, with a deceptively cheery palette and the spirited strains of Mozart, the ideas of fidelity and happiness in a modern, self-centered world. In French with English subtitles. **Contains explicit content.**

Mur Murs (1980) Directed by Agnès Varda

Not rated – 2K DCP – 82 min

Documenteur (1981) Directed by Agnès Varda

October 14 – 7 pm – \$4

Not rated – 2K DCP – 65 min

After returning to Los Angeles from France in 1979, Agnès Varda created this kaleidoscopic documentary about the striking murals that decorate the city. Bursting with color and vitality, *Mur Murs* is as much an invigorating study of community and diversity as it is an essential catalog of unusual public art. The film is followed by *Documenteur*, a small-scale fiction about a divorced mother and her child (played by Agnès Varda's own son) leading a quiet existence on L.A.'s margins. The film was made directly after *Mur Murs*, and though *Documenteur* is different in form and tone from that film, the two are complexly interwoven, with overlapping images and ideas. This meditative portrait of urban isolation overflows with subtle visual poetry. *Mur Murs* is in English, French, Italian, and Spanish with English subtitles. *Documenteur* is in English and French with English subtitles.

Vagabond (1985) Directed by Agnès Varda

November 23 – 7 pm – \$4

Not rated – 2K DCP – 105 min

Sandrine Bonnaire won the Best Actress César for her portrayal of the defiant, young drifter Mona, found frozen to death in a ditch at the beginning of *Vagabond*. Agnès Varda pieces together Mona's story through flashbacks

told by those who encountered her (played by a largely nonprofessional cast), producing a splintered portrait of an enigmatic woman. With its sparse, poetic imagery, *Vagabond* is a stunner and won Varda the top prize at the Venice Film Festival. In English, Arabic, and French with English subtitles. **Contains mature content, including violence and strong language.**

The Gleaners and I (2000) Directed by Agnès Varda

December 16 – 7 pm – \$4

Not rated – 2K DCP – 82 min

An intimate, picaresque inquiry into French life as lived by the country's poor and its provident, as well as by the film's own director, Agnès Varda. The aesthetic, political, and moral point of departure for Varda are gleaners, those individuals who pick at already reaped fields for the odd potato or the leftover turnip. In French with English subtitles

Additional Agnès by Varda Films

Cléo from 5 to 7 (1962) Directed by Agnès Varda

September 24 – 7 pm – Free, but ticketed

See page 15 for details.

Varda by Agnès (2019) Directed by Agnès Varda

December 17 – 7 pm – \$4 IUB students, \$7 non-students

December 18 – 7 pm – \$4 IUB students, \$7 non-students

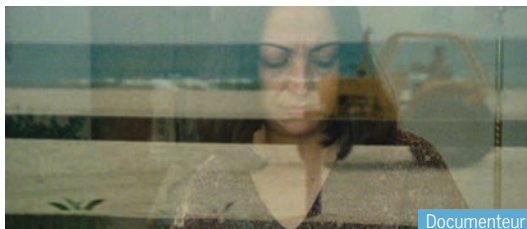
See page 9 for details.



Varda by Agnès



The Gleaners and I



Documenteur



Vagabond



Cléo from 5 to 7

THE RASHŌMON EFFECT

Akira Kurosawa's psychological thriller *Rashōmon* has intrigued and fascinated audiences for nearly 70 years with its masterful cinematography and innovative storytelling. The tale of a murdered samurai is unraveled through contradictory interpretations of the same occurrence by various witnesses—the bandit accused of killing the samurai, the deceased samurai (who is channeled through a medium), the samurai's wife, and a peasant who saw the crime occur but did not report it. But who is telling the truth? And what is truth? Throughout each witness' flashback, Kurosawa deftly explores the influence of motive, memory, and perception upon truth, challenging the notion of whether truth can exist in its purist form without some measure of subjectivity. The films in this series, more or less, employ the same narrative device as *Rashōmon*, pushing viewers to ponder the nature and concept of truth while also acknowledging their own flawed perceptions.

Curated and programmed by Brittany D. Friesner.

Stories We Tell (2012) Directed by Sarah Polley

September 30 – 7 pm – \$4

PG-13 – 2K DCP – 108 min

In this inspired, genre-twisting film, Oscar-nominated writer/director Sarah Polley discovers that the truth depends on who's telling it. Polley is both filmmaker and detective as she investigates the secrets kept by a family of storytellers. She playfully interviews and interrogates a cast of characters of varying reliability, eliciting refreshingly candid, yet mostly contradictory, answers to the same questions. As each relates their version of the family mythology, present-day recollections shift into nostalgia-tinged glimpses of their mother, who departed too soon, leaving a trail of unanswered questions. *Stories We Tell* explores the elusive nature of truth and memory, but at its core is a deeply personal film about how our narratives shape and define us as individuals and families, all interconnecting to paint a profound, funny, and poignant picture of the larger human story. **Contains mature content.**

Snake Eyes (1998) Directed by Brian De Palma

October 11 – 10 pm – \$4

R – HD – 98 min

A corrupt and flamboyant Atlantic City homicide cop, Rick Santoro (Nicolas Cage), reconnects with his childhood best friend, Kevin Dunne (Gary Sinise), at a prizefight between heavyweight boxing champion Lincoln Tyler and challenger José Pacifico Ruiz. Dunne, a U.S. Navy Commander, is escorting Defense Secretary Charles Kirkland to the fight. The match ends quickly when Ruiz knocks out Tyler, which is immediately followed by gunshots that take down Sec. Kirkland. Tyler "wakes up" as soon as he hears gunfire and locks eyes with Santoro, who instantaneously knows something is amiss when Tyler is not out cold. After watching the fight tape, Santoro realizes Ruiz's punch never connected, and he begins to investigate the conspiracy he's found himself a party to. Little by little, he peels through successive layers of corruption, interviewing key figures and discovering conflicting



reports—leading him to confront himself and his own values. **Contains mature content, including violence and strong language.**

Ying xiong (Hero) (2002) Directed by Zhang Yimou

October 27 – 1 pm – \$4

PG-13 – HD – 99 min

In pre-Imperial China, during the Warring States period, a nameless soldier with supernatural skill embarks on a mission of revenge against the fearsome army that massacred his people. To achieve the justice he seeks, Nameless (Jet Li) must first take on the empire's most ruthless assassins—Sky (Donnie Yen), Flying Snow (Maggie Cheung), and Broken Sword (Tony Leung). Once his mission is complete, he is granted an audience with the ruler of the most powerful of the seven warring kingdoms, and he relates to the King (Chen Daoming) the tales of how he defeated each of the three of the ruler's adversaries. Despite what Nameless has told him, the King presumes his score with the assassins was not all it seems to be and weaves his own tale of what he believed is at play. In Mandarin with English subtitles. **Contains mature content, including violence.**

The Woman in Question (1950) Directed by Anthony Asquith

October 28 – 7 pm – \$4

Not rated – 35mm – 88 min

Released in the U.S. as *Five Angles on Murder*, this British film noir begins when a local newspaper boy discovers the widow Agnes Huston (Jean Kent) dead in her own home. She is believed to have been murdered, but who did the dastardly deed? The detective on the case, Superintendent Lodge, sets out to question her neighbors,

her lovers, and her sister in an attempt to discover more about Agnes and what may have unfolded in her bedroom on that fateful evening. It becomes patently clear Agnes was a complex character as each interviewee casts quite a different tale of the woman they knew. She's known as a polite and well-mannered gentlewoman, a disrespectful and cruel drunk, and a captivating and mysterious fortune-teller, among other characterizations—but which is the real Agnes, and who would have wanted her dead? Print courtesy of British Film Institute from the BFI National Archive. **Contains mature content.**

Rashōmon (1950) Directed by Akira Kurosawa

December 6 – 7 pm – \$4

Not rated – 35mm – 88 min

A riveting psychological thriller that investigates the nature of truth and the meaning of justice, *Rashōmon* is widely considered one of the greatest films ever made. Four people give different accounts of a man's murder and the rape of his wife, which director Akira Kurosawa presents with striking imagery and an ingenious use of flashbacks. This eloquent masterwork and international sensation revolutionized film language and introduced Japanese cinema—and a commanding new star by the name of Toshiro Mifune—to the Western world. In Japanese with English subtitles. **Contains mature content, including violence and sexual situations.**



Rashomon



Snake Eyes



Ying xiong (Hero)

SOUND OF SILENTS: ALLOY ORCHESTRA

World Premiere of a New Musical Score. Labeled by the late Roger Ebert as “the best in the world at accompanying silent films,” Alloy Orchestra is a three-man musical ensemble that writes new music and performs live accompaniment to classic silent films. Working with an outrageous assemblage of peculiar objects, they thrash and grind soulful music from unlikely sources. For nearly 30 years, Alloy has performed globally at prestigious festivals and venues, including the Musée du Louvre, Telluride Film Festival, and the National Gallery of Art, helping revive great masterpieces of the silent era. These programs are supported by the Myerson Family Fund, Office of the Vice Provost for Research, Jorgensen Guest Filmmaker Series Fund, and the Office of the Bicentennial. Special thanks to Kelly Kish.

Curated by Jon Vickers and Brittany D. Friesner.



Speedy (1928) Directed by Ted Wilde

October 17 – 7 pm – Free, but ticketed

Not rated – 35mm – 85 min

Silent film with musical accompaniment. Alloy Orchestra premiered their score for Harold Lloyd’s *Speedy* at the 2001 Telluride Film Festival. This fast-paced, dramatic comedy filmed in the streets of New York explores the theme of modernization, pitting the last horse drawn trolley in the city against the evil forces of the transit monopoly. *Speedy* is Lloyd’s last silent film and certainly one of his best, clearly demonstrating why Lloyd was a more popular actor in the silent era than even Charlie Chaplin and Buster Keaton. Silent film with English intertitles.

Jorgensen Guest Filmmaker Program

Alloy Orchestra

This program will be in the form of an extended, on-stage interview.

October 18 – 4 pm – Free, but ticketed

World Premiere

La galerie des monstres (Gallery of Monsters)

(1924) Directed by Jaque Catelain

October 18 – 7 pm – \$8

Not rated – 2K DCP – 80 min

Silent film with musical accompaniment. With a fresh restoration from Lobster Films and the world premiere of a new Alloy Orchestra score, the fast-paced *La galerie des monstres* comes to life for the first time in several decades. The film follows a young couple from a small town who fall in love and run away to join the circus. The tyrannical owner and ringmaster threatens the couple’s lives when the boss’ unwanted advances on the wife are refused. But, the circus is ‘a family’ and an ensemble of fascinating characters come to their aide. Jaque Catelain, popular as an actor at that time, was convinced to direct and star in the film by influential French director Marcel L’Herbier. Alloy Orchestra’s score was commissioned by IU Cinema for Indiana University’s Bicentennial. Silent film with English intertitles.

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.

Curated and programmed by Brittany D. Friesner.

Small Island (2019) Directed by Rufus Norris
October 13 – 4 pm – \$12 IUB students, \$15 non-students
Not rated – 2K DCP – 200 min

Andrea Levy's Orange Prize-winning novel *Small Island* comes to life in an epic new adaptation, filmed live on stage as part of National Theatre Live's 10th birthday. *Small Island* embarks on a journey from Jamaica to Britain, through the Second World War to 1948—the year the HMT Empire Windrush docked at Tilbury. The play follows three intricately connected stories. Hortense yearns for a new life away from rural Jamaica, Gilbert dreams of becoming a lawyer, and Queenie longs to escape her Lincolnshire roots. Hope and humanity meet stubborn reality as the play traces the tangled history of Jamaica and the UK. A company of 40 actors take to the stage in this timely and moving story, adapted for the stage by Helen Edmundson.

The Audience (2009) Directed by Stephen Daldry
November 24 – 4 pm – \$12 IUB students, \$15 non-students
PG – 2K DCP – 180 min

10th Anniversary Encore Screening. Academy Award-winner Helen Mirren plays Queen Elizabeth II in the Tony Award-winning production of *The Audience*. For 60 years, Queen Elizabeth II has met with each of her 12 prime ministers in a private weekly meeting. This meeting is known as The Audience. No one knows what they discuss, not even their spouses. From the old warrior Winston Churchill, to Iron Lady Margaret Thatcher, and finally David Cameron, the Queen advises her prime ministers on all matters both public and personal. Through these private audiences, we see glimpses of the woman behind the crown and witness the moments that shaped a monarch.



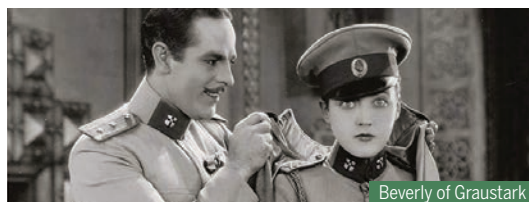
THE DAYS OF SILENT CINEMA: LE GIORNATE DEL CINEMA MUTO AT INDIANA UNIVERSITY

Founded in 1982, Le Giornate del Cinema Muto is considered the world's leading international silent-film festival, presented annually in the northern Italian town of Pordenone. Indiana University will be the host of an inaugural U.S. satellite festival, bringing U.S. premieres of some of the highlights from the October 2019 festival in Pordenone. Join IU Cinema, IU Libraries Moving Image Archive, and the Music Scoring for Visual Media program in the Jacobs School of Music for three days of rare and new restorations of silent films with live musical accompaniment.

One \$40 festival pass will gain entry for all screenings, or single tickets can be purchased for \$8 per screening. Full festival schedule—which will include additional screenings, workshops, and lectures—will be posted on cinema.indiana.edu closer to the festival.

This program is made possible thanks to the generous support of the Myerson Family Fund and the Office of the Bicentennial. Special thanks to Ed Myerson, Kaili Peng, and Kelly Kish.

Curated by Jay Weissberg, Rachael Stoeltje, Laura Horak, Maggie Hennefeld, and Jon Vickers.



