

TRANSFORMATIVE  
CINEMATIC EXPERIENCES  
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...and the motion picture that simply do not see for the



PAUL NEWMAN  
COOL HAND LUKE

TECHNOLOGIE FÜR HANDBLÄTTEN FÜR HANDBLÄTTEN GIBT ES KEIN ART W

The man...and the motion picture that



PAUL NEWMAN  
COOL HAND LUKE

TECHNOLOGIE FÜR HANDBLÄTTEN FÜR HANDBLÄTTEN GIBT ES KEIN ART W

DU  
CINEMA



eine verrückte Reise in die Zukunft

eine verrückte Reise



RITA HAYWORTH  
gilda  
GLENN FORD  
GEORGE MACREADY  
JOSEPH CALLEIA  
DIRECTOR  
CHARLES Vidor

RITA HAYWORTH  
gilda  
GLENN FORD  
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FOR ALL

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SPRING  
2019

# GENERAL INFORMATION

## Ticket Information

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

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

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

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

## Building Policies

We thank our patrons for being respectful and compassionate of others during our events. For more on our general policies regarding appropriate conduct at IU Cinema, including information regarding food and beverages, electronic device usage, and lost-and-found items, please visit [cinema.indiana.edu/plan-visit](http://cinema.indiana.edu/plan-visit).

## Parking Information

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

## Indiana University Cinema Full-Time Staff

Jon Vickers ..... *Founding Director*

Brittany D. Friesner ..... *Associate Director*

Kyle Calvert ..... *Design and Marketing Manager*

Carla Cowden ..... *Business Manager*

Barbara Grassia ..... *Technical Director*

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

The balance of IU Cinema's staff includes a team of part-time employees and volunteers, including projectionists, house managers, ushers, and a variety of graduate assistants, each of whom are critical to the success of the Cinema. We are so appreciative of our staff and thank them all!

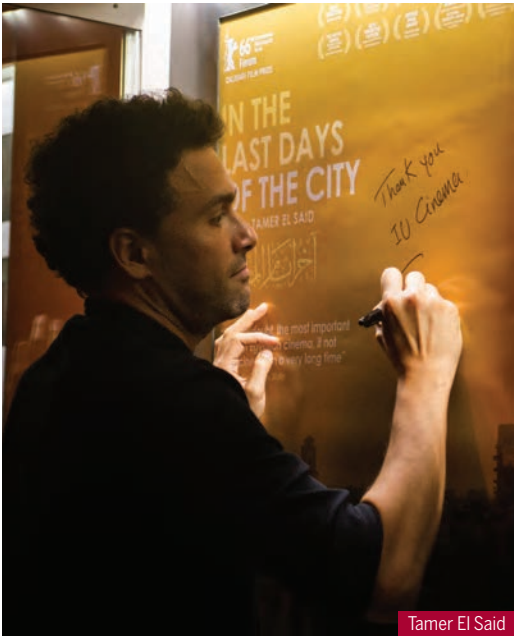
## Indiana University Cinema

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(812) 856-CINE | [iucinema@indiana.edu](mailto:iucinema@indiana.edu) | [cinema.indiana.edu](http://cinema.indiana.edu)  
A *Place for Film* blog is online at [blogs.iu.edu/aplaceforfilm](http://blogs.iu.edu/aplaceforfilm).



@IUCinema

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Tamer El Said



Visible Evidence XXV



Boots Riley

### ... 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

We are excited to share with you this spring's line-up of films, filmmakers, and events!

Renowned IU President Herman B Wells understood and championed the role of the arts in a well-rounded education and their ability to “bring the world to Indiana.” IU Cinema has built upon that tradition now for eight years, and this semester’s program brings filmmakers to Indiana from Mexico, Israel, South Korea, Italy, Jamaica, India, France, and, of course, the U.S.

All of these filmmakers will share their work, inspiration, and experiences with you over the next several weeks, so be sure to mark your calendars. A number of these films have not been shown theatrically in the U.S., and, in the case of Carlos Reygadas, he will be with us for the first complete U.S. retrospective of his work! Also from Mexico is filmmaker Alejandra Márquez Abella (*The Good Girls, Semana Santa*), who will take part in this spring’s Filmmaker to Filmmaker: Conversation from the Director’s Chair series, alongside Argentine director Lucrecia Martel. This endowed IU Cinema program celebrates its third year in 2018. The visits by Reygadas and Márquez Abella are made possible through support by IU’s Arts and Humanities Council and Mexico Remixed.

Music in film also plays a prominent role in this spring’s program, with live film scores premiered in two events. Additionally, one of our Jorgensen Guest Filmmaker Series programs will explore the film director/composer relationship with guests Rod Lurie and Larry Groupé. These events highlight the ongoing relationship between IU Cinema and the Jacobs School of Music, and celebrate the expansion of the Music Scoring for Visual Media Program into major and graduate programs.

This just scratches the surface—inside you will find all of our signature programs, as well as series which will introduce you to films, filmmakers, and film experiences which will entertain, provoke thought, and challenge you and perhaps your commitment to cinema ... you will see. You will also find layers of well-crafted partnered programs through our Creative Collaborations. These collaborative programs are at the heart of what we do and how IU Cinema has become interwoven into the arts and humanities on the Bloomington campus. You will also see a return to more robust summer programming!

We are indebted to all of our partners, endowed program supporters, donors, patrons, dedicated staff, and you—the ones who grace our doors with open minds and a hunger for memorable cinematic experiences. We proudly offer the majority of these programs to you free of charge. This is our commitment each semester—cinema FOR ALL!

Thanks for your continued interest and support.

Jon Vickers  
Founding Director

# INTERNATIONAL ARTHOUSE SERIES

The International Arthouse Series features new films 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.



The Wild Pear Tree

## The Wild Pear Tree

(2018) Directed by Nuri Bilge Ceylan

January 3 – Thursday – 7 pm

January 5 – Saturday – 7 pm

Not rated | 2K DCP | 188 min

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

Sinan, an aspiring writer, returns home after attending university with the hope of scraping together enough money to publish his first novel. He wanders the town, encountering old flames and obstinate gatekeepers, and finds his youthful ambition increasingly at odds with the deferred dreams of his gambling-addict father. As his own fantasies mingle with reality, Sinan grapples with the people and the place that have made him who he is. *The Wild Pear Tree* weaves an evocative tale of creative struggle and familial responsibility with inspired performances, sumptuous imagery, and surprising bursts of humor. It is one of Ceylan's most personal works to date, a film as

rich, layered, and uncompromising as the novel its headstrong hero is working to publish.