U.S. Premiere

Nasty Women Program 1: Tyranny at Home

(1906–12) Directed by Various Directors

October 31 – 7 pm – \$8 single ticket or \$40 festival pass

Not rated – 2K DCP – 70 min

Location: IU Libraries Screening Room (Wells Library 048)

Silent film with piano accompaniment/Curators Maggie Hennefeld and Laura Horak are scheduled to be present. Embracing the much-debated term used in a recent Presidential campaign, Horak and Hennefeld—both responsible for challenging publications on gender and queer studies and early cinema—curated a tribute to what became a feminist rallying cry: “Nasty Women.” A century before “pussy hats” and late-night feminist satirists, silent comedienne characters and feminist activists spoke truth to patriarchal power with their disregard for gendered social norms and feminine corporeal decorum. These short European comedic films reveal Nasty Women seizing the reins of institutional power

and exposing the absurdity of the system. Silent films with English intertitles. **Contains mature content.**

Beverly of Graustark

(1926) Directed by Sidney Franklin

November 1 – 12 pm – \$8 single ticket or \$40 festival pass

Not rated – 2K DCP – 70 min

Location: IU Libraries Screening Room (Wells Library 048)

Silent film with piano accompaniment. Set in a fictional European monarchy, American Beverly Calhoun (Marion Davies) is asked by her cousin Oscar to impersonate him while he is recovering from a skiing injury. Oscar is the heir-apparent to Graustark, and Beverly is to claim his birthright. While in Graustark, Beverly falls in love with her bodyguard Dantan (Antonio Moreno), who also has secrets of his own. The film has a final sequence in stunning Technicolor, which survives. Silent film with English intertitles.

Joan the Woman (1916) Directed by Cecil B. DeMille
November 1 – 2 pm – \$8 single ticket or \$40 festival pass

Not rated – 2K DCP – 138 min

Location: IU Libraries Screening Room (Wells Library 048)

Silent film with piano accompaniment. Premiering Christmas Day, 1919, the film is Cecil B. DeMille's first historical drama and great spectacle. A dream of the life of Joan of Arc (Geraldine Farrar) inspires a WWI British officer the night before he is set to embark on a dangerous mission from which he is unlikely to return. The elaborately filmed battle sequences, provocative images, and dramatic hand-colored final scenes set the stage for DeMille's later spectacles. Silent film with English intertitles. **Contains mature content.**

Midwest Premiere

A Fool There Was (1915) Directed by Frank Powell
November 1 – 7 pm – \$8 single ticket or \$40 festival pass

Not rated – 35mm – 78 min

Location: IU Cinema

Silent film with orchestral accompaniment. Theda Bara stars in the role that made her a star, as the Vampire, a seductive 'other woman' who does not care about the consequences of her actions, using her sexuality to achieve wealth and status. Composer Philip Carli's new score—a Midwest premiere, performed by Jacobs School of Music student and Carli—makes colors emerge from the film's despair and highlights the emotions that seep through to its final moments. Print courtesy of the Museum of Modern Art with preservation support from The National Film Preservation Foundation and The Film Foundation. Silent film with English intertitles. **Contains mature content.**

U.S. Premiere

Nasty Women Program 2: Discipline & Anarchy

(1906–13) Directed by Various Directors

November 2 – 12 pm – \$8 single ticket or \$40 festival pass

Not rated – 2K DCP – 70 min

Location: IU Cinema

Silent film with piano accompaniment/Curators Maggie Hennefeld and Laura Horak are scheduled to be present. To be a Nasty Woman means refusing to be

disciplined or silenced, while embracing the messiness inherent in gender and sexual difference and engaging as an energetic participant in feminist political life. These short European comedic films explore the tensions between control and freedom which haunt every cultural representation of radical social change. Silent films with English intertitles. **Contains mature content.**

Sally, Irene and Mary (1925) Directed by Edmund Goulding

November 2 – 2 pm – \$8 single ticket or \$40 festival pass

Not rated – 2K DCP – 58 min

Location: IU Libraries Screening Room (Wells Library 048)

Silent film with piano accompaniment. *Sally, Irene and Mary* looks behind-the-scenes at the romantic lives of three chorus girls and the men who surround them. Sally is self-assured and looking for a sugar daddy. Irene (Joan Crawford, in one of her first credited roles) is a hopeless romantic easily deceived by con men. Whereas Mary, the heart of the story, seeks to leave show business behind to settle down. Silent film with English intertitles. **Contains mature content.**

U.S. Premiere

The Lodger: A Story of the London Fog

(1927) Directed by Alfred Hitchcock

November 2 – 7 pm – \$8 single ticket or \$40 festival pass

Not rated – 2K DCP – 91 min

Location: IU Cinema

Silent film with orchestral accompaniment. Inspired by the Jack the Ripper murders and a novel by Marie Belloc Lowndes, Alfred Hitchcock's third feature is the film where he claimed his cinematic voice, launching tropes he would return to often—mixing suspense, menace, death, humor, and fetish with sophisticated and 'trick' visual language. A neighbor may not be all he seems, setting up a game of cat-and-mouse which reaches tensions of an almost unbearable proportion. Made in Hitchcock's 20s, the film is raw, but exhilarating cinema throughout. The U.S. premiere of Neil Brand's new score will be performed by Jacobs School of Music students. Silent film with English intertitles. **Contains mature content.**

Nasty Women Program 2: Discipline & Anarchy



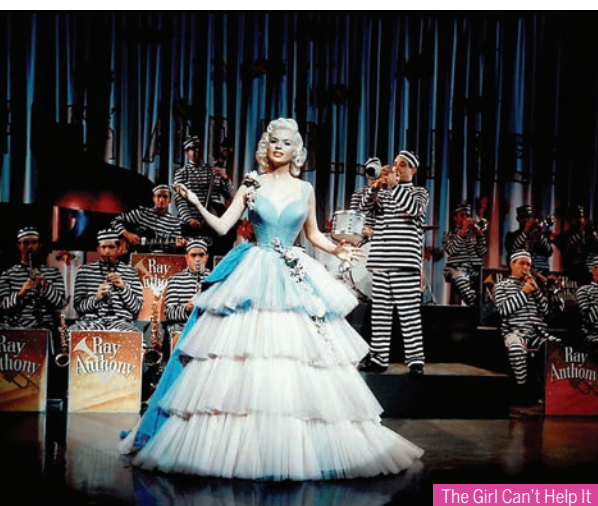
The Lodger: A Story of the London Fog



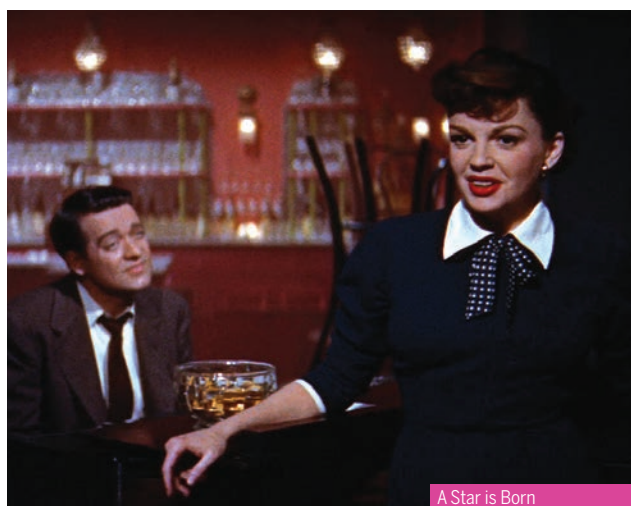
SUNDAY MATINEE CLASSICS: CINEMASCOPE SONG AND DANCE

In 1953, CinemaScope was the latest Hollywood fad to promise viewers a cinematic experience like none other—an attempt to reverse the trend of declining movie theater attendance precipitated by the introduction of the home television set. Preceding it were Cinerama and 3-D in 1952, which had both done a good deal to reverse the trend of empty cinemas. Spyros P. Skouras, head of 20th Century Fox at the time, saw an opportunity to be a part of this reversal of fortune. In 1926, French inventor Henri Chrétien patented anamorphoscope—lenses which utilized an optical trick to produce an image double in width than those produced by conventional lenses. By the 1950s, Chrétien's patent had expired, and Fox got to work developing the technology into CinemaScope, heralding the dawn of the modern anamorphic format to be utilized in both the principal photography phase of film production and projection of the final production. CinemaScope was used across multiple film genres between 1953 and 1967, but is perhaps remembered most fondly for the extravagant musicals it helped produce, some of which are lauded as the greatest, or at least the most enjoyable, musical films of all time.

Curated and programmed by Brittany D. Friesner.



The Girl Can't Help It



A Star is Born

The Girl Can't Help It (1956) Directed by Frank Tashlin

October 20 – 4 pm – \$4

Not rated – 2K DCP – 99 min

Edmond O'Brien is mob boss Murdock who—while serving a term in federal prison—becomes a singing sensation with his hit tune “Rock Around the Rock Pile.” Once he's sprung, Murdock hires impoverished agent Tom Miller (Tom Ewell) not to promote his own career, but to turn his curvaceous lady friend Jerri Jordan (Jayne Mansfield) into a star. Alas, Jerri has no singing or acting talent whatsoever, a fact that she's eager and willing to admit. A domestic type at heart, all Jerri really wants out of life is to marry Murdock so that she can clean his house, cook his meals, and raise his children. While much of the humor in the film is dated, *The Girl Can't Help It* is an invaluable record of the 1950's pop-music scene and features an all-star roster of guest artists, including Little Richard And His Band, Julie London, Ray Anthony, Fats Domino, and The Platters.

A Star is Born (1954) Directed by George Cukor

November 3 – 4 pm – \$4

Not rated – 2K DCP – 175 min

Judy Garland had no better showcase of her formidable singing and acting talent than as the title star of 1954's *A Star is Born*, the moving, memorable classic directed by George Cukor. One of the most beloved show-business stories of all time, the movie represents a career peak for many who were involved in the production. Garland is singer Esther Blodgett, an undeniable talent on the rise. She catches the eye of Norman Maine (James Mason), an alcoholic actor in career decline. Their intense love transforms them both. Garland performs one superb song after another—most are by Harold Arlen and Ira Gershwin—in a production that exhilarates with its craft and style even as its story moves toward a heartbreaking finale. *A Star is Born* was nominated for six Academy Awards, including Best Actor and Best Actress nominations for both Mason and Garland.

Carmen Jones (1954) Directed by Otto Preminger

November 10 – 1 pm – \$4

Not rated – 2K DCP – 105 min

An army soldier named Joe (Harry Belafonte) falls in love with Carmen (Dorothy Dandridge), a beautiful and seductive factory worker. Carmen makes Joe forget about his former true love, Cindy Lou. When Joe kills his sergeant during a fight, the lovers flee to escape the police. Joe goes AWOL to Chicago with Carmen, but she is already tiring of Joe, and her affections are gravitating towards boxing champ Husky Miller. When her friend Frankie (Pearl Bailey) reads her fortune in the cards and the cards show death, Carmen decides her fate is predestined and chooses to live fully and true to her desires. This screen version of *Carmen Jones*, adapted from the 1943 musical of the same name, is based on Georges Bizet's opera *Carmen*. Broadway legend Oscar Hammerstein II adapted the original score for the updated musical and the film.

Brigadoon (1954) Directed by Vincente Minnelli

November 24 – 1 pm – \$4

Not rated – HD – 108 min

Gene Kelly, Van Johnson, and Cyd Charisse recapture the charm and beauty of the 18th-century Scottish Highlands in this enchanting fantasy of music, dance, and romance about a powerful love and an ethereal town. When two Americans, Tommy Albright (Kelly) and

Jeff Douglas (Johnson), happen upon the innocent and magical town nestled in the Scottish Highlands, Tommy falls in love with Brigadoon's Fiona Campbell (Charisse). But this wondrous town appears only one day every 100 years—never long enough to be corrupted by the outside world—and Tommy can only stay with Fiona if he loves her enough to forever leave the life he knows.

There's No Business Like Show Business

(1954) Directed by Walter Lang

December 8 – 4 pm – \$4

Not rated – 2K DCP – 117 min

Irving Berlin's music highlights this musical classic, which covers 20 years in the lives of the Donahue family. Molly and Terrence Donahue (Ethel Merman and Dan Dailey) are a show-biz couple who spawn two show-biz kids, Tim and Katy (Donald O'Connor and Mitzi Gaynor), as well as Steve Donahue (Johnnie Ray), who leaves the family business to become a priest. The family is rocked, however, when Father Steve returns to the family bosom to perform in a benefit concert. Things go further awry when Tim has the misfortune of falling for career-obsessed, social-climbing chorus girl Vicki (Marilyn Monroe). The film's screenplay was written by Phoebe and Henry Ephron; all four of the Ephrons' daughters became writers like their parents, including their eldest, writer/director Nora Ephron.



Carmen Jones



Brigadoon



There's No Business Like Show Business

NOT-QUITE MIDNIGHTS

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

Curated and programmed by Brittany D. Friesner.

The Bubble 3D (1966) Directed by Arch Oboler

August 30 – 10 pm – \$4

Not rated – 3D 2K DCP – 91 min

The Bubble is a science-fiction spine-tingler that shocked audiences and revolutionized the cinematic world of 3-D. The eye-popping thrills and chills begin when a plane carrying pregnant Catherine (Deborah Walley) and her husband Mark (Michael Cole) is forced to land in a mysterious remote town. The townspeople are quite strange, indeed: they repeat certain phrases and movements ceaselessly and stagger through the streets like brain-dead automatons. Then there is an even more terrifying discovery—the zombie inhabitants live under an impenetrable dome, trapped like insects in a jar. Can Catherine, Mark, and their newborn baby escape *The Bubble*, or will they become mindless drones trapped in a human zoo? *The Bubble* introduced the ground-breaking Space-Vision 3-D system, which pioneered a new way of both shooting and exhibiting 3-D film. These single-strip 35mm stereoscopic techniques were used in almost all major 3-D features for the next 30 years, making *The Bubble* not only a remarkable sci-fi thriller, but also an important milestone in the history of cinema. Restored from the 35mm negatives by the 3-D Film Archive.