## Hevi reissu (Heavy Trip)

(2018) Directed by Juuso Laatio, Jukka Vidgren

January 4 – Friday – 7 pm

January 5 – Saturday – 4 pm

Not rated | 2K DCP | 92 min

In English, Finnish, and Norwegian with English subtitles

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

In this offbeat comedy from Finland, Turo is stuck in a small village where the best thing in his life is being the lead vocalist of the amateur metal band Impaled Rektum. The only problem? He and his bandmates have practiced for 12 years without playing a single gig. The guys get a surprise visitor from Norway—the promoter for a huge heavy-metal music festival—and they decide it's now or never. They steal a van, a corpse, and even a new drummer in order to make their dreams a reality.



Hevi reissu (Heavy Trip)



Gräns (Border)

## Gräns (Border)

(2018) Directed by Ali Abbasi

January 10 – Thursday – 7 pm

January 11 – Friday – 10 pm

R | 2K DCP | 110 min

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

It is a safe assumption to say you have never seen a film quite like *Border*. Tina (Eva Melander) is a customs officer who has the keen ability to literally smell guilt, fear, and fury seeping off of some travelers. When she encounters a mysterious man with a smell that confounds her detection, she is forced to confront hugely disturbing insights about herself and humankind. The film is adapted by Danish-Iranian director Ali Abbasi from a short story by author John Ajvide Lindqvist, who also created the lonely vampire classic *Let the Right One In*. Blending supernatural folklore and contemporary social issues, the film explores themes of tribalism, racism, and fear of the “other.” The film has been referred

to as a genre-bending cross between an *X-Men* film and a Nordic noir crime drama. **Contains mature content, including graphic nudity, sexual violence, strong language, and violent imagery.**

## The King

(2018) Directed by Eugene Jarecki

January 14 – Monday – 7 pm

January 19 – Saturday – 4 pm

R | 2K DCP | 109 min

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

A cross-country road trip in Elvis Presley's 1963 Rolls-Royce, *The King*, is far more than a musical biopic; it's a penetrating portrait of America at a critical time in the nation's history and an unflinching investigation into the state of the American dream. From Memphis to New York, Las Vegas, and beyond, the journey traces the rise and fall of Presley as a metaphor for the country he left behind. In this groundbreaking film, Eugene Jarecki (*Why We Fight*, *The House I Live In*) paints a visionary portrait of the state of the American dream and a penetrating look at how the hell we got here. A diverse cast of Americans, both famous and not, join the journey, including Rosanne

Cash, Chuck D, Emmylou Harris, and Dan Rather. *The King* was executive produced by Steven Soderbergh, Errol Morris, and Roseanne Cash. **Contains mature content, including strong language, disturbing images, and drug references.**

## Never-Ending Man: Hayao Miyazaki

(2018) Directed by Kaku Arakawa

January 24 – Thursday – 7 pm

January 25 – Friday – 7 pm

Not rated | 2K DCP | 70 min

In Japanese with English subtitles

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

In 2013, film director and animator Hayao Miyazaki suddenly announced his retirement at the age of 72. But he couldn't shake his burning desire to create. After an encounter with young CGI animators, Miyazaki embarked on a new endeavor, his first project ever to utilize CGI. But the artist, who had been adamant about hand-drawn animation, confronted many challenges. Can an old master who thinks he's past his prime shine once again? This program goes behind the scenes as Miyazaki overcomes struggles to create his short film using CGI.

## Shoplifters

(2018) Directed by Kore-eda Hirokazu

January 27 – Sunday – 4 pm

See page 42 for details.

## Making Montgomery Clift

(2018) Directed by Robert A. Clift,

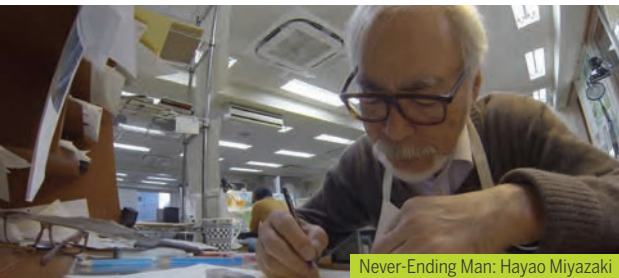
Hillary Demmon

January 28 – Monday – 7 pm

Not rated | 2K DCP | 88 min

\$4 all tickets

Montgomery Clift was one of the most influential actors in the history of cinema, bucking traditions on and off screen, but countless biographies have reduced him to a tragic figure—a self-loathing, closeted alcoholic whose repressed sexuality led him to “the slowest suicide in Hollywood history.” Now, Clift's youngest nephew, Robert A. Clift, and Hillary Demmon (both Indiana University alumni) rigorously examine the flawed narratives that have come to define Monty's legacy. Drawing on interviews with family and loved ones and a rich collection of unreleased archival materials from Monty and his brother, Brooks Clift, this fresh portrait of the actor's passions, contributions, and commitment



Never-Ending Man: Hayao Miyazaki



Making Montgomery Clift



The King

to living and working in his own way gives one of Hollywood's underappreciated legends his due. This screening is sponsored by The Media School, Cinema and Media Studies, Bloomington PRIDE, and IU Cinema.

### Little Woods

(2018) Directed by Nia DaCosta  
**January 31 – Thursday – 7 pm\***  
**February 2 – Saturday – 4 pm**

\*Directed Nia DaCosta is scheduled to be present at the January 31 screening. See page 12 for details.

### Wanda

(1970) Directed by Barbara Loden  
**February 3 – Sunday – 1 pm**

PG | 2K DCP | 103 min  
\$4 IUB students, \$7 non-students

**New 4K Restoration.** With her first and only feature film—a hard-luck drama she wrote, directed, and starred in—Barbara Loden turned

in a groundbreaking work of American independent cinema, bringing to life a kind of character seldom seen on-screen. Set amid a soot-choked Pennsylvania landscape, and shot in an intensely intimate vérité style, the film takes up with distant and soft-spoken Wanda (Loden), who has left her husband, lost custody of her children, and now finds herself alone, drifting between dingy bars and motels, and callously mistreated by a series of men—including a bank robber who ropes her into his next criminal scheme. A rarely seen masterpiece that has nonetheless exerted an outsize influence on generations of artists and filmmakers, *Wanda* is a compassionate and wrenching portrait of a woman stranded on society's margins. Restored by UCLA Film & Television Archive. Restoration funding provided by The Film Foundation and GUCCI. **Contains mature content.**

### The Favourite

(2018) Directed by Yorgos Lanthimos  
**February 8 – Friday – 10 pm**  
**February 10 – Sunday – 4 pm**

R | 2K DCP | 119 min  
\$4 IUB students, \$7 non-students

Early 18th century England is at war with the French. Nevertheless, duck racing and pineapple eating are thriving. A frail Queen Anne (Olivia Colman) occupies the throne, and her close friend Lady Sarah (Rachel Weisz) governs the country in her stead while tending to Anne's ill health and mercurial temper. When a new servant named Abigail (Emma Stone) arrives, her charm endears her to Sarah. Sarah takes Abigail under her wing, and Abigail sees a chance at return to her aristocratic roots. As the politics of war become quite time consuming for Sarah, Abigail steps into the breach to fill in as the Queen's companion. Their burgeoning friendship gives her a chance to fulfill her ambitions,



Wanda



Cold War



The Favourite





Free Solo



Rafiki

and she will not let woman, man, politics, or rabbit stand in her way. **Contains mature content, including strong language and nudity.**

### The Other Story

(2018) Directed by Avi Neshet

February 22 – Friday – 7 pm

See page 17 for details.