The Bubble 3D



Clash of the Titans

Pet Sematary (1989) Directed by Mary Lambert

September 6 – 10 pm – \$4

R – 2K DCP – 103 min

30th Anniversary Screening. The Creed family—Louis, Rachel, and their children, Ellie and Gage—is just settling into a new country home in Maine when the family cat, Church, meets an untimely death. Convinced by a neighbor to bury the animal in a nearby pet cemetery, Louis soon learns how the ground—an ancient burial site—can change a thing. Yet, when their toddler Gage wanders onto a busy road and is tragically killed by a semi-trailer truck, Louis is inconsolable and determined to resurrect him by any means necessary. Based on the Stephen King horror novel of the same name, the film adaptation rights for *Pet Sematary* were originally sold in 1984 to George A. Romero, but Romero chose to leave the production to finish another film, *Monkey Shines*. Mary Lambert was Paramount's first choice to replace Romero. She began her career in music video—creating iconic videos for The Go-Gos, The Eurythmics, Sting, and Janet Jackson. Just one month prior to the release of *Pet Sematary*, Lambert directed Madonna's “Like a Virgin” video, which premiered to protests from the Catholic Church and a call for boycott from the pope himself.



But I'm a Cheerleader (1999) Directed by Jamie Babbit
September 27 – 10 pm – \$4

R – 35mm – 85 min

20th Anniversary Screening. Megan (Natasha Lyonne) is just your typical, all-American teenager. She does pretty well at school, is dating a football player—although she isn't as crazy about him as she thinks maybe she should be—and excels at cheerleading. One day, Megan arrives home from school shocked to discover her parents, her boyfriend, her friends, and her teachers have staged an intervention. Everyone has decided she's gay and needs to spend some quality time at True Directions, a residential conversion-therapy boot camp for gay teens managed by homophobic counselor Mary Brown (Cathy Moriarty). At camp, Megan meets Graham (Clea DuVall), a defiant and unapologetic lesbian, and the two develop a fast friendship. But is it more than that? This satirical, cult comedy was the feature-film debut of director Jamie Babbit (*Itty Bitty Titty Committee*) and has been described as what it might look like if John Waters directed a cross between *Girl, Interrupted* and *Private Benjamin*. The film also features supporting roles by RuPaul, Michelle Williams, Mink Stole, Melanie Lynskey, Bud Cort, Robert Pine, and Julie Delpy. Print courtesy of UCLA Film and Television Archive. **Contains mature content, including strong language and sexual situations.**

Clash of the Titans (1981) Directed by Desmond Davis
November 8 – 10 pm – \$4

PG – HD – 118 min

The machinations of the gods above and the fates of men and monsters here below play out in 1981's *Clash of the Titans*. The mortal son of Zeus (Laurence Olivier), Perseus (Harry Hamlin) takes up sword and shield

and sets out to fulfill his destiny by rescuing beloved Andromeda from the wrath of goddess Thetis (Maggie Smith). Perils await Perseus time and again, and eye-filling thrills await viewers as stop-motion effects legend Ray Harryhausen unleashes some of ancient mythology's greatest and most revered titans, including snake-haired Medusa, the fearsome Kraken, a winged Pegasus, two-headed dog Dioskilos, giant scorpions, and more.

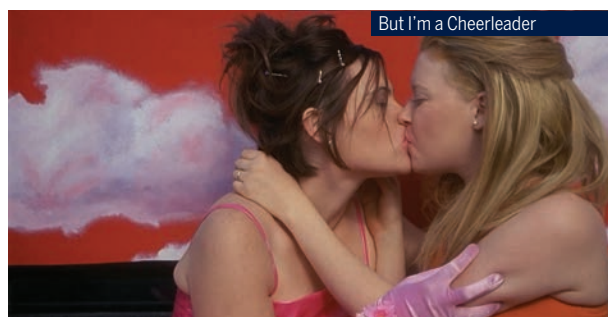
Ghost Dog: The Way of the Samurai

(1999) Directed by Jim Jarmusch

December 6 – 10 pm – \$4

R – HD – 116 min

20th Anniversary Screening. Guided by the words of an ancient text, professional contract killer Ghost Dog (Forest Whitaker) is a master of his trade—a self-taught samurai phantom stealthily moving through the underbelly of “The Industrialized State.” He's sworn loyalty to Louie, a low-level mobster (John Tormey) who saved his life in a street altercation several years prior, but accepts work from anyone needing his services. Obsessively committed to his strict personal moral code, Ghost Dog is conflicted when Louie's crime bosses decide it is Louie's time to go. **Contains mature content, including violence and strong language.**



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.



Under the Skin



Lost in Translation



Mad Max: Fury Road

Lost in Translation (2003) Directed by Sofia Coppola
September 7 – 7 pm – \$4

R – 2K DCP – 105 min

Programmed by IU Cinema Technical Director Barbara Grassia. Bob Harris (Bill Murray) and Charlotte (Scarlett Johansson) are two Americans in Tokyo. Bob is a movie star in town to shoot a whiskey commercial, while Charlotte is a young woman tagging along with her workaholic photographer husband (Giovanni Ribisi). Unable to sleep, Bob and Charlotte cross paths one night in the luxury hotel bar. This chance meeting soon becomes a surprising friendship. Charlotte and Bob venture through Tokyo, having often hilarious encounters with its citizens. Shot entirely on location in Japan, Sofia Coppola's *Lost in Translation* is a valentine to the nature of close friendships and to the city of Tokyo. In English, Japanese, German, and French with English subtitles.

Mad Max: Fury Road (2015) Directed by George Miller
October 4 – 10 pm – \$4

R – 2K DCP – 120 min

Programmed by IU Cinema Social Media Specialist and Marketing and Engagement Assistant Caitlyn Stevens. Tom Hardy is "Mad" Max Rockatansky in this action-packed fourth installment of George Miller's post-apocalyptic film franchise. In *Mad Max: Fury Road*, a captured Max finds himself caught in a road war between tyrannical ruler Immortan Joe and fierce rebel Imperator Furiosa

(an exceptional Charlize Theron). Relying primarily on live-action practical stunts and limited CGI, the unpredictable thrill-ride that follows is a triumph of action filmmaking as visually rich as it is technically impressive. It is no surprise that the film took home six Oscars at the 2016 Academy Awards, including a much-deserved Best Film Editing win for Margaret Sixel. Four years after its initial release, *Mad Max: Fury Road* still sparks lively conversation as both a cinematic marvel and an arguably feminist narrative text. In English and Russian with English subtitles. **Contains explicit content, including sexual violence, strong language, and violence.**

Under the Skin (2013) Directed by Jonathan Glazer
December 7 – 7 pm – \$4

R – 2K DCP – 108 min

Programmed by IU Cinema Lead House Manager Elizabeth Roell. From visionary director Jonathan Glazer (*Sexy Beast*, *Birth*) comes a masterpiece of existential science-fiction that journeys to the heart of what it means to be human, extraterrestrial—or something in between. *Under the Skin* examines the human experience from the perspective of a mysterious young woman (Scarlett Johansson) who seduces lonely men in the evening hours in Scotland, luring them back to her strange, dark lair. However, a string of events lead her to begin a process of self-discovery. **Contains explicit content, including sexual violence, strong language, and violence.**

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 the CINEkids International Children's Film Series Fund.

Curated and programmed by Brittany D. Friesner.

Howl's Moving Castle (2004) Directed by Hayao Miyazaki

August 23 – 7 pm

Free for children age 12 and younger, \$4 all others

PG – 2K DCP – 119 min

15th Anniversary Screening. Sophie, a quiet girl working in a hat shop, finds her life thrown into turmoil when she is literally swept off her feet by a handsome but mysterious wizard named Howl. The vain and vengeful Witch of the Waste, jealous of their friendship, puts a curse on Sophie and turns her into a 90-year-old woman. On a quest to break the spell, Sophie climbs aboard Howl's magnificent moving castle and into a new life of wonder and adventure. But as the true power of Howl's wizardry is revealed, Sophie finds herself fighting to protect them both from a dangerous war of sorcery that threatens their world. This screening will be the English version with dubbed dialogue, including voiceover work by Lauren Bacall, Christian Bale, and Emily Mortimer. **Suggested for children age 8 and older.**

Gordon & Paddy (2017) Directed by Linda Hambäck

September 14 – 4 pm

Free for children age 12 and younger, \$4 all others

Not rated – 2K DCP – 62 min

The forest's police chief, Gordon (voiced by Stellan Skarsgård), is about to retire, and he needs to find a new assistant. Paddy (voiced by Melinda Kinnaman), a clever mouse with a great sense of smell, seems to be the right candidate. Together, they have to solve Gordon's last case—the mystery of the squirrels' missing nuts. Could it be the fox that took them? Gordon and Paddy will soon find out. In Swedish with English subtitles. **Suggested for children age 5 and older.**

Fifth Annual The Sound of Music Quote-Along

(1965) Directed by Robert Wise

December 15 – 4 pm

Free for children age 12 and younger, \$4 all others

G – 2K DCP – 174 min

Join us for the fifth annual *The Sound of Music* Quote-Along and don't miss the chance to recite your favorite lines and tunes from this cherished family classic. Based on the true story of the Von Trapp Family singers, this Rodgers and Hammerstein musical stars Julie Andrews as Maria Rainer, a young woman who is unsure if she wants to be a nun. At the advice of Mother Abbess, Maria becomes a governess to the seven unruly children of a retired naval captain, and life as she knows it will never be the same.

This is an interactive screening. Patrons are encouraged to wear costumes and to sing and talk along to the film. Suggested for children age 6 and older.

Additional CINEkids Films

Alloy Orchestra Presents: Speedy

(1928) Directed by Ted Wilde

October 17 – 7 pm – Free, but ticketed

Silent film w/musical accompaniment

Suggested for children age 6 and older

See page 24 for details.

Pinocchio (1940) Directed by Ben Sharpsteen, Hamilton Luske, Norman Ferguson, T. Hee, Wilfred Jackson, Jack Kinney, and Bill Roberts

December 8 – 1 pm – Free, but ticketed

Suggested for children age 7 and older

See page 43 for details.



Howl's Moving Castle

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The Sound of Music



Gordon & Paddy

PRESIDENT'S CHOICE: SERGEI M. EISENSTEIN

Considered the 'Father of Cinematic Montage,' there are few filmmakers whose work has impacted the language of film like Sergei Eisenstein. He came to filmmaking after serving as an engineer in the Red Army and later directing plays, where he was introduced to theories of conditioned spontaneity and the 'montage of attractions,' which would influence his film work. Though he made films for the common man, his use of metaphor, symbolism, and 'intellectual montage' was rejected by the masses. In addition to his films, his writings would also influence theories on film language and the power of moving images to create abstract ideas and dialogue throughout the 20th century. These four films provide a brief introduction to his work, spanning his four creative decades. This series is supported by the Michael A. McRobbie President's Choice Film Series Fund.

Curated by IU President Michael A. McRobbie.



Battleship Potemkin



Ivan the Terrible



October

Battleship Potemkin (1925) Directed by Sergei M. Eisenstein
August 26 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 66 min

For eight decades, Sergei Eisenstein's 1925 masterpiece has remained the most influential silent film of all time. Enraged with the deplorable conditions on board the armored cruiser Potemkin in 1905, the ship's loyal crew seizes control of the ship, and the revolt becomes the rallying point for a Russian populace controlled by the Czar's Cossacks. When ruthless Russian cavalry arrives to crush the rebellion on the Odessa Steps, the most famous film sequence in cinema history is born. This 2005 restoration returned Eisenstein's masterpiece to a form close to its triumphant 1925 Moscow premiere. Silent film with English intertitles. **Contains mature content.**

Ivan the Terrible, Part I

(1944) Directed by Sergei M. Eisenstein

Not rated – 35mm – 95 min

Ivan the Terrible, Part II

(1958) Directed by Sergei M. Eisenstein

November 10 – 4 pm – Free, but ticketed

Not rated – 35mm – 88 min

Navigating the deadly waters of Stalinist politics, Eisenstein was able to film two parts of his planned trilogy about the troubled 16th-century tsar who united Russia. Visually stunning and powerfully acted, *Ivan the Terrible* charts the rise to power and descent into terror of this veritable dictator. Though pleased with the first

installment, Stalin detested the portrait in the second film—with its summary executions and secret police—and promptly banned it. With a score by composer Sergei Prokofiev, film critic J. Hoberman stated, "the two-part *Ivan the Terrible* is a spectacle unlike any other." In Russian with English subtitles. **There will be an intermission between Parts I & II.**

October (Ten Days that Shook the World)

(1927) Directed by Sergei M. Eisenstein and Grigori Aleksandrov

December 2 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 95 min

Commissioned as a propaganda film to commemorate the 10th anniversary of the Russian Revolution, *October* is another of Eisenstein's brilliant experiments in film structure and cinematic language. The film introduced the concept of 'intellectual montage,' juxtaposing disconnected images to draw comparisons. His use of montage also delivers the explosive spirit of revolt and resistance in St. Petersburg, leading up to the Bolshevik revolution. Using non-professional actors throughout, the film is considered an ambitious historical epic and powerful tribute to Eisenstein's creativity and artistry. Silent film with English intertitles.

STARS WARS MARATHON

IU Cinema welcomes everyone back to campus with a special engagement screening marathon of *Star Wars: Episode IV A New Hope*, *Star Wars: Episode V The Empire Strikes Back*, and *Star Wars: Episode VI Return of the Jedi*. These rare digital screenings of the special edition versions of the original *Star Wars* trilogy will help IU Cinema kick off Indiana University's Bicentennial celebration. See these films the way they were intended to be seen, in a THX® Certified Cinema!

The films will be presented as one screening with films screened back-to-back with approximately 45-minutes between films and no clearing of the Cinema. One \$20 ticket will gain entry for all three films. Food-truck service will be available outside IU Cinema.