### Cold War

(2018) Directed by Pawel Pawlikowski

February 28 – Thursday – 7 pm

March 1 – Friday – 7 pm

R | 2K DCP | 88 min

In Polish, French, German, Russian, Italian, and Croatian with English subtitles

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

A passionate love story between two people of different backgrounds and temperaments, who are fatefully mismatched and yet condemned to each other. Set against the background of the Cold War in the 1950s in Poland, Berlin, Yugoslavia, and Paris, the film depicts an impossible love story in impossible times. Directed by Polish-born filmmaker Pawlikowski

(*Ida, The Woman in the Fifth*), the film won the Best Director award at the 2018 Cannes Film Festival. *Cold War* is beautifully photographed and according to *Time Out*, “One of the most colorful things you’ll ever see in black and white.” **Contains mature content, including nudity and drug references.**

### Free Solo

(2018) Directed by Elizabeth Chai Vasarhelyi, Jimmy Chin

March 1 – Friday – 10 pm

PG-13 | 2K DCP | 100 min

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

*Free Solo* is a stunning, intimate, and unflinching portrait of free soloist climber Alex Honnold, as he prepares to climb the face of the world’s most famous rock—the 3,200-foot El Capitan in Yosemite National Park—without a rope. Celebrated as one of the greatest athletic feats of any kind, Honnold’s climb set the ultimate standard: perfection or death. The film is an edge-of-your-seat thriller and an inspiring portrait of an athlete who challenges both his body and

his beliefs on a quest to triumph over the impossible, revealing the personal toll of excellence. *The New York Times* calls it “a miraculous opportunity for the rest of us to experience the human sublime.”

### Rafiki

(2019) Directed by Wanuri Kahiu

March 7 – Thursday – 7 pm

March 8 – Friday – 10 pm

Not rated | 2K DCP | 83 min

In English and Swahili with English subtitles

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

Bursting with the colorful street style and music of Nairobi’s vibrant youth culture, *Rafiki* is a tender love story between two young women in a country that still criminalizes homosexuality. Kena and Ziki have long been told that “good Kenyan girls become good Kenyan wives”—but they yearn for something more. Despite the political rivalry between their families, the girls encourage each other to pursue their dreams in a conservative society. When love blossoms between them, Kena and Ziki must choose between happiness and safety. Initially banned

in Kenya for its positive portrayal of queer romance, *Rafiki* won a landmark supreme court case chipping away at Kenyan anti-LGBT legislation. Featuring remarkable performances by newcomers Samantha Mugatsia and Sheila Munyiva, *Rafiki* is a courageous and bold tale of first love “reminiscent of the early work of Spike Lee” (*Screen Daily*) that’s “impossible not to celebrate” (*Variety*).

### Capernaum (Chaos)

(2018) Directed by Nadine Labaki

March 21 – Thursday – 7 pm

March 22 – Friday – 7 pm

R | 2K DCP | 121 min

In Arabic and Amharic with English subtitles  
\$4 IUB students, \$7 non-students

Winner of the Grand Jury Prize at the Cannes Film Festival, Nadine Labaki’s *Capernaum* tells the story of Zain, a Lebanese boy who sues

his parents for the “crime” of giving him life. The film follows Zain as he journeys from gutsy, streetwise child to hardened 12-year-old “adult”— fleeing his negligent parents, surviving through his wits on the streets, taking care of Ethiopian refugee Rahil and her baby son Yonas, being jailed for a violent crime, and, finally, seeking justice in a courtroom. *Capernaum* was made with a cast of non-professional actors playing characters whose lives closely parallel their own. Although it is set in the depths of a society’s systematic inhumanity, *Capernaum* is ultimately a hopeful film that stirs the heart as deeply as it cries out for action. **Contains mature content.**

### Fly Me to the Moon

(2019) Directed by Esther Figueroa

March 24 – Sunday – 4 pm

See page 41 for details.

### Nuestro Tiempo (Our Time)

(2018) Directed by Carlos Reygadas

March 28 – Thursday – 7 pm

See page 18 for details.

### In the Life of Music

(2018) Directed by Caylee So, Visal Sok

March 30 – Saturday – 7 pm

See page 46 for details.

### For Izzy

(2018) Directed by Alex Chu

March 31 – Sunday – 4 pm

See page 46 for details.

### bias\*

(2018) Directed by Robin Hauser

April 2 – Tuesday – 7 pm

See page 50 for details.





Dogman

### La niñas bien (The Good Girls)

(2018) Directed by Alejandra Márquez Abella

April 4 – Thursday – 7 pm

See page 10 for details.

### Mirai (Future)

(2018) Directed by Hosoda Mamoru

April 7 – Sunday – 1 pm

See page 42 for details.

### Matangi / Maya / M.I.A.

(2018) Directed by Steve Loveridge

April 8 – Monday – 7 pm

See page 46 for details.

### Arrivederci Saigon

(2018) Directed by Wilma Labate

April 20 – Saturday – 7 pm

See page 37 for details.

### Pájaros de verano (Birds of Passage)

(2019) Directed by Cristina Gallego, Ciro Guerra

April 26 – Friday – 10 pm

April 29 – Monday – 7 pm

Not rated | 2K DCP | 125 min

In English, Wayúu, and Spanish with English subtitles

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

From the Oscar-nominated team behind the genre-defying *Embrace of the Serpent*, *Birds of Passage* is an audacious saga centered on the Wayúu indigenous people during a crucial period in

recent Colombian history. Torn between his desire to become a powerful man and his duty to uphold his culture's values, Rapayet (José Acosta) enters the drug trafficking business in the 1970s and finds quick success despite his tribe's matriarch Ursula's (Carmiña Martínez) disapproval. Ignoring ancient omens, Rapayet and his family get caught up in a conflict where honor is the highest currency and debts are paid with blood. A sprawling epic about the erosion of tradition in pursuit of material wealth, *Birds of Passage* is a visually striking exploration of loyalty, greed, and the voracious nature of change. The film was selected as Colombia's 2019 Oscar submission for Best Foreign Language Film. **Contains mature content.**

### Supa Modo

(2018) Directed by Likarion Wainaina

April 27 – Saturday – 4 pm

See page 30 for details.