Tickets will go on sale Monday, August 19, at 10 am, online at cinema.indiana.edu/tickets and in person at the IU Auditorium box office (located at 1211 E. 7th St.). **Limited to four tickets per patron.**

Curated and programmed by Brittany D. Friesner.

Star Wars: Episode IV A New Hope

(1977) Directed by George Lucas

August 24 – 1 pm – \$20 for one ticket to all three films

PG – 2K DCP – 125 min

Nineteen years after the formation of the Empire, Luke Skywalker is thrust into the struggle of the Rebel Alliance when he meets Obi-Wan Kenobi, who has lived for years in seclusion on the desert planet of Tatooine. Obi-Wan begins Luke's Jedi training as Luke joins him on a daring mission to rescue the beautiful Rebel leader Princess Leia from the clutches of the evil Empire. And after Obi-Wan sacrifices himself in a lightsaber duel with his former apprentice, Darth Vader, Luke proves that the Force is with him by destroying the Empire's dreaded Death Star.

Star Wars: Episode V The Empire Strikes Back

(1980) Directed by Irvin Kershner

August 24 – 4 pm – \$20 for one ticket to all three films

PG – 2K DCP – 127 min

Three years after the destruction of the Death Star, Imperial forces continue to pursue the Rebels. After the Rebellion's defeat on the ice planet Hoth, Luke journeys to the planet Dagobah to train with Jedi Master Yoda, who has lived in hiding since the fall of the Republic. In an attempt to convert Luke to the dark side, Darth Vader lures young



Star Wars: Episode IV A New Hope



Star Wars: Episode V The Empire Strikes Back



Star Wars: Episode VI Return of the Jedi

Skywalker into a trap at Cloud City. In the midst of a fierce lightsaber duel with the Sith Lord, Luke faces the startling revelation that the Vader is in fact his father.

Star Wars: Episode VI Return of the Jedi

(1983) Directed by Richard Marquand

August 24 – 7 pm – \$20 for one ticket to all three films

PG – 2K DCP – 136 min

As an epic battle for the fate of the galaxy approaches, the Empire quickly finishes construction on another Death Star battle station, and the Emperor himself soon arrives to personally oversee the operation. Rescuing Han Solo from his captor Jabba the Hutt, Princess Leia helps organize the Rebel attack and Luke Skywalker prepares for final confrontation with Darth Vader to prove himself a Jedi and perhaps bring out the good within his father's soul. As the Rebels launch their offensive, Skywalker is brought before the Emperor, and after a lightsaber duel with Vader refuses the Emperor's temptations. In a fateful moment, Vader chooses to save his son, destroying the Emperor and sacrificing himself, a final redeeming act as Anakin Skywalker.

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**STAR
WARS**



EXIT





Filmmaker Mira Nair visited IU Cinema during the IU Arts and Humanities India Remixed celebration in April 2018.

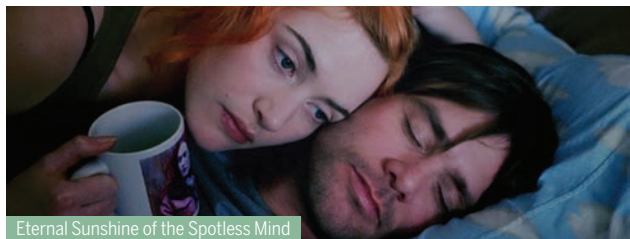
THEMESTER 2019: REMEMBERING AND FORGETTING

This fall, the College of Arts and Sciences' Themester explores the theme Remembering and Forgetting. Our capacity and compulsion to remember and forget—both individually and collectively—may or may not be uniquely human, but it is without a doubt one of the central and defining characteristics of humanity. For this reason, memory is a theme that touches all of human study and certainly every discipline in the College of Arts and Sciences. It proved to be a particularly challenging theme for selecting films due to the abundance of possibilities. The Remembering and Forgetting series presented is a thought-provoking sample of memory in film. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by the Themester: Remembering and Forgetting faculty and student committee in the College of Arts and Sciences, with support from IU Cinema.



Who Will Write Our History



Eternal Sunshine of the Spotless Mind



After Life

Who Will Write Our History

(2018) Directed by Roberta Grossman

September 9 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 95 min

Who Will Write Our History shares the story of Polish-Jewish historian Emanuel Ringelblum and his efforts, along with many others, to preserve the memories of Jews in Nazi-occupied Warsaw. More than 35,000 pages formed an archive, hidden with the hope it would survive the Holocaust. Two of three buried caches were later unearthed. This captivating documentary pulls from the salvaged first-person testimonies to create a comprehensive portrait of resistance and the will to be remembered. In English, Yiddish, and Polish with English subtitles.

Eternal Sunshine of the Spotless Mind

(2004) Directed by Michel Gondry

October 22 – 7 pm – Free, but ticketed

R – 2K DCP – 108 min

Joel (Jim Carrey) is heartbroken when he discovers that ex-girlfriend Clementine (Kate Winslet) has erased all memories of their time together. As Joel undertakes the same treatment in revenge, his subconscious fights back in a surreal, dream-like journey through good times and bad, one that has Joel questioning whether he wants to lose his happy memories in order to forget the painful ones. Michel Gondry's direction and Charlie Kaufman's acclaimed screenplay produced a film that is both intellectually complicated and deeply romantic.

After Life (1998) Directed by Hirokazu Kore-eda

November 11 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 118 min

In the way station for the great beyond, case workers help newly departed clients choose a single treasured memory to experience for eternity. In preparation for the film, director Kore-eda prompted hundreds of ordinary people to recall their favorite memories. Ten people and their real memories were cast and mixed with the professional actors. A gently humorous and profound film, *After Life* invites viewers to survey their own lives and what makes them truly happy. In Japanese with English subtitles.

Additional Themester Films:

Creative Aging: Three Documentary Shorts

(1982–2016) Various Directors

October 2 – 7 pm – Free, but reservation required*

Freedom on My Mind (1994) Directed by Connie Field

November 21 – 7 pm – Free, but reservation required*

*Screenings take place in the IU Libraries Screening Room (Wells Library 048). Reservations can be made at iub.libcal.com/calendar/screening-room.

BETWEEN WORLDS: CULTURAL HYBRIDITY IN TURKISH FILM

Turkey, famously bridging East and West, is a fitting site for the exploration of cultural hybridity and of what it means to live between worlds. *Motherland* heroine Nesrin's struggle to find her place between urban and rural life is emblemized in her relationship with her mother. *On the Way to School* turns us eastward to address hybridity of another kind: the coexistence of Turkish and Kurdish cultures. *The Edge of Heaven* finds beauty and tragedy in the transnational Turkish-German experience. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Noah Arjomand and Zeynep Elbasan-Bozdoğan of the Hamilton Lugar School of Global and International Studies, with support from IU Cinema, Center for the Study of the Middle East, Inner Asian and Uralic National Resource Center, Department of Central Eurasian Studies, Department of Folklore and Ethnomusicology, Center for Documentary Research and Practice, and Directed by Women.

Ana Yurdu (Motherland) (2015) Directed by Senem Tüzen
September 15 – 1 pm – Free, but ticketed

Not rated – 2K DCP – 96 min

Director Senem Tüzen is scheduled to participate in a post-screening, live-streaming Q&A. Producer Adam Isenberg is scheduled to be present. Nesrin is an urban, middle-class woman recovering from a divorce. She has quit her office job, abandoned her house in Istanbul, and come to the village house of her deceased grandmother to finish a novel and live out her childhood dream of being a writer. When her conservative and increasingly unhinged mother turns up uninvited, Nesrin's writing stalls and her fantasies of village life turn bitter as the two are forced to confront the darker corners of each other's inner worlds. In Turkish with English subtitles. **Contains mature content, including sexual violence and strong language.**

İki Dil, Bir Bavul (On the Way to School)

(2008) Directed by Orhan Eskiköy and Özgür Doğan

October 26 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 81 min

This documentary shows one year in the life of a Turkish teacher instructing Kurdish children in a remote village in Turkey. The children cannot speak Turkish; the teacher cannot speak Kurdish and is forced

to become an exile in his own country. *On the Way to School* is a film about a Turkish teacher who is alone in a village as an authority of the state and explores his interaction with the Kurdish children who have to learn Turkish. In Turkish and Kurdish with English subtitles.

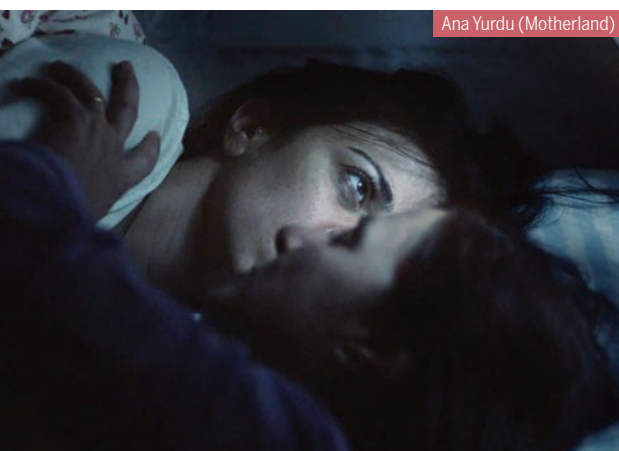
Auf der Anderen Seite (The Edge of Heaven)

(2007) Directed by Fatih Akin

November 18 – 7 pm – Free, but ticketed

Not rated – 35mm – 122 minutes

Nejat initially disapproves of his father Ali's choice of sex worker Yeter as his live-in girlfriend. He grows fond of her when he discovers she sends money home to Turkey for her daughter's studies. Nejat travels to Istanbul to search for Yeter's daughter, Ayten. Political activist Ayten has fled the Turkish police and is already in Germany. She befriends a young woman, Lotte, who invites rebellious Ayten to stay in her home; Lotte's conservative mother Susanne is not pleased. In English, German, and Turkish with English subtitles. **Contains mature content, including violence, sexual situations, and strong language.**



Ana Yurdu (Motherland)



İki Dil, Bir Bavul (On the Way to School)



Auf der Anderen Seite (The Edge of Heaven)

UNDERGROUND FILM SERIES

The Underground Film Series, curated by graduate students working in the field of cinema and media studies, explores the artistic and subversive possibilities of film through the unique vision of noncommercial or otherwise marginalized filmmakers. The series encompasses modes of filmmaking from the full-length feature film to documentaries to short films and pieces of video art. Underground works to bring unconventional films that are not easily accessible by other means to the attention of the IU and Bloomington communities. Thanks to the Underground programming team which includes: Carmel Curtis, Joan Hawkins, I-Lin Liu, Matt Lutz, Ruth Riffin, Nathaniel Sexton, Anthony Silvestri, and Joseph Wofford. **This partnership is supported by the IU Cinema's Creative Collaborations program.**

Curated by Joseph Wofford, Anthony Silvestri, and Carmel Curtis, with support from IU Cinema, The Media School, and Cinema and Media Studies.



Miami Connection



The Spiritual Avant-Garde



Poto and Cabengo

The Spiritual Avant-Garde (1943–79) Various Directors

October 4 – 7 pm – Free, but ticketed

Not rated – 16mm – 83 min

From Aleister Crowley to the Kabbalah, this short film program draws together a selection of experimental films that use the cinematic medium to explore themes related to spirituality and the occult. Included amongst the shorts are Maya Deren's unfinished short shot in the Art of This Century Gallery (*The Witch's Cradle*, 1943, 12 min); Kenneth Anger's masquerade party based on the legend of Bacchus (*Inauguration of the Pleasure Dome*, 1954, 38 min); and Stan Brakhage's sexual witchcraft featuring a feline medium (*Cat's Cradle*, 1959, 6 min). Other works include those of Storm de Hirsch (*Geometrics of the Kabbalah*, 1975, 12 min), Harry Smith (*Mirror Animations*, 1979, 11 min), and the late Jonas Mekas (*Hare Krishna*, 1966, 4 min). *Inauguration of the Pleasure Dome* print courtesy of Canyon Cinema Foundation. All other prints courtesy of The Filmmakers' Cooperative. **Contains mature content.**

Miami Connection

(1987) Directed by Y.K. Kim and Richard Park

November 9 – 7 pm – Free, but ticketed

R – 2K DCP – 83 min

In the name of friendship and world peace, Dragon Sound—a rock band of Tae Kwon Do black belt, multi-national orphans—will stop at no end to rid Orlando, Fla.,

of a villainous gang of motorcycle-riding, cocaine-selling ninjas, and thugs. After a limited release in the '80s, this film went virtually unseen for decades. A 2012 American Genre Film Archive (AGFA) restoration and rerelease made this unknown action film into an underground, cult classic. **Contains explicit content, including violence and sexual situations.**

Poto and Cabengo (1980) Directed by Jean-Pierre Gorin

December 14 – 7 pm – Free, but ticketed

Not rated – Digital – 73 min

Best known for his collaborations with Jean-Luc Godard, *Poto and Cabengo* was the first solo film for director Jean-Pierre Gorin. This memorable experimental documentary investigates the case of twin sisters, Gracie and Ginny Kennedy, who call themselves Poto and Cabengo, purported to having invented a private language. Amidst intense public scrutiny, Gorin opts to challenge dominant representational paradigms by directing focus away from the girls themselves and towards the all-enveloping struggle for meaning that their story elicits. In English, French, and German with English subtitles.

UKRAINIAN HOMELANDS

This year, Ukrainian Homelands explores memory as one of the central elements for facilitating transcultural and transnational conversation about what we know about ourselves and others, what we remember and what we forget. When an invisible bond with the stories of others is established, the individual's life turns into a multivoiced echo of generations. Our series touches upon the delicate nature of memorial connections that develop and dissolve, revealing individual and generational traumas and illuminating possible roads to healing and recovery. A post-film discussion will follow each screening. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Nataliya Shpylova-Saeed and Svitlana Melnyk of the Ukrainian Studies Organization with support from IU Cinema, College of Arts and Sciences' Themester 2019: Remembering and Forgetting, Russian and East European Institute, Department of Slavic and East European Languages and Cultures, Office of International Affairs, and the Eskenazi School of Art, Architecture + Design.

Donbass (2018) Directed by Sergei Loznitsa

October 27 – 4 pm – Free, but ticketed

Not rated – 2K DCP – 121 min

Sergei Loznitsa's *Donbass* consists of a series of narrative fragments touching upon the nature of the current war between Russia and Ukraine. The film departs from a conventional depiction of war; a chronological and historical order is substituted with a grotesque and phantasmagorical scene revealing the absurdity of destruction. How does propaganda shape the individual's perception of events? How does "fake news" construct alternative truths and realities? In a masterfully constructed film, which was awarded an Un Certain Regard honor for Best Director at Cannes in 2018, Loznitsa delves into the psychology of war. In English and Russian with English subtitles.

Everything is Illuminated (2005) Directed by Liev Schreiber

November 3 – 1 pm – Free, but ticketed

PG-13 – 35mm – 106 min

Everything is Illuminated narrates the story of a Jewish-American traveler, Jonathan Foer, who undertakes a trip from the U.S. to Ukraine to find a woman who saved his grandfather from being executed by the Nazis during World War II. Jonathan travels through Ukraine, mapping

out new geographical experiences, as well as a new psychological and imaginative space that appears to be marked with existential traumas. In English, Ukrainian, and Russian with English subtitles. **Contains mature content, including violence and strong language.**

Kiborgy. Heroji ne vmyrayut (Cyborgs: Heroes Never Die)

(2017) Directed by Akhtem Seitablayev

November 16 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 112 min

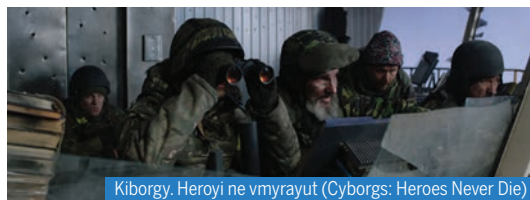
Cyborgs: Heroes Never Die was listed as one of the films considered for the Ukrainian nomination to the 2019 Oscar category of Best Foreign Language Film. *Cyborgs* is a story of five men who participate in combat, fighting to regain control of Donetsk International Airport as the war between Russia and Ukraine unfolds. This film raises topics of loss, trauma, and memory. What are the lessons of violence and destruction? This film can be viewed as an introduction to the traumatic experiences caused and augmented by military conflicts, exercising disastrous impacts on both national and international levels. In Ukrainian and Russian with English subtitles. **Contains mature content, including violence and strong language.**



Everything is Illuminated



Donbass



Kiborgy. Heroji ne vmyrayut (Cyborgs: Heroes Never Die)

CITY LIGHTS FILM SERIES

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

Curated by Katherine Johnson, Cole Stratton, Joanna Chromik, and Caleb Allison, with support from IU Cinema and The Media School.



Dr. Strangelove



The Woman in the Window



Captain Blood

Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb

(1964) Directed by Stanley Kubrick

October 26 – 4 pm – Free, but ticketed

PG – 2K DCP – 95 min

Produced during the height of the Cold War, this iconic masterpiece is a darkly comedic critique of nuclear weapons and the apocalyptic political tension between the U.S. and the Soviet Union during the 1960s. Shot in black-and-white and gorgeously composed, *Dr. Strangelove* balances Kubrick's serious visual style with the improvisational comedy of Peter Sellers, who hilariously plays three of the film's main characters. This biting satire remains a timeless and necessary critique of the U.S. war machine. In English and Russian with English subtitles. **Contains mature content.**

Captain Blood (1935) Directed by Michael Curtiz

November 9 – 4 pm – Free, but ticketed

Not rated – 35mm – 119 min

Nominated for five Academy Awards (Best Picture; Best Director; Best Writing, Screenplay; Best Sound, Recording; and Best Music, Score) *Captain Blood* is the first of a number of films in which Errol Flynn and Olivia de Havilland co-starred. Fairly small-time actors prior to this, the movie's success helped establish both of their

careers. Flynn plays an English doctor-turned-pirate and de Havilland the daughter of the Jamaican Governor in this swashbuckling adventure film from the early sound period. In English and French with English subtitles.

The Woman in the Window (1944) Directed by Fritz Lang

December 7 – 4 pm – Free, but ticketed

Not rated – 35mm – 107 min

The Woman in the Window is a film-noir classic in which German-American director Fritz Lang gives us a fast-paced murder melodrama. Here, academics meet art as psychology professor Richard Wanley (Edward G. Robinson) is enamored by a portrait of the titular woman in the window, Alice Reed (Joan Bennett). The film plays on tensions between art, psychoanalysis, and the passage of time as the ill-fated pair attempt to escape the consequences of their actions.

Additional City Lights Films

Les Vacances de Monsieur Hulot

(Monsieur Hulot's Holiday) (1953) Directed by Jacques Tati

September 14 – 4 pm – Free, but reservation required*

*Screening takes place in the IU Libraries Screening Room (Wells Library 048). Reservations can be made at iub.libcal.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 made possible in part by gifts from Marsha R. Bradford and Harold A. Dumes. While the museum is closed for renovation, pre-screening programs will take place in alternative locations. After the museum reopens, they will be back at the Eskenazi Museum of Art. The films are screened at IU Cinema. **This partnership is supported by IU Cinema's Creative Collaborations program.**

Curated by Nan Brewer of the Eskenazi Museum of Art, with support from IU Cinema and the Art and a Movie Film Series fund.

Pre-screening Talk

Schnabel in Focus

October 13 – 12 pm – Free, no ticket required

Eskenazi School of Art, Architecture + Design

Fine Arts Building, Room 102

Elliot Reichert, Eskenazi Museum of Art's Curator of Contemporary Art, will discuss the work of Julian Schnabel, who gained fame in the 1980s as a Neo-Expressionist "broken plate" painter and later as an award-winning director of films on artists and writers, such as *Basquiat* and *The Diving Bell and the Butterfly*.

At Eternity's Gate (2018) Directed by Julian Schnabel

October 13 – 1 pm – Free, but ticketed

PG-13 – 2K DCP – 111 min

While there have been many other biopics about the Post-Impressionist artist Vincent van Gogh, this is the first to be directed by another acclaimed visual artist, Julian Schnabel. As such, it focuses more on van Gogh's creative process than on his tragic demise. As Schnabel said, "This is a film about painting and a painter and their relationship to infinity." The film's touching portrayal of a complex man is aided by Willem Dafoe's Oscar-nominated performance. In English and French with English subtitles.



At Eternity's Gate

Pre-screening Tour and Family Program

Dine and Pinocchio in Focus

December 8 – 12 pm – Free, no ticket required

Eskenazi Museum of Art

Prints, Drawings, and Photographs Gallery, third floor, and Center for Education Art-Making Studio, second floor

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will lead a tour of the museum's exhibition of work by Pop artist Jim Dine, focusing on his Pinocchio suite. A concurrent hands-on program for families will take place in the museum's new Center for Education.

Pinocchio (1940) Directed by Ben Sharpsteen, Hamilton Luske, Norman Ferguson, T. Hee, Wilfred Jackson, Jack Kinney, and Bill Roberts

December 8 – 1 pm – Free, but ticketed

G – 35mm – 88 min

The artist Jim Dine recalled first seeing Disney's second animated feature, *Pinocchio*, at the age of six. Based on the 1883 book by the Italian writer Carlo Collodi, it traces the adventures of a wooden puppet who becomes a real boy. Its striking imagery and moralistic message left a strong impression on Dine, who returned to its subject matter in his work for more than 30 years, seeing it as more than a child's fairy tale, but as a metaphor for the creation of art.



Pinocchio

FILMMAKER TO FILMMAKER: OMOTOSO AND VERSTER

This series highlights the work of two South African-based filmmakers, Akin Omotoso and François Verster. Their film work is distinct, but both are at the leading edge of film production in South Africa and on the African continent. Their visit highlights the innovative and engaged work of a new generation of African filmmakers.

François Verster is an Emmy Award-winning documentary filmmaker based in Cape Town, South Africa. His films generally follow creative and observational approaches to social issues and have all won local and international awards. Verster has taught documentary or held fellowships at Columbia University, NYU, and University of Cape Town. He currently teaches a postgraduate course in creative documentary at the University of the Western Cape.

Akin Omotoso has produced and directed four feature films, including the award-winning *Vaya* and *Man on Ground*. *Vaya*—which is distributed by Ava DuVernay's company ARRAY—premiered at the Toronto International Film Festival in 2016, and, in 2017, Omotoso won Best Director at the African Movie Academy Awards. His latest film is the documentary *The Colour of Wine*, and he is in post-production on a new film, *The Ghost and the House of Truth*.

Curated by Marissa Moorman of the IU African Studies Program and Joshua Malitsky from the Center for Documentary Research and Practice, with support from IU Cinema, IU Food Institute, African Studies Program, The Media School, and the Black Film Center/Archive. The Filmmaker to Filmmaker program is endowed through a generous gift from Roberta and Jim Sherman, with an Indiana University Bicentennial Campaign Match.

This partnership is supported through IU Cinema's Creative Collaboration program.



Akin Omotoso



François Verster

Vaya (2018) Directed by Akin Omotoso

October 6 – 4 pm – Free, but ticketed

Not rated – 2K DCP – 115 min

Director Akin Omotoso and Filmmaker François Verster are scheduled to be present. *Vaya* is based on stories told by people who have experienced homelessness. Eight years in the writing, *Vaya* brings together three powerful interwoven stories of people's experiences of arriving with nothing but hope in South Africa's

economic hub, Johannesburg. Three separate stories all come together in one surprising and bloody climax. In Zulu with English subtitles. **Contains mature content.**

Filmmaker to Filmmaker Conversation

Akin Omotoso and François Verster

This program will be in the form of an extended, on-stage conversation.

October 7 – 4 pm – Free, but ticketed

The Dream of Shahrazad

(2014) Directed by François Verster

October 7 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 110 min

Director François Verster and Filmmaker Akin Omotoso are scheduled to be present. Weaving together music, politics, and storytelling, *The Dream of Shahrazad* explores recent social and political events in Egypt, Turkey, and Lebanon through the metaphor of *One Thousand and One Nights* and looks at the ways in which creativity and political articulation coincide in response to oppression. Drawing on Shahrazad, a youth orchestra conductor, a Cairo storytelling troupe, a troubled Lebanese actress, and others put art to new political use. In English and Arabic with English subtitles.

Additional Filmmaker to Filmmaker Films

The Colour of Wine (2017) Directed by Akin Omotoso

October 9 – 7 pm – Free, but reservation required*

Sea Point Days (2008) Directed by François Verster

October 10 – 7 pm – Free, but reservation required*

*Screenings take place in the IU Libraries Screening Room (Wells Library 048). Reservations can be made at iub.libcal.com/calendar/screening-room.



INLIGHT (HUMAN RIGHTS DOCUMENTARY) FILM FESTIVAL

InLight (Human Rights Documentary) Film Festival is an entirely student-run festival aimed at promoting interaction between students, scholars, and practitioners who all share an investment in the many struggles for human rights occurring around the world. Inaugurated in 2015, the fourth edition of ILFF, taking place October 10–13, will feature seven screenings and a series of lectures, workshops, and roundtables. Our mission is to promote powerful films that speak to contemporary issues and to bring the knowledge and experience of a diverse group of filmmakers to the attention of the IU and Bloomington communities. Guest filmmakers and scholars will be present at each screening to participate in a post-film discussion. **This partnership is supported by IU Cinema's Creative Collaborations program.**

Curated by Joseph Wofford of The Media School, with support from IU Cinema, Center for Documentary Research and Practice, College of Arts and Humanities Institute, The Media School, Cinema and Media Studies, the Journalism Program at The Media School, Department of International Studies, Maurer School of Law, Department of Anthropology, Black Film Center/Archive, Cultural Studies Program, and Center for the Study of Global Change.



Eating Up Easter



The Silence of Others



Bisbee '17

The Silence of Others

(2018) Directed by Almudena Carracedo and Robert Bahar

October 10 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 96 min

“Unfolding with all the force of a classic political thriller by Costa Gavras or Francesco Rosi” (Allan Hunter, *Screen Daily*), *The Silence of Others* reveals the epic struggle for justice undertaken by victims of the Franco dictatorship in Spain. Filmed over six years, the documentary follows a group of survivors as they organize the groundbreaking “Argentina Lawsuit” and fight against state-imposed amnesia in a country unwilling to confront its troubled past even after four decades of democracy. In Spanish with English subtitles. **Contains mature content.**
A post-screening discussion will follow the film.

Eating Up Easter (2018) Directed by Sergio M. Rapu

October 11 – 4 pm – Free, but ticketed

Not rated – 2K DCP – 78 min

Director/Producer Sergio M. Rapu and Producer/Writer Elena Rapu are scheduled to be present. The iconic and sensationalized “mysteries” of Easter Island have drawn the interest of the world for centuries. Today, this tiny, barren island is experiencing an economic boon as tourism skyrockets. Yet the indigenous culture and island’s fragile environment are suffering. *Eating Up Easter*, directed by native Rapanui filmmaker Sergio Mata’u Rapu, explores the dilemma his people face today. This personal and affecting documentary tackles the universal complexities of balancing growth and sustainability faced by the Rapanui people. In English, French, Rapanui, and Spanish with English subtitles.