### Dogman

(2019) Directed by Matteo Garrone

April 30 – Tuesday – 7 pm

May 1 – Wednesday – 7 pm

Not rated | 2K DCP | 103 min

In Italian with English subtitles

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

In a seaside village on the outskirts of an Italian city, where the only law seems to be survival of

the fittest, Marcello is a slight, mild-mannered man who divides his days between working at his modest dog-grooming salon, caring for his daughter Alida, and being coerced into the petty criminal schemes of the local bully Simoncino—an ex-boxer who terrorizes the neighborhood. When Simoncino's abuse finally brings Marcello to a breaking point, he decides to stand up for his own dignity through an act of vengeance, with unintended consequences. **Contains mature content, including strong language and graphic violence.**

### John McEnroe: In the Realm of Perfection

(2018) Directed by Julien Faraut

May 17 – Friday – 7 pm

See page 51 for details.

**International Arthouse Series programming continues through mid-June. Screening dates and times are noted in the calendar on pages 62–65. Film titles will be confirmed and posted on [cinema.indiana.edu](http://cinema.indiana.edu) closer to screening dates.**

# FILMMAKER TO FILMMAKER: ALEJANDRA MÁRQUEZ ABELLA AND LUCRECIA MARTEL

The Filmmaker to Filmmaker: Conversations from the Director's Chair annual program pairs two complementary film directors on stage together, discussing their artistic vision, process, and bodies of work, surrounded by screenings of their films. This year's program pairs two visionary filmmakers who each have new films in 2018, Alejandra Márquez Abella and Lucrecia Martel.

**Alejandra Márquez Abella** is a writer/director who was born in San Luis Potosí, Mexico, and studied filmmaking at Centre d'Estudis Cinematogràfics de Catalunya in Barcelona. She is currently based in Mexico City and works in film and television. Her first two feature films, *Semana Santa* (2015) and *The Good Girls* (2018), both premiered at the Toronto International Film Festival.

Born in Argentina, **Lucrecia Martel** is considered a master filmmaker in the international film community. Her four feature films have premiered at the world's top film festivals—Cannes, Berlin, Venice, Toronto, New York, Sundance, and Rotterdam—and retrospectives of her work have been widely exhibited. Martel has served on official film juries and taught masterclasses around the world. Filmmaker Pedro Almodóvar said of her work, "When you discover an auteur so original, mature, and elusive as Lucrecia Martel, you feel as if you're witnessing a miracle."

The program is endowed through a gift from Roberta and Jim Sherman, with an Indiana University Bicentennial Campaign Match. This program is additionally supported by the IU Arts and Humanities Council and Mexico Remixed.



Alejandra Márquez Abella



Lucrecia Martel

## Semana Santa

(2015) Directed by Alejandra Márquez Abella  
**March 31 – Sunday – 1 pm**

Not rated | 2K DCP | 85 min

In English and Spanish with English subtitles  
Free, but ticketed

Single mother Dali and her young son Pepe take a beach holiday with Dali's boyfriend during Holy Week. From the beginning, we understand that Pepe very clearly has no interest in his mother's new partner. The already volatile relationship between the three is further challenged by competing interests regarding the vacation and how to spend their time. This brilliant debut feature follows the structural form of Holy Week itself, exploring themes of traditional family bonds, crisis,

liberation, individuality, and reconciliation. **Contains mature content.**

## Las niñas bien (The Good Girls)

(2018) Directed by Alejandra Márquez Abella  
**April 11 – Thursday – 7 pm**

Not rated | 2K DCP | 93 min

In Spanish with English subtitles  
Free, but ticketed

**Writer/Director Alejandra Márquez Abella is scheduled to be present.**

The charming, always perfect, and spoiled Sofia faces the unimaginable: her social decay. Set during Mexico's 1982 economic crisis, Sofia will do everything possible to maintain her place in society. Her fall, however, is inevitable and forces her to acknowledge what is lost when

the money is gone. *Variety* called the film a "well-judged balance between dark humor and an in-depth portrait of a woman battling to maintain the smooth appearance of a perfect life." **Contains mature content.**

## Alejandra Márquez Abella Presents: La mujer sin cabeza (The Headless Woman)

(2008) Directed by Lucrecia Martel

**April 11 – Thursday – 10 pm**

Not rated | HD | 97 min

In Spanish with English subtitles  
Free, but ticketed

**Filmmaker Alejandra Márquez Abella is scheduled to be present.** A bourgeois middle-aged dentist named Veronica drives

alone on a dirt road, becomes distracted, and runs over something. Immediately, she becomes disoriented, unmoored from her identity and reality—like a sleepwalker who's actually awake. As the weeks go on, she becomes obsessed with the possibility that she may have killed someone. Veronica tries to piece together what happened while her husband systematically erases her tracks. Martel's third feature explores the intricacies of class and the role of women in a male-dominated society. **Contains mature content.**

**Filmmaker to Filmmaker Conversation**  
**Alejandra Márquez Abella and Lucrecia Martel**

April 12 – Friday – 7 pm

Free, no ticket required

**La Ciénaga (The Swamp)**

(2001) Directed by Lucrecia Martel

April 12 – Friday – 10 pm

Not rated | 2K DCP | 103 min

In Spanish with English subtitles

Free, but ticketed

**Writer/Director Lucrecia Martel is scheduled to be present.** The release of *La Ciénaga* heralded the arrival of an astonishingly vital and original voice in Argentine cinema. With a radical and disturbing take on narrative, beautiful cinematography,

and a highly sophisticated use of sound, Martel turns her tale of a dissolute bourgeois extended family into a cinematic marvel. This visceral take on class, nature, sexuality, and the ways that political turmoil and social stagnation can manifest in human relationships is a drama of extraordinary tactility. **Contains mature content.**

**Zama**

(2017) Directed by Lucrecia Martel

April 13 – Saturday – 4 pm

Not rated | 2K DCP | 115 min

In Spanish with English subtitles

Free, but ticketed

**Writer/Director Lucrecia Martel is scheduled to be present.** Don Diego de Zama, an officer of the Spanish Crown born in South America, waits for a letter from the king granting him a transfer from the town in which he is stagnating. His situation is delicate. Zama must ensure nothing overshadows his transfer, and he is forced to submissively accept every task entrusted to him. The years go by and the letter from the king never arrives. When Zama notices everything is lost, he joins a party of soldiers that pursue a dangerous bandit. **Contains mature content, including nudity, violence, and disturbing images.**