Minding the Gap (2018) Directed by Bing Liu

October 11 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 93 min

Made over the course of 12 years, the Oscar-nominated documentary *Minding the Gap* follows first-time director Bing Liu as he discovers connections between two of his skateboarder friends' volatile upbringings and the complexities of modern-day masculinity. Navigating a difficult relationship between his camera and his friends, Bing weaves a story of generational forgiveness while exploring the precarious gap between childhood and adulthood. "Liu's confrontation with abuse and trauma ... is an essentially and crucially political act" (Richard Brody, *The New Yorker*). **Contains mature content, including strong language, violence, and drug references. A post-screening discussion will follow the film.**

Chez jolie coiffure (2018) Directed by Rosine Mbakam

October 12 – 4 pm – Free, but ticketed

Not rated – 2K DCP – 70 min

Director Rosine Mbakam is scheduled to be present. *Chez jolie coiffure* is a documentary about the friendships, trials, and triumphs of a group of West-African migrants living in Brussels. Alongside the film's protagonist Sabine, a Cameroonian hairdresser whose boisterous personality is matched by her extravagant hairstyles, director Rosine Mbakam embeds herself within the confines of an exemplary diasporic space: Sabine's hair salon. The salon is exposed to police raids and the gazes of white interlopers, but it provides respite for Sabine as she struggles against the perpetual uncertainty of her situation. In French with English subtitles. **Contains mature content.**



Bisbee '17 (2018) Directed by Robert Greene

October 12 – 7 pm – Free, but ticketed

PG – 2K DCP – 112 min

Director Robert Greene is scheduled to be present. Radically combining collaborative documentary, western, and musical elements, *Bisbee '17* follows several members of a close-knit community in the old mining town of Bisbee, Ariz., as they attempt to reckon with their town's darkest hour: the long-buried and largely forgotten "Bisbee Deportation" of 2,000 striking immigrant miners. The film documents locals as they play characters and stage dramatic scenes from the controversial story, culminating in a large-scale recreation of the traumatic event on the day of its 100th anniversary. **Contains mature content, including violence and strong language.**

Additional InLight Film Festival Films

Srbenka (2018) Directed by Nebojša Slijepčević

October 13 – 2:30 pm – Free, but ticketed*

The Feeling of Being Watched

(2018) Directed by Assia Boundaoui

October 13 – 5 pm – Free, but ticketed*

*Screenings take place at Buskirk-Chumley Theater (<http://bctboxoffice.org>).



WE TELL: 50 YEARS OF PARTICIPATORY COMMUNITY MEDIA

This series is part of a national, traveling exhibition focused on place-based documentaries that situate their collaborative practice in specific locales, communities, and a need for social change. Comprised of six thematic programs that probe salient topics (body politics, collaborative knowledges, environments of race and place, wages of work, states of violence, and turf), this series features a diversity of voices, time periods, and geographic locations which explore and unearth the 50-year history of participatory community media in the United States. Guest archivists, filmmakers, and scholars will be present at each film screening to participate in a post-film discussion. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Louis Massiah of Scribe Video Center, Patricia Zimmerman of Ithaca College, and Carmel Curtis, Brendan Allen, Flamina Fortunato, Caroline Gil, Michael Grant, Marie Lascu, and Treva Walsh of XFR Collective, with support from IU Cinema, National Endowment for the Arts, IU Libraries Moving Image Archive, and the Black Film Center/Archive.



Body Politics



Collaborative Knowledges

Body Politics (1973–2000) Various Directors

October 21 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 99 min

The We Tell: Body Politics program exposes the ailments from within, through works that focus on how access to various forms of healthcare, or lack thereof, affects people from many walks of life, as well as the celebrations and concerns of the LGBTQIA community. From the '70s to the '90s, shorts like *HSA Strike* from Kartemquin Films, *Diabetes: Notes from Indian Country* from Beverly Singer, and *Nature's Way* from Appalshop illustrate a continued advocacy for self-regulation of the human body.

Collaborative Knowledges (1973–2011) Various Directors

November 16 – 4 pm – Free, but ticketed

Not rated – 2K DCP – 98 min

We Tell: Collaborative Knowledges focuses on inter-generational dialogues, unearthing lost knowledge and histories, highlighting shared experiences, and traditions and practices of storytelling. This program includes shorts from community media centers—such as Appalshop in Kentucky, Paper Tiger TV in NYC, and Scribe Video Center in Philadelphia—that view participatory media making as a tool for self-expression, education, and social change.

Environments of Race and Place

(1967–2007) Various Directors

November 21 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 85 min

We Tell: Environments of Race and Place focuses on issues surrounding immigration, migration, and racial identity unique to a specific environment. These works embrace and enhance the micro rather than the macro, moving away from the national to the local and from the long-form, theatrical feature to the short-form documentary. Discussions of police brutality in Third World Newsreel's *Black Panther: Off the Pig* or animations about toxic pollution made by the Indigenous youth media collective, *Outta Your Backpack*, expand conceptualizations of independent non-fiction work.

Wages of Work (1970–2019) Various Directors

December 5 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 127 min

There are endless ways in which people approach issues surrounding job opportunities, occupations, wages, unemployment, and underemployment. We Tell: Wages of Work puts a spotlight on the various lives under the restraints or freedoms of these topics. Through this

framework, this program includes shorts like Visual Communication's *Wataridori: Birds of Passage*, which explores the legacy of first-generation Japanese Americans, and *Los Trabajadores*, made by Scribe and CATA (El Comite de Apoyo a Los Trabajadores Agricolas), which tells the day-to-day experiences of mushroom farm laborers in Pennsylvania.

approach from those directly affected by incarceration, police, crime, and war. From the 1970s to present day, this program demonstrates how participatory community media has enabled artists and creators to produce their own moving images in the name of creating a discourse for better socio-cultural understandings and tangible progressions towards change.

States of Violence (1978–2018) Various Directors

December 15 – 1 pm – Free, but ticketed

Not rated – 2K DCP – 95 min

Concerns of the American criminal justice system are at times extremely complex, involving many stories of truth, policies, and laws that can center around just one case. *We Tell: States of Violence* takes a personal

Additional We Tell Films

Turf (1983–2011) Various Directors

October 18 – 6 pm – Free, but reservation required*

*Screening takes place in the IU Libraries Screening Room (Wells Library 048). Reservations can be made at iub.libcal.com/calendar/screening-room.



Environments of Race and Place



Wages of Work



States of Violence

HONKING HORNS AND JAZZY FEET: MUSIC AND DANCE IN THE STREETS

This series explores street music and dance traditions of the Americas, bringing an ethnographic eye to New Orleans and Chocó, Colombia. All three documentaries featured in the series celebrate the various reasons communities come together through public performance. Honking Horns and Jazzy Feet is presented by the Department of Folklore and Ethnomusicology and the Latin American Music Center, in conjunction with the Society for Ethnomusicology's 64th Annual Meeting and concurrent pre-conference symposia "Film as Ethnography, Activism, and Public Work in Ethnomusicology" and "Heritage and the Politics of Inclusion in Latin American Brass Bands." **This partnership is supported by the IU Cinema's Creative Collaborations program.**

Curated by Rebecca Dirksen of the Department of Folklore and Ethnomusicology, with support from IU Cinema and the Latin American Music Center.



Los sonidos invisibles (The Invisible Sounds)



Buckjumping

Buckjumping (2018) Directed by Lily Keber

November 6 – 7 pm – Free but ticketed

Not rated – 2K DCP – 68 min

Director Lily Keber is scheduled to be present.

Buckjumping presents an exuberant study of six New Orleans dancing communities, including those tied to the city's social aid and pleasure clubs, second lining, Mardi Gras Indians, and the bounce music scene. Focusing on the fancy footwork, elaborate suits and costumes, and upbeat music, these community portraits offer stories of mourning and commemoration, of finding belonging and spiritual transcendence, and of resistance and solidarity.

First Thursdays

Los sonidos invisibles (The Invisible Sounds)

(2007) Directed by Ana María Arango and Gregor Vanerian

Not rated – HD – 35 min

Velo qué bonito (Look How Pretty)

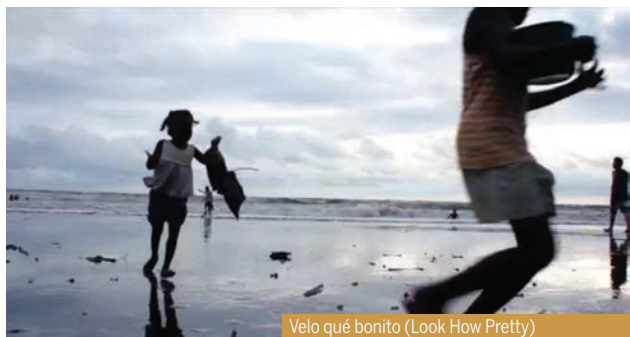
(2014) Directed by Ana María Arango

November 7 – 7 pm – Free but ticketed

Not rated – HD – 29 min

Director Ana María Arango is scheduled to be present.

Los sonidos invisibles explores the musical life of Chocó, one of the most economically stressed and stigmatized regions of Colombia. Composer Octavio Panesso and



Velo qué bonito (Look How Pretty)

colleagues describe how Chocóan musicians came by much of their musical knowledge through classical instruction from Spanish missionaries who arrived a century ago, yet today they uphold "traditional" music of the region in valuing their African roots and in resisting the colonizing forces that deny their identity. *Velo qué bonito* explores the local cosmologies and expressive cultural practices of women and children in an Afro-Colombian community in Chocó. Set in intimate, domestic, and female-dominated community spaces, the film positions women's knowledge, songs, healing practices, and belief systems as a powerful foundation on which babies and children come to learn about their social and cultural and worlds. Dance, song, and play connect children with each other in the context of their rural landscape. In Spanish with English subtitles.

MUSIC FILMS

How does filming music change it? And how is film enriched and transformed by music? The two films in this series are distinct. One is a feature film with a music star as its protagonist; the other is a documentary shot in a sound studio with multiple musicians, some world famous and others known only in their places of origin. Both deal with musical genres—reggae and fado—that have complex origins and world renown. Music films are not one thing. They are many. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Marissa Moorman of IU Platform Global Popular Music, with support from IU Cinema, Department of Spanish and Portuguese, and the Black Film Center/Archive.

Babylon (1980) Directed by Franco Rosso

November 8 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 95 min

Initially released in 1980 at Cannes, though not in the U.S. for fear that it would incite racial tension, Rosso's film follows a dancehall DJ (played by Brinsley Forde, the lead singer of the reggae band Aswad) in South London as he pursues his music and confronts the racism and xenophobia of employers, neighbors, and police in Margaret Thatcher's England. The upbeat reggae soundtrack is a counterpoint to the unapologetic portrayal of urban life for Caribbean immigrants. **Contains mature content, including violence and strong language.**

Fados (2007) Directed by Carlos Saura

December 9 – 7 pm – Free, but ticketed

Not rated – HD – 90 min

Fados explores Portugal's most emblematic musical genre—fado—and its haunting spirit of saudade (nostalgia). Tracing its African and Brazilian origins up to the new wave of modern fadistas, Carlos Saura deploys mirrors, back projections, lighting effects, and lush colors to frame each song, ranging from a campfire ringed by sinuous dancers to a balletic catfight between two jealous women to a thrilling desgarrada (musical duel) in a fado café. The result is a ravishing fusion of cinema, song, dance and instrumental numbers. In Portuguese with English subtitles.

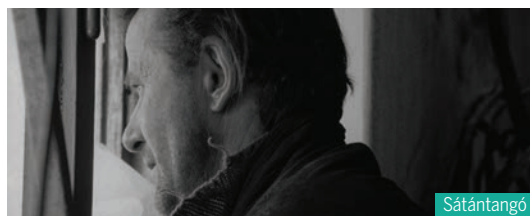


Babylon



Fados

ADDITIONAL FILMS AND GUESTS



Once Haunted

(2017–19) Directed by Crystal Z Campbell and Madeleine Hunt-Ehrlich

September 14 – 7 pm – Free, but ticketed

Not rated – HD – 39 min

Directors Crystal Z Campbell and Madeleine Hunt-Ehrlich are scheduled to be present. Once Haunted is a multi-venue series examining the idea of haunting, both as a multifaceted trope of desire, physical ruins, loss, and social change, as well as a citation from specific genres of horror and surrealism. Using 35mm film salvaged from a now-demolished Black civil rights theater in Brooklyn, Crystal Z Campbell's *Go-Rilla Means War* (2017, 20 min) is a filmic relic of gentrification—a parable weaving intersections of development, cultural preservation, and erasure. Madeleine Hunt-Ehrlich will present the first part of her Black Composer's Trilogy, *A Quality of Light* (2018, 8 min), alongside *Spit on the Broom* (2019, 11 min), her contribution to the United Order of Tents archive—an African American women's group founded on the underground railroad in the Mid-Atlantic during slavery. **A post-film discussion will follow the screening.** Curated by Sarah Lasley of the Eskenazi School of Art, Architecture + Design and Terri Francis of the Black Film Center/ Archive and The Media School, with support from IU Cinema and College Arts and Humanities Institute. **This partnership is supported by IU Cinema's Creative Collaborations program.**

Big (1988) Directed by Penny Marshall

September 22 – 4 pm – Free, but ticketed

PG – 2K DCP – 104 min

2019–2020 Audience Choice Film. Twelve-year-old Josh Baskin (David Moscow) is embarrassed in front of his crush, Cynthia Benson, when a carnival worker

declares him too short to ride the Super Loops ride. Dejected, he shares his greatest wish—to be big—with Zoltar, a mechanical fortune teller. By the next morning, he finds that he's been miraculously and awkwardly transformed into a 30-year-old version of himself (Tom Hanks). The only person who believes what has happened is his best friend, Billy (Jaren Rushton). Together, they navigate how to live in the world of adults—which to them include unlimited free soda, pinball machines, and indoor skateboarding—until they can track down Zoltar to reverse the spell.