**La niña santa (The Holy Girl)**

(2004) Directed by Lucrecia Martel

April 13 – Saturday – 7 pm

R | 35mm | 106 min

In Spanish with English subtitles

Free, but ticketed

**Writer/Director Lucrecia Martel is scheduled to be present.** A medical symposium in the rundown Hotel Termas sets the stage for two teenage girls to explore their sexuality and converging spirituality with the hotel's new visitors. The girls begin to discover the differences between sexual power and vulnerability. This very personal film is based on Martel's own experiences and was nominated for the Palme d'Or at the Cannes Film Festival. A.O. Scott of *The New York Times*, called the film an "elusive, feverish, and altogether amazing ... Martel intimately explores the mysteries of the senses." **Contains mature content.**

**Additional Filmmaker to Filmmaker Films:**

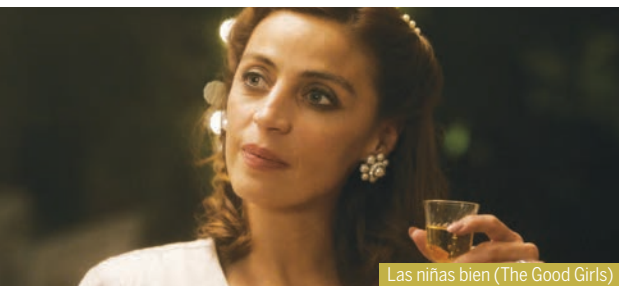
**Años luz (Light Years)**

(2017) Directed by Manuel Abramovich

April 10 – Wednesday – 7 pm

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

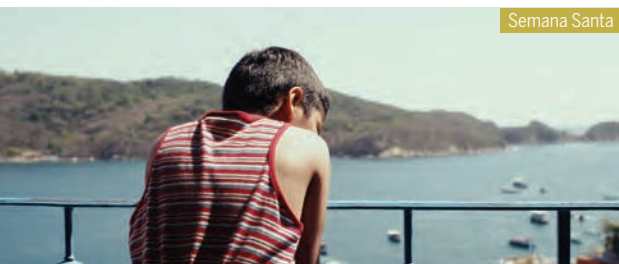
\*Screening takes place in the IU Libraries Moving Image Archive Screening Room in the Herman B Wells Library.



Las niñas bien (The Good Girls)



La mujer sin cabeza (The Headless Woman)



Semana Santa



La Ciénaga (The Swamp)

# NIA DACOSTA: SPIRITED AND BOLD STORYTELLING

Nia DaCosta is a writer/director based in New York City. A writer at heart, she earned a master's in playwriting after completing a film degree from the Tisch School at New York University. Her debut feature film, *Little Woods* is a complex and moving family drama starring Tessa Thompson and Lily James. The film had its world premiere at the Tribeca Film Festival in April 2018, where it won the Nora Ephron Award for 'spirited and bold' storytelling. DaCosta expertly addresses a range of timely topics in her fictional North Dakota town—a microcosm of small-town America—including the opioid crisis, sexual violence, women's reproductive rights, poverty, and healthcare. Her filmmaking has received support from the Sundance Institute, New York Film Festival, San Francisco Film Society, and the Time Warner Foundation. According to the Tribeca Film Festival, "Nia DaCosta is a name you're gonna need to get familiar with."



## Little Woods

(2018) Directed by Nia DaCosta  
**January 31 – Thursday – 7 pm\***  
**February 2 – Saturday – 4 pm**  
Not rated | 2K DCP | 105 min  
\$4 IUB students, \$7 non-students

**Writer/Director Nia DaCosta is scheduled to be present for the January 31 screening.** In *Little Woods*, N.D., two estranged sisters, Ollie (Tessa Thompson) and Deb (Lily James), are thrust back together because of an unexpected tragedy. With Deb's unplanned pregnancy looming large and only

one week left to pay their bills or lose their home, Ollie is faced with a crossroad: She can make a break out of her small town alone or return to a way of life she thought she had left behind. The debut feature from writer/director Nia DaCosta—which was called 'Best U.S. Indie' by the San Francisco Film Critics Circle—*Little Woods* is an intimately portrayed thriller that speaks to the complex and passionate bond of sisterhood in desperate times. **Contains mature content.**

## Nia DaCosta Presents:

**4 luni, 3 saptamâni si 2 zile  
(4 Months, 3 Weeks, 2 Days)**

(2007) Directed by Cristian Mungiu  
**January 31 – Thursday – 10 pm**  
Not rated | 35mm | 113 min  
In Romanian with English subtitles  
\$4 all tickets

**Filmmaker Nia DaCosta is scheduled to be present.** During the final days of communism in Romania, two college roommates, Otilia and Gabita, are busy preparing for a night away. But rather than planning for a holiday, they are making

arrangements for Gabita's illegal abortion and, unwittingly, both find themselves burrowing deep down a rabbit hole of unexpected revelations. Transpiring over the course of a single day, Cristian Mungiu's film is a masterwork of modern filmmaking, by parts poignant and shocking. Nominated for four European Film Awards, including Best Picture and one of the stand-out hits of the Telluride, Toronto, and New York film festivals, *4 Months, 3 Weeks, 2 Days* is a modern classic that will stay with you long after you leave the cinema. Kenneth Turan of the *L.A. Times* wrote, "Beautifully realistic, faultlessly made. The film marks the emergence of Romanian cinema as a world force." **Contains**

**mature content, including scenes depicting rape, violence, and strong language.**

**Jorgensen Guest Filmmaker Program**

**Nia DaCosta**

**February 1 – Friday – 4 pm**

Free, no ticket required

**Nia DaCosta Presents:**

**L'heure d'été (Summer Hours)**

(2008) Directed by Olivier Assayas

**February 1 – Friday – 7 pm**

Not rated | 35mm | 103 min

In English and French with English subtitles

\$4 all tickets

Universally acclaimed by critics, the multiple award-winning *Summer*

*Hours* is the great contemporary French filmmaker Olivier Assayas's most personal film to date. Three siblings, played by Juliette Binoche, Charles Berling, and Jérémie Rénier, must decide what to do with the country estate and objects they've inherited from their mother. From this simple story, Assayas creates an exquisitely nuanced drama about the material of globalized modern living. Naturalistic and un sentimental, *Summer Hours* is that rare film that pays respect to family by treating it with honesty.



# THE FILMS OF RYOO SEUNG-WAN

Indiana University's Institute for Korean Studies presents three films from one of South Korea's most interesting and successful commercial film directors, Ryoo Seung-wan. Influenced by Hong Kong action films from the 1970s, his thrilling films feature fast-paced plots and well-choreographed action scenes. His 2015 film, *Veteran*, sold more than 13 million tickets and is the fourth all-time highest-grossing film in Korean cinema history. Notable for bringing attention to pertinent social issues such as corruption and social inequality, Ryoo is a central figure in the thriving Korean film industry, attracting South Korea's best actors for his films.

Darcy Paquet, an IU alumnus with a master's degree in applied linguistics, is one of South Korea's most prominent film critics and the creator of the website [koreanfilm.org](http://koreanfilm.org). He moved to Korea in 1997 to teach English at Korea University but became fascinated with Korean cinema and made it his life's work. He also teaches classes on cinema at Kyung Hee University and Korea University and does freelance subtitle and screenplay translation, as well as radio and television work. In addition to his film criticism, Paquet has written extensively on the Korean film industry with pieces featured in *Screen*, *Variety*, and the Korean film weekly *Cine 21*. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This series is sponsored by the Institute for Korean Studies and IU Cinema.



Ryoo Seung-wan

## Beterang (Veteran)

(2015) Directed by Ryoo Seung-wan

February 7 – Thursday – 7 pm

Not rated | 2K DCP | 123 min

In Korean with English subtitles

Free, but ticketed

**Director Ryoo Seung-wan is scheduled to be present.**

*Veteran* follows a veteran policeman as he investigates the apparent suicide of a truck driver. His investigation leads him to the highest levels of a mega-corporation and brings him into conflict with the corrupt

world of the super-rich. The movie is suspenseful and visually exciting with intricately choreographed car chases and fight scenes. The film's extraordinary success, with the fourth highest Korean box-office record, was partially due to the prominence of stories about corruption and misbehavior by members of the wealthy elite that erupted onto the front pages of newspapers during the time of the film's release. **Contains mature content, including graphic violence, drug references, and strong language.**

## Jorgensen Guest Filmmaker Program

**Ryoo Seung-wan and Darcy Paquet\***

February 8 – Friday – 4 pm

Free, no ticket required

\*Lecture takes place in Hamilton Lugar School of Global and International Studies auditorium, located on the ground floor of the East Wing (room GA0001).





Beterang (Veteran)



Jjakpae (The City of Violence)



Gun-ham-do (The Battleship Island)

## Jjakpae (The City of Violence)

(2006) Directed by Ryoo Seung-wan

**February 8 – Friday – 7 pm**

Not rated | 2K DCP | 92 min

In Korean with English subtitles

Free, but ticketed

**Director Ryoo Seung-wan is scheduled to be present.** Ryoo wrote, directed, and starred in *The City of Violence*, an action film set in a fictionalized version of his hometown of Onyang. The movie opens when a policeman from Seoul returns to his hometown for the funeral of his childhood friend who has just been murdered. The policeman teams up with another old friend's younger brother (played by Ryoo) to avenge his friends' death. The film has been lauded for its precisely

choreographed and shot fight scenes. Jeong Du-hong, who plays the policeman, is "Korea's most famous action choreographer/stunt artist" (Kyu Hyun Kim), and this film is a spectacular display of his skills work. **Contains mature content, including violence, drug references, and strong language.**

## Gun-ham-do (The Battleship Island)— Director's Cut

(2017) Directed by Ryoo Seung-wan

**February 9 – Saturday – 4 pm**

Not rated | 2K DCP | 132 min

In Korean and Japanese  
with English subtitles

Free, but ticketed

**Director Ryoo Seung-wan is scheduled to be present.**

*The Battleship Island* is set during World War II on a Japanese prison island where Koreans were drafted into forced labor in undersea coal mines. The film emphasizes the brutality of the prison and depicts the suffering of the prisoners with realistic wretchedness, while also drawing attention to their humanity through interesting and morally ambiguous characterizations. The action is staged on a specially constructed two-thirds-scale recreation of the island and shows off Ryoo's cinematic skills with battle scenes centered on a fictionalized mass escape led by a Korean independence fighter. **Contains mature content, including violence and strong language.**

# RAGE AND GLORY: THE FILMS OF ISRAELI FILMMAKER AVI NESHER

Avi Neshet's many award-winning films have been integral to Israeli cinema, placing him as one of Israel's all-time greatest filmmakers. With 20 feature films to his credit as director, his work has received prestigious awards and nominations at major international festivals and has won several Ophir Awards (the Israeli equivalent of the Academy Awards) over the last 30 years. After spending much of his teens in New York and studying international relations at Columbia University, Neshet returned to Israel to serve in the Army Special Forces and a military intelligence unit. Following four years of service and two wars, he returned to his love of cinema to make his first feature film, *The Troupe*, which became the highest-grossing Israeli film at the time and was recently voted one of the "Ten Best Israeli Feature Films of All Time" by the Israeli Film Critics Association. After the success of *Rage and Glory* (1984), producer Dino De Laurentis convinced Neshet to come to Hollywood, setting the stage for a vibrant career between Israel, Hollywood, and back to Israel, working in a wide range of genres. His work continues to be personal, affecting, and universal, yet very Israeli, in all its diversity. He stated that, "All the good Israeli movies ... were from the heart." **This partnership is supported through IU Cinema's Creative Collaborations program.**

Along with IU Cinema, this film series and Neshet's week-long visit is presented by the Olamot Center, which is housed in IU's Borns Jewish Studies Program, one of the oldest and more comprehensive programs of its kind in North America. The Olamot Center is devoted to fostering a greater awareness of Israeli culture and scholarship among IU faculty, students, and community. The Center has numerous initiatives on campus, including an Israeli visiting scholar teaching classes in Israel studies, a new IU Press book-translation series, and other Israeli guest scholars and artists, working in fields ranging from Holocaust studies to dance and theatre. More information about the Olamot Center can be found at [olamot.indiana.edu](http://olamot.indiana.edu). This series is sponsored by the Olamot Center, Borns Jewish Studies Program, Department of Near Eastern Languages and Cultures, and IU Cinema.



Shaanan Streett and Avi Neshet



The Wonders

## The Wonders

(2013) Directed by Avi Neshet  
**February 18 – Monday – 7 pm**  
Not rated | 2K DCP | 112 min  
In Hebrew with English subtitles  
Free, but ticketed

*The Wonders* focuses on the complex relationship between a Jerusalem street artist named Arnav and a mysterious, modern-day prophet held prisoner in an abandoned apartment across the alleyway. Inspired by a true story and using the city of Jerusalem as a character, *The Wonders* combines genres, moods, and influences—everything from film noir to

*Alice in Wonderland*—to create a unique and compelling film that mixes mystery, comedy, psychological thriller, political intrigue, and romance. As the plot twists, loyalties shift, and revelations flow, Arnav's life gradually becomes stranger than his art.

## Jorgensen Guest Filmmaker Program Avi Neshet\*

**February 20 – Wednesday – 7 pm**  
Free, no ticket required

\*Lecture takes place in Hamilton Lugar School of Global and International Studies auditorium, located on the ground floor of the East Wing (room GA0001).

## Za'am V'Tehilah (Rage and Glory)

(1984) Directed by Avi Neshet  
**February 21 – Thursday – 7 pm**  
Not rated | 2K DCP | 118 min  
In English and Hebrew with English subtitles  
Free, but ticketed

**Director Avi Neshet is scheduled to be present/35th Anniversary Screening.** Restored in 2018 by the Jerusalem Cinematheque and the Israel Film Archive, *Rage and Glory* is considered by critics the best Israeli film ever made. The film tells the story of an avowed anarchist, Eddy the Butcher, and a hitman who is sent to Jerusalem

to plot the assassination of a senior British officer. Eddy's arrival creates tension within the already troubled group as the British counter-terrorist operatives are closing in. In speaking about the debate over the film, Neshet stated, "If you take the controversy over the 2017 film *Foxtroop* and multiply it by a thousand, this is the magnitude of the reaction in 1984." **Contains mature content.**

## The Other Story

(2018) Directed by Avi Neshet

February 22 – Friday – 7 pm

Not rated | 2K DCP | 112 min  
In Hebrew with English subtitles  
Free, but ticketed

**Director Avi Neshet is scheduled to be present.** In this moving family drama—interspersed with exuberant comedic moments—Yonatan returns to Israel after being in the U.S. for years. This is at the request of his father, a marriage

counsellor who wants him to join his practice. He is also scheming with Yonatan's ex-wife to get him to keep their daughter from marrying a semi-famous pop star, Shacar, who recently converted from playboy to devoted Hasid. No one believes Shacar's reformation, but Yonatan is reluctant to meddle in his daughter's affairs. Neshet artfully unveils complex characters who wrestle with the balance between protecting their children and knowing when to let go.

## SHE

(1984) Directed by Avi Neshet

February 22 – Friday – 10 pm

Not rated | 35mm | 106 min  
Free, but ticketed

**Director Avi Neshet is scheduled to be present/35th Anniversary Screening.** Before Neshet spent time in Hollywood making genre films, he adapted the H. Rider Haggard novel *SHE* for Transworld

Pictures, which he shot in Italy. In a post-apocalyptic, backward world leftover from an event called The Cancellation, SHE (Sandahl Bergman) becomes the leader of a rogue nation in which men are second-class citizens. SHE decides to help two men rescue their sister, kidnapped by a local tribe. Along the way, they have to face all manners of bizarre obstacles, including werewolves in togas, a tutu-wearing giant, and other outlandish mutants. **Contains mature content.**

## Additional Avi Neshet Films: Past Life\*

(2016) Directed by Avi Neshet

February 13 – Wednesday – 7 pm

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

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



# CARLOS REYGADAS: HIS TIME

Carlos Reygadas was born and raised in Mexico City, where he studied law before getting a degree in conflict resolution in London. He worked for the European Commission and was part of the Mexican Foreign Service before starting to make short films while living in Brussels, Belgium. His first feature film, *Japón* (2002), received the *Caméra d'Or* award at the Cannes Film Festival, and his subsequent features, *Silent Light* (2007) and *Post Tenebras Lux* (2012), won the Special Jury and Best Director Awards at Cannes, respectively. His newest film *Our Time* (2018) was nominated for the Golden Lion at the Venice Film Festival. Reygadas' films are sublime and often explore spiritual journeys of his main characters through themes of love, family, suffering, death, and the aesthetic quality of the natural world. In 2010, *Sight and Sound* described him as "the one-man third wave of Mexican cinema."

Reygadas' visit is supported by Indiana University Arts and Humanities Council and Mexico Remixed. Special thanks to Ed Comentale and Provost Lauren Robel. This series is the first complete retrospective of Reygadas' work in the U.S.



Carlos Reygadas



Japón

## Japón

(2002) Directed by Carlos Reygadas

**March 23 – Saturday – 7 pm**

R | 2K DCP | 122 min

In Spanish with English subtitles

\$4 all tickets

With comparisons to films by Abbas Kiarostami, Andrei Tarkovsky, Werner Herzog, and even John Ford, Carlos Reygadas' *Japón* tells the story of an aging, melancholy painter who leaves Mexico City for the rural interior, with little more than some classical music, a pistol, and the intent to end his life. Given shelter by an older, widowed woman named Ascen, he prepares for his death. Their empathetic relationship grows, though Ascen's life has mounting complications, which might strike a spark. This remarkably cinematic, heartbreaking, and haunting debut film captures the complexity and depths of the human condition. **Contains mature content.**

## Silent Light

(2007) Directed by Carlos Reygadas

**March 25 – Monday – 7 pm**

Not rated | 35mm | 136 min

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

\$4 all tickets

Johan is a married man and father who falls in love with another woman, against the laws of man and God. This threatens his place in his conservative Mennonite community in the north of Mexico. His friend and father offer no respite, citing the work of the devil. He must agonizingly choose between obligation, faith, and natural love, knowing there will be no grace in the end ... though there are sometimes miracles in cinema. This visually brilliant film won the Jury Prize at the 2007 Cannes Film Festival. Martin Scorsese wrote, "I was amazed by *Silent Light* ... most

of all by Reygadas' extraordinarily rich sense of cinema, evident in every frame."

## Nuestro Tiempo (Our Time)

(2018) Directed by Carlos Reygadas

**March 28 – Thursday – 7 pm**

Not rated | 2K DCP | 173 min

In Spanish with English subtitles

\$4 all tickets

**Writer/Director Carlos Reygadas is scheduled to be present.** A family lives in the Mexican countryside raising fighting bulls. Esther (Natalia López) is in charge of running the ranch, while her husband Juan (Reygadas), a world-renowned poet, raises and selects the beasts. Their open relationship is challenged when Esther becomes infatuated with an American horse whisperer named Phil, fueling Juan's jealousy to a point far out of control.