Beyond Epic

Sátántangó (1994) Directed by Béla Tarr

October 19 – 12 pm – \$4

Not rated – 2K DCP – 450 min

New 4K Restoration. Shot in stunning black-and-white and filled with exquisitely composed and lyrical takes, the film follows a small agricultural collective living in a post-apocalyptic landscape after the fall of Communism, that sets out to leave their village after a large financial windfall. As a few of the villagers conspire to steal the earnings, a mysterious character returns to the village, altering the course of everyone's lives forever. *Sátántangó* has been lauded by critics as a masterpiece, and Susan Sontag proclaimed that she would be "glad to see it every year for the rest of her life." New 4K restoration completed by Arbelos in collaboration with The Hungarian Filmlab. **There will be a 45-minute intermission approximately halfway into the screening for a meal break. Food-truck service will be available outside of IU Cinema.** In Hungarian with English subtitles. Curated and programmed by Jon Vickers.

UNIVERSAL MONSTER MASH

From the 1920s through the 1950s, Universal Pictures carved out its place in film history by bringing to life on screen some of the most enduring and legendary characters. From *The Hunchback of Notre Dame* to *The Phantom of the Opera*, the “monsters” Universal brought to the screen made for some of the most indelible horror, fantasy, suspense, and science-fiction films made during Hollywood’s first century.

Curated and programmed by Brittany D. Friesner.



The Mummy



The Wolf Man

The Mummy (1932) Directed by Karl Freund
October 31 – 7 pm – \$4 for one ticket to both films
Not rated – 2K DCP – 73 min

Boris Karloff’s legendary performance in *The Mummy* has become a landmark in screen history. When Egyptian mummy Im-Ho-Tep is accidentally revived after 3,700 years, it is revealed in a flashback that he was a high priest, embalmed alive for trying to revive his true love after she had been sacrificed. Brought to life once more, he sets out on an obsessive—and deadly—quest to find his lost love. In English, Arabic, and French with English subtitles.

The Wolf Man (1941) Directed by George Waggner
October 31 – 7 pm – \$4 for one ticket to both films
Not rated – 2K DCP – 70 min

In 1941, *The Wolf Man* introduced the world to a new Universal movie monster and the mythology of the werewolf was re-defined forever. Featuring a heartbreaking performance by Lon Chaney Jr. and groundbreaking make-up by Jack Pierce, this story of a cursed man who transforms into a deadly werewolf when the moon is full has not only become a masterpiece of the horror genre, but of all time.

Robin Williams: Come Inside My Mind

(2018) Directed by Marina Zenovich
October 25 – 7 pm – Free, but ticketed
Not rated – Digital – 117 min

Zak Williams is scheduled to be present. This documentary film explores the extraordinary career, life, and legacy of one of the world’s most revered comedians. Using Robin Williams’ own words, archival footage, and in-depth interviews with friends and family, including Billy Crystal, Eric Idle, Whoopi Goldberg, David Letterman,

Steve Martin, Pam Dawber, and his son, Zak Williams, the film paints an intimate and insightful portrait of the comedic genius. At times funny and heartbreaking, *Come Inside My Mind* reveals what drove Williams while celebrating his impact on American culture. Curated by Bernice Pescosolido of the Indiana Consortium for Mental Health Services Research, with support from IU Cinema, U Bring Change to Mind, Kelley School of Business, and Balance at Kelley. **This partnership is supported by IU Cinema’s Creative Collaborations program.**

Robin Williams: Come Inside My Mind



JORGENSEN GUEST FILMMAKER SERIES

This Jorgensen Guest Filmmaker Series is made possible through the generous support of the Ove W Jorgensen Foundation. In addition to the guests below, whose visits were made possible through the Jorgensen Guest Filmmaker Lecture Series, many additional filmmakers have also presented their work in IU Cinema.



Nia DaCosta

2011–19 Jorgensen 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, Nia DaCosta, David Darg, Julie Dash, Bridgett M. Davis, Peter Davis, Josephine Decker, Claire Denis, Danfung Dennis, Joseph Dorman, Dennis Doros, Nathaniel Dorsky, Sara Driver, Cheryl Dunye, Ava DuVernay, Tamer El Said, 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, Larry Groupé, Werner Herzog, Jerome Hiler, Eliza Hittman, J. Hoberman, Kataoka Ichiro, Dennis James, Steve James, Jeremy Kagan, Abbas Kiarostami, Alison Klayman, Kevin Kline, Dany Laferriere, Alain LeTourneau, Rod Lurie, William Lustig, Guy Maddin, Terence Marsh, Albert Maysles, Paul D. Miller (DJ Spooky), Pam Minty, Bryn Mooser, Bill Morrison, Mira Nair, Stanley Nelson, Avi Nesher, Edward James Olmos, Ron Osgood, Darcy Paquet, Richard Pena, Nisha Pahuja, Alex Ross Perry, Alexandre O. Philippe, Angelo Pizzo, Luis Recoder, Nicolas Winding Refn, Kelly Reichardt, Carlos Reygadas, Boots Riley, Deborah Riley Draper, Bruce Joel Rubin, Stefani Saintonge, Mireia Sallares, Walter Salles, Nelson Pereira Dos Santos, John Sayles, Christel Schmidt, Paul Schrader, Michael Schultz, 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.



Carlos Reygadas



Rod Lurie and Larry Groupé

Great appreciation, as always, goes to the Ove W Jorgensen Foundation and Jane and Jay Jorgensen for supporting this series. Unless otherwise noted, programs are held in the IU Cinema and are free, but ticketed.

Ash Mayfair

September 20 – 5 pm

Alloy Orchestra

October 18 – 4 pm

Numa Perrier

September 24 – 5 pm

Haifaa al-Mansour

November 15 – 5 pm

CREATIVE COLLABORATIONS

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

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

IU Cinema Program Advisory Board Members 2019–2020:

Rachael Stoeltje, Chair	IU Libraries Moving Image Archive
Greg Waller, Immediate Past Chair	The Media School
Rowan Candy	School of Optometry
Alexander Cuenca	School of Education
Janae Cummings	Hamilton Lugar School of Global and International Studies
Timothy Fort	Kelley School of Business
Terri Francis	Black Film Center/Archive
Allen Hahn	College of Arts and Sciences, Theatre, Drama, and Contemporary Dance
Joan Hawkins	The Media School
Sarah Lasley	Eskenazi School of Art, Architecture + Design
Frank Lewis	O'Neill School of Public and Environmental Affairs
Elaine Monaghan	The Media School
John Nieto-Phillips	Office of the Vice Provost, Diversity and Inclusion
Celeste Ovelton	Undergraduate Student Representative
Howard Rosenbaum	School of Informatics, Computing, and Engineering
John Simmons	School of Nursing
David Smiley	School of Public Health
Sean Starowitz	Community Representative, City of Bloomington
Konrad Strauss	Jacobs School of Music
Tim Waters	Maurer School of Law

Mai Thai, Caylee So, and Ellen Wu



You can contribute to our world-class programming! Creative Collaborations enables partners at IU or in the community to propose a film or series which highlights important topics and ideas, inspires engagement with the arts and humanities, and enriches people's lives. Since opening in 2011, we have partnered with more than 250 campus and community collaborators on nearly 1,500 partnered screenings, which has led to enriching and engaging programming for university faculty, staff, and students, as well as Bloomington community members.

We welcome proposals from any IU Bloomington academic unit, non-academic unit, or student group, as well as community organizations. Visit cinema.indiana.edu/about/creative-collaborations for more details and to access the online application.

Fall 2019 Creative Collaborators and Programming Partners

African Studies Program	Ithaca College
Arts and Humanities Council	IU African Studies Program
Balance at Kelley	IU Food Institute
Black Film Center/Archive	IU Libraries Moving Image Archive
Center for Documentary Research and Practice	IU Platform Global Popular Music
Center for the Study of the Middle East	Journalism Program at The Media School
Cinema and Media Studies	Kelley School of Business
College Arts and Humanities Institute	Latin American Music Center
College of Arts and Sciences	The Media School
College of Arts and Sciences' Themester 2019: Remembering and Forgetting	National Endowment for the Arts
Department of Central Eurasian Studies	Office of International Affairs
Department of Folklore and Ethnomusicology	Office of the Bicentennial
Department of Slavic and East European Languages and Cultures	Office of the President
Department of Spanish and Portuguese	Office of the Vice Provost for Research
Directed by Women	Russian and East European Institute
Eskenazi Museum of Art	Scribe Video Center
Eskenazi School of Art, Architecture + Design	U Bring Change to Mind
Hamilton Lugar School of Global and International Studies	Ukrainian Studies Organization
Indiana Consortium for Mental Health Services Research	Union Board
Inner Asian and Uralic National Resource Center	Union Board Films
	Women's Philanthropy Leadership Council
	XFR Collective



IU CINEMA AUGUST FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
 <p>© 2004 Studio Ghibli - NDDMT</p>		
4	5	6 7
11	12	13 14
18	19	20 21
25	7 pm Battleship Potemkin Pg 34 26	27 28

Thursday	Friday	Saturday
1	2	3
8	9	10
15	16	17
7 pm Howl's Moving Castle (Japanese with English subtitles) Pg 4	7 pm Howl's Moving Castle (English Dubbed) Pg 33	1 pm Star Wars: Episode IV <i>A New Hope</i> Pg 35 4 pm Star Wars: Episode V <i>The Empire Strikes Back</i> Pg 35 7 pm Star Wars: Episode VI <i>Return of the Jedi</i> Pg 35
7 pm Long Day's Journey Into Night 3D Pg 4	7 pm Long Day's Journey Into Night 3D Pg 4 10 pm The Bubble 3D Pg 30	CLOSED FOR LABOR DAY
22	23	24
29	30	31

IU CINEMA SEPTEMBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
<p>CLOSED FOR LABOR DAY</p> <p>1</p>	<p>CLOSED FOR LABOR DAY</p> <p>2</p>	<p>7 pm Be Natural: The Untold Story of Alice Guy-Blaché Pg 4</p> <p>3</p> <p>4</p>
<p>1 pm Cassandro, the Exotico! Pg 5</p> <p>4 pm Selma Pg 12</p> <p>8</p>	<p>7 pm Who Will Write Our History Pg 38</p> <p>9</p>	<p>10</p> <p>11</p>
<p>1 pm Ana Yurdu (Motherland) Pg 39</p> <p>4 pm La Pointe Courte Pg 20</p> <p>15</p>	<p>7 pm Christopher Strong Pg 18</p> <p>16</p>	<p>17</p> <p>18</p>
<p>1 pm Le bonheur Pg 20</p> <p>4 pm 2019–20 Audience Choice Film: Big Pg 52</p> <p>22</p>	<p>7 pm Jezebel (2019) Pgs 7,14</p> <p>23</p>	<p>5 pm Numa Perrier Jorgensen Program Pg 15</p> <p>7 pm Numa Perrier Presents: Cléo from 5 to 7 Pg 15</p> <p>24</p> <p>25</p>
<p>1 pm Working Girls Pg 19</p> <p>4 pm Clemency Pg 7</p> <p>29</p>	<p>7 pm Stories We Tell Pg 22</p> <p>30</p>	

Thursday

5 pm **Pioneers:
First Women Filmmakers**
w/DJ MADDØG Pg 5

5

Friday

7 pm **Love & Basketball** Pg 12
10 pm **Pet Sematary (1989)** Pg 30

6

Saturday

4 pm **Cassandra, the Exotico!** Pg 5
7 pm **Lost in Translation** Pg 32

7

12

13

14

7 pm **The Third Wife** Pgs 6, 10

19

5 pm **Ash Mayfair
Jorgensen Program** Pg 11

7 pm **Ash Mayfair Presents:
Dead Pigs** Pg 11

10 pm **Ash Mayfair Presents:
Oda sa wala
(Ode to Nothing)** Pg 11

20

4 pm **The Third Wife** Pgs 6, 10

7 pm **Rolling / Rebel Girls** Pg 6

21

7 pm **Clemency** Pg 7

26

7 pm **Jezebel (2019)** Pgs 7, 14

10 pm **But I'm a Cheerleader** Pg 31

27

28



IU CINEMA OCTOBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
		<p>1</p> <p>2</p>
<p>1 pm Gisaengchung (Parasite) Pg 8</p> <p>4 pm Vaya Pg 44</p> <p>6</p>	<p>4 pm Filmmaker to Filmmaker Conversation: Akin Omotoso and François Verster Pg 44</p> <p>7 pm The Dream of Shahrazad Pg 44</p> <p>7</p>	<p>8</p> <p>9</p>
<p>1 pm At Eternity's Gate Pg 43</p> <p>4 pm National Theatre Live: Small Island Pg 25</p> <p>13</p>	<p>7 pm Murs Murs / Documenteur Pg 21</p> <p>14</p>	<p>15</p> <p>16</p>
<p>1 pm Merrily We Go to Hell Pg 19</p> <p>4 pm The Girl Can't Help It Pg 28</p> <p>20</p>	<p>7 pm We Tell: Body Politics Pg 48</p> <p>21</p>	<p>7 pm Eternal Sunshine of the Spotless Mind Pg 38</p> <p>22</p> <p>23</p>
<p>1 pm Ying xiong (Hero) Pg 23</p> <p>4 pm Donbass Pg 41</p> <p>27</p>	<p>7 pm The Woman in Question Pg 23</p> <p>28</p>	<p>29</p> <p>30</p>

Thursday

7 pm **My Annie Hall** Pg 7

3

7 pm **The Silence of Others** Pg 46

10

7 pm **Speedy w/live music** Pg 24

17

24

7 pm **The Mummy (1932) /
The Wolf Man (1941)** Pg 53

7 pm **Nasty Women Program 1
w/live music
@ Wells Library 048** Pg 26

31

Friday

7 pm **The Spiritual Avant-Garde**
Pg 40

10 pm **Mad Max: Fury Road** Pg 32

4

4 pm **Eating Up Easter** Pg 46

7 pm **Minding the Gap** Pg 47

10 pm **Snake Eyes** Pg 22

11

4 pm **Alloy Orchestra
Jorgensen Program** Pg 24

7 pm **La galerie des monstres
(Gallery of Monsters)
w/live music** Pg 24

18

7 pm **Robin Williams:
Come Inside My Mind** Pg 53

25

Saturday

3 pm **Black Panther** Pg 13

5

4 pm **Chez jolie coiffure** Pg 47

7 pm **Bisbee '17** Pg 47

12

12 pm **Sátántangó** Pg 31

19

4 pm **Dr. Strangelove or:
How I Learned to Stop
Worrying and Love
the Bomb** Pg 42