Reygadas' films often explore existential questions of love, family, and relationships, and *Our Time* proves to be his most bold and personal film, casting himself and his wife in the lead roles to dissect a relationship in crisis. **Contains mature content.**

#### Jorgensen Guest Filmmaker Program

#### Carlos Reygadas

March 29 – Friday – 7 pm

Free, no ticket required

#### Battle in Heaven

(2005) Directed by Carlos Reygadas

March 29 – Friday – 10 pm

Not rated | HD | 98 min

In Spanish with English subtitles

\$4 all tickets

**Writer/Director Carlos Reygadas is scheduled to be present.** Cast entirely with non-professionals, *Battle in Heaven* tells the story of Marcos, the middle-aged chauffeur of Ana, the daughter of a Mexican general. Marcos is the only member of Ana's household who knows she leads a double life. Although a child of Mexico's political elite, Ana amuses herself by working as

a prostitute in a high-end brothel. Marcos also has a secret. When he confesses to Ana, a bond of secrecy consecrated by the flesh unites them. As the police draw closer, Ana urges Marcos to turn himself in, but he seeks redemption from a higher power. **Contains mature content, including graphic nudity and sexual situations.**

#### Post Tenebras Lux (Light after Darkness)

(2012) Directed by Carlos Reygadas

March 30 – Saturday – 4 pm

Not rated | 2K DCP | 115 min

In English, Spanish, and French with English subtitles

\$4 all tickets

*Post Tenebras Lux*, the story of an upscale, urban family whose move to the Mexican countryside results in domestic crises and class friction, is a stunningly photographed, impressionistic psychological portrait of a family and their place in a sublime, unforgiving natural world. Reygadas conjures a host of unforgettable, ominous images: a haunting sequence at dusk as a child wanders a muddy field

while farm animals loudly circle as thunder and lightning threaten; a glowing-red demon gliding through the rooms of a home; a husband and wife visiting a swingers' bathhouse with rooms named after famous philosophers. Both entrancing and mystifying, *Post Tenebras Lux* palpably explores the primal conflicts of the human condition. **Contains mature content, including graphic nudity, sexual situations, and strong language.**

#### Additional Carlos Reygadas Films: Carlos Reygadas Short Film Program\*

(1998–2014) Directed by Carlos Reygadas

March 27 – Wednesday – 7 pm

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

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



Silent Light



Nuestro Tiempo (Our Time)



Battle in Heaven



Post Tenebras Lux (Light after Darkness)

# 5X RAINER WERNER FASSBINDER: NEW GERMAN CINEMA'S SUBVERSIVE SOCIAL CRITIC

Considered the heart of the New German Cinema, Rainer Werner Fassbinder burned bright before dying in 1982 of heart failure at the age of 37. In the span of only 16 years of seemingly boundless creative energy, he directed 41 feature-length film and television productions (on several of which he also acted as writer, producer, and editor); wrote, directed, and produced stage and radio plays; and acted in more than 30 projects of other directors. Presented here are five films to introduce or reacquaint viewers to his work.

Stating that “the cinema was the family life I never had at home,” Fassbinder spent much of his childhood in theaters consuming movies, favoring the Hollywood films of the 1950s filled with anxiety, paranoia, and familial fractures. He would pay homage to these films and filmmakers, like Douglas Sirk, throughout his work, honing his own trademark of mixing social criticism and melodrama. His formal aesthetic, however, came from his formative years in theater. Upon rejection to the Berlin Film School, Fassbinder joined the Action Theatre (or Anti-Theatre) in 1967, where he learned to act and direct and met a close group of young professionals who would become his stock company of cinematic actors. He also learned to manage every phase of production, empowering an inconceivable amount of creative output, including his first feature film in 1969.

His films are radical, subversive, and often as provocative as his decadent lifestyle, while also being highly intelligent, sensitive, and intensely critical of social institutions. Decades later, the works still affect audiences, addressing relevant social issues of racism, class divide, terrorism, state violence, and sexual politics. Though his premature death marked the end of New German Cinema, it paved the way for all the filmmakers he would later influence.



The Bitter Tears of Petra von Kant

## The Bitter Tears of Petra von Kant

(1972) Directed by Rainer Werner Fassbinder

January 12 – Saturday – 7 pm

Not rated | 35mm | 124 min

In German with English subtitles

\$4 all tickets

Inspired by the American melodramas of Douglas Sirk, Fassbinder began working in a new, more intensely emotional register. The film balances a realistic depiction of tormented romance with staging

that remains true to the director's roots in experimental theater. This unforgettable, unforgiving dissection of the imbalanced relationship between a haughty fashion designer and a beautiful but icy ingénue—based, in a sly gender reversal, on the writer-director's own desperate obsession with a young actor—features exquisitely claustrophobic cinematography by Michael Ballhaus and full-throttle performances by an all-female cast.



Lola

## Lola

(1981) Directed by Rainer Werner Fassbinder

January 27 – Sunday – 1 pm

R | 35mm | 115 min

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

\$4 all tickets

Germany in the autumn of 1957: Lola, a seductive cabaret singer-prostitute (Barbara Sukowa) exults in her power as a temptress of men, but she wants out—she wants money, property, and love. Pitting a

corrupt building contractor (Mario Adorf) against the new straight-arrow building commissioner (Armin Mueller-Stahl), Lola launches an outrageous plan to elevate herself in a world where everything, and everyone, is for sale. Shot in childlike candy colors, Fassbinder's homage to Josef von Sternberg's classic *The Blue Angel* stands as a satiric tribute to capitalism. **Contains mature content.**

### Ali: Fear Eats the Soul

(1973) Directed by Rainer Werner Fassbinder  
**February 14 – Thursday – 7 pm**  
Not rated | 35mm | 92 min  
In German and Arabic with English subtitles  
\$4 all tickets

*Ali: Fear Eats the Soul* is a love story in which wildly prolific Fassbinder paid homage once again to his cinematic hero Douglas Sirk with this update of Sirk's 1955 *All That Heaven Allows*. A lonely widow (Brigitte Mira) meets a much younger Arab worker (El Hedi ben Salem) in a bar during a rainstorm. They fall in love, to their own surprise—and to the outright shock of their families, colleagues, and

drinking buddies. In *Ali: Fear Eats the Soul*, Fassbinder expertly wields the emotional power of classic Hollywood melodrama to expose the racial tensions underlying contemporary German culture. **Contains mature content.**

### Eight Hours Don't Make a Day

(1972) Directed by Rainer Werner Fassbinder  
**March 9 – Saturday – 12 pm**  
Not rated | 2K DCP | 495 min  
In German with English subtitles  
\$4 all tickets

**New 2K Restoration.** A young Fassbinder was commissioned to make a working-class family drama, and he upended expectations by depicting social realities in West Germany from a critical—yet far from cynical—perspective. Over the course of several hours, the sprawling story tracks the everyday triumphs and travails of the young toolmaker Jochen and many of the people populating his world, including the woman he loves, his eccentric nuclear family, and his fellow workers, with whom he bands together to improve conditions on the factory floor. Rarely screened,

the film rates as a true discovery, one of Fassbinder's earliest and most tender experiments with the possibilities of melodrama. **There will be a 45-minute intermission approximately halfway through the screening for a meal break.**

### The Marriage of Maria Braun

(1978) Directed by Rainer Werner Fassbinder  
**March 18 – Monday – 7 pm