7 pm **İki Dil, Bir Bavul
(On the Way to School)**
Pg 39

26



IU CINEMA NOVEMBER FILM CALENDAR

Sunday



1 pm **Everything is Illuminated**
Pg 41

4 pm **A Star is Born (1954)** Pg 28

3

1 pm **Carmen Jones** Pg 29

4 pm **Ivan the Terrible, Parts I & II** Pg 34

10

1 pm **Dance, Girl, Dance** Pg 19

4 pm **Portrait of a Lady on Fire**
Pg 9

17

1 pm **Brigadoon (1954)** Pg 29

4 pm **National Theatre Live: The Audience** Pg 25

24

Monday



7 pm **Do the Right Thing** Pg 13

4

7 pm **After Life (1998)** Pg 38

11

7 pm **Auf der Anderen Seite (The Edge of Heaven)** Pg 39

18

**CLOSED FOR
THANKSGIVING BREAK**

25

Tuesday | Wednesday

5

7 pm **Buckjumping** Pg 50

6

12

7 pm **Women Without Shadows**
@ Wells Library 048 Pg 17

13

19

20

**CLOSED FOR
THANKSGIVING BREAK**

26

**CLOSED FOR
THANKSGIVING BREAK**

27

Thursday



7 pm **Los sonidos invisibles (The Invisible Sounds) / Velo qué bonito (Look How Pretty)** Pg 50

7

7 pm **Mary Shelley** Pg 16

14

7 pm **We Tell: Environments of Race and Place** Pg 48

21

**CLOSED FOR
THANKSGIVING BREAK**

28

Friday

12 pm **Beverly of Graustark w/live music @ Wells Library 048** Pg 26

2 pm **Joan the Woman w/live music @ Wells Library 048** Pg 27

7 pm **A Fool There Was w/live music** Pg 27

1

7 pm **Babylon (1980)** Pg 51

10 pm **Clash of the Titans (1981)** Pg 31

8

5 pm **Haifaa al-Mansour Jorgensen Program** Pg 16

7 pm **Wadjda** Pg 16

10 pm **Nappily Ever After** Pg 17

15

7 pm **Portrait of a Lady on Fire** Pg 9

22

**CLOSED FOR
THANKSGIVING BREAK**

29

Saturday

12 pm **Nasty Women Program 2 w/live music** Pg 27

2 pm **Sally, Irene and Mary w/live music @ Wells Library 048** Pg 27

7 pm **The Lodger: A Story of the London Fog w/live music** Pg 27

2

4 pm **Captain Blood (1935)** Pg 42

7 pm **Miami Connection** Pg 40

9

4 pm **We Tell: Collaborative Knowledges** Pg 48

7 pm **Kiborgy. Heroyi ne vmyrayut (Cyborgs: Heroes Never Die)** Pg 41

16

4 pm **The Wild Party** Pg 19

7 pm **Vagabond** Pg 21

23

**CLOSED FOR
THANKSGIVING BREAK**

30

IU CINEMA DECEMBER FILM CALENDAR

Sunday	Monday	Tuesday Wednesday
<p>CLOSED FOR THANKSGIVING BREAK</p> <p>1</p>	<p>7 pm October (Ten Days that Shook the World) Pg 34</p> <p>2</p>	<p>3</p> <p>4</p>
<p>1 pm Pinocchio (1940) Pg 43</p> <p>4 pm There's No Business Like Show Business Pg 29</p> <p>8</p>	<p>7 pm Fados (1981) Pg 51</p> <p>9</p>	<p>10</p> <p>11</p>
<p>1 pm We Tell: States of Violence Pg 49</p> <p>4 pm Fifth Annual The Sound of Music Quote-Along Pg 33</p> <p>15</p>	<p>7 pm The Gleaners and I Pg 21</p> <p>16</p>	<p>7 pm Varda by Agnès Pg 9</p> <p>17</p> <p>7 pm Varda by Agnès Pg 9</p> <p>18</p>

IMAGE CREDITS

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CONTRIBUTORS TO THE PROGRAM

Thank you to those who have contributed to the writing and editing of program notes, as well as the design and layout of this publication. These include: 20th Century Fox, A24, Abramorama, Caleb Allison, Alloy Orchestra,

Thursday7 pm **We Tell: Wages of Work** Pg 48

5

Friday7 pm **Rashōmon (1950)** Pg 2310 pm **Ghost Dog: The Way of the Samurai** Pg 31

6

Saturday4 pm **The Woman in the Window (1944)** Pg 427 pm **Under the Skin (2013)** Pg 32

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7 pm **Poto and Cabengo** Pg 40

Haifaa al-Mansour, Ana María Arango, Arbelos Films, Noah Arjomand, ARRAY Releasing, Jamie Babbit, Bianca Balbuena-Liew, Tracy Bee, Brian Belovarac, Iana Celest Bernardez, Nan Brewer, British Film Institute, By Experience, Kyle Calvert, Crystal Z Campbell, Canyon Cinema, Alejandra Capshew, CBS Films, Joanna Chromik, Carla Cowden, Criterion Pics, Carmel Curtis, Rebecca Dirksen, Riley Dismore, Draffhouse, John Dunstan, Zeynep Elbasan-Bozdoğan, Orhan Eskiköy, The Film Annex, Film Movement, The Film-makers' Coop, Focus Features, Terri Francis, Brittany D. Friesner, GKIDS, Grasshopper Film, Barbara Grassia, Tiffany Greenwood, Cary Haber, HBO Films, Maggie Henefeld, Laura Horvak, Madeleine Hunt-Ehrlich, Icarus Films, IFC Films, Adam Isenberg, Ithaca College, IU Libraries Moving Image Archive, Laura Ivins, Janus Films, Katherine Johnson, Lily Keber, Erin Kelley, Kino Lorber, Sarah Lasley, Le Giornate del Cinema Muto, Lobster Films, LucasFilm, Joshua Malitsky, Ash Mayfair, Rosine Mbakam, President Michael A. McRobbie, Svitlana Melnyk, Kaila Messerli, Marissa J. Moorman, Neon, Netflix, New Europe Film Sales, Michaela Owens, Paramount Pictures, Park Circus, Alaina Patterson, Numa Perrier, Bernice Pescosolido, Hannah Prouse, Pyramide Films, Elizabeth Roell, Ellie Sachs, Laura Schepher, Scribe Video Center, Nataliya Shpylova-Saeed, Anthony Silvestri, Sony Pictures Classics, Matt Starr, Caitlyn Stevens, Rachael Stoeltje, Strand Releasing, Cole Stratton, Chris Stults, Swank Motion Pictures, Jessica Davis Tagg, Jamie Thomas, UCLA Film & Television Archive, Universal Pictures, François Verster, Jon Vickers, Warner Bros., Jay Weissberg, Joseph Wofford, Women Make Movies, Emily Woodburne, XFR Collective, Zeitgeist Films, Clarissa Zhang, and Jane Zheng.

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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 offers engagement opportunities for those interested in volunteering through our IU Cinema Usher Corps and our Promotional Street Team. We are appreciative of the world-class service our volunteers help us provide. In Spring 2019, 28 IU Cinema volunteer ambassadors donated 756 volunteer hours valued at an estimated rate of \$25.43 per hour for an approximate in-kind contribution of \$19,231.40.[Ⓞ] Volunteer ambassadors in good standing at the conclusion of the Spring 2019 semester are acknowledged below.

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

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[∞] Denotes donor is deceased

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Through the unwavering support of our dedicated and enthusiastic supporters, IU Cinema has established itself as one of the nation's most distinct 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. 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-cinema.

For All: The Indiana University Bicentennial Campaign

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

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

Thank you for the wonderful presentation of the Barbara Hammer program ... I can't tell you how much it means to me that students have the opportunity to see experimental film projected in such a beautiful space by professionals who care so much about the film, the projection, the aesthetics, and the educational mission of IU.

—Joan Hawkins,
The Media School

IU Cinema Creative Collaborations

Since opening in January 2011, IU Cinema has collaborated with more than 250 campus and community partners on over 1,200 events and screenings. 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.

Visit cinema.indiana.edu/about/creative-collaborations for more information or contact Associate Director Brittany D. Friesner at iucollab@indiana.edu.

IU Cinema Volunteer Ambassadors

Join the IU Cinema Usher Corps or Promotional Street Team! IU Cinema Volunteer Ambassadors see great movies, welcome guests, help spread the word about IU Cinema, and learn what happens "behind the curtain" of the Cinema's day-to-day operations.

Visit cinema.indiana.edu/support-cinema/volunteer for more information or contact Assistant Director of Events, Facilities, and Guest Services Jessica Davis Tagg at jtagg@indiana.edu.

The IU Cinema is more than just a place for film. It is a place for friends; a place for learning; a place for exposure to new cultures, new people, and new ideas. It's a place for art, a place for music, a place where you can have your beliefs challenged in 90 minutes. It is a place for community, both local and global. The IU Cinema is a place unlike any other ... and my favorite place in Bloomington.

—Olivia Seyerle, IU Cinema volunteer

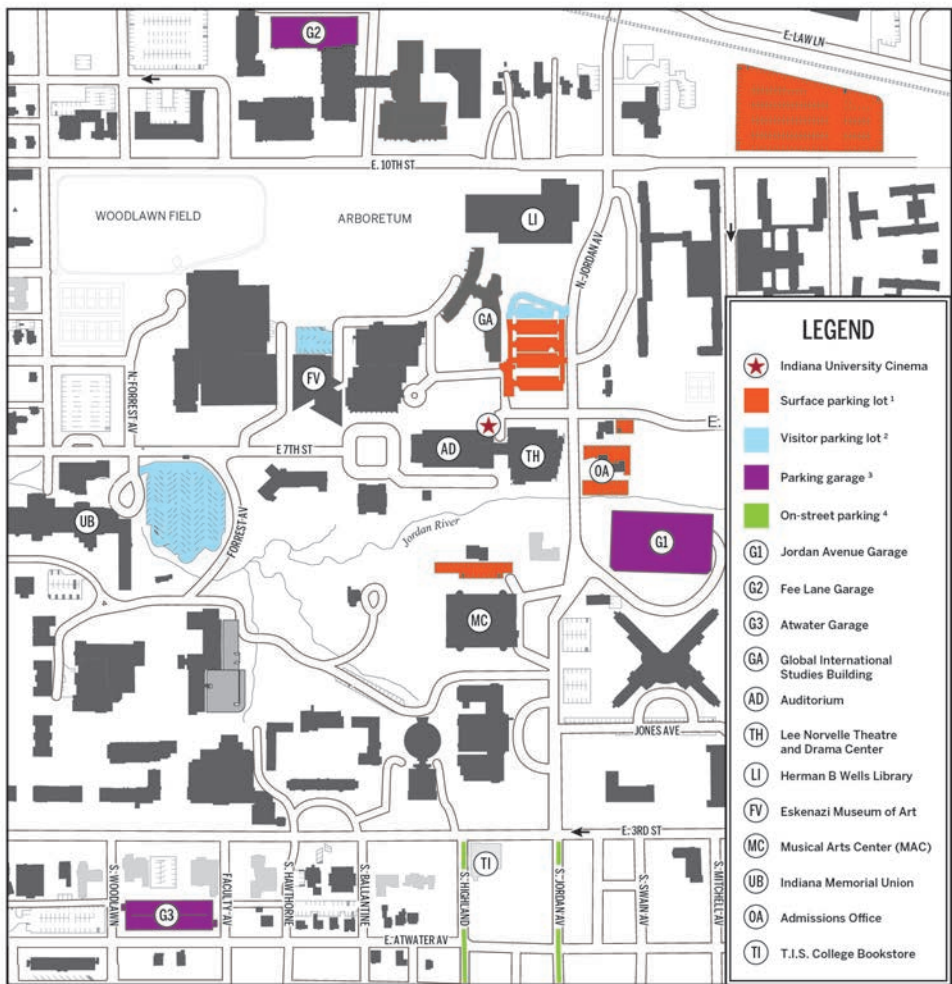
We have had a wonderful education since the IU Cinema opened—not only education about films, but education about history, politics, art, and life. We wanted to help ensure the IU Cinema is a lasting and important part of campus life at IU.

—S. James Sherman & Robert T. Sherman,
IU Cinema donors

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* Event 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 pm through Monday at 7 am. A fee is charged on weekdays, and only certain rows on the top level are available. The maximum fee for vehicles entering after 5 pm 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 pm. 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 pm until Monday at 7 am.

Auditorium (AU) permits are available for \$32 for July 2019–June 2020. 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 pm–7 am on weekdays. These lots are also free to the public, no permit required, from 5 pm Friday nights until 7 am 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 am–10 pm. Meters accept only quarters, dimes, and nickels—no pennies or foreign coins. Pay lots are open from 7 am–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 pm. Anyone may park free of charge in all campus parking garages on weekends starting Friday at 6 pm until Monday at 7 am.

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

200

YEARS



INDIANA UNIVERSITY TO OPEN NEW CINEMA

November 9, 2010 — Tomorrow, Indiana University will hold a press opening for its new state-of-the-art 300-seat University Cinema. Jon Vickers, the cinema's director, and Grover Conroy, IU's vice president of asset management, film restoration, and a digital mastering at Sony Entertainment, will discuss the cinema's mission, its technology, and the art of digital restoration. Then David Lean's *The Bridge on the River Kwai*, newly restored from the

January. Vickers says it will be a much-needed midwestern independent film festival for foreign and silent films, as well as a retro revival of classic Hollywood material from the Black Archive and David S. Bradley Collection, and the Peter Bogdanovich Collection.

The 1930s building that once housed the University Theatre features several panels from murals painted by Thomas Hart Benton for the 1933 Chicago World's Fair.



Please recycle.

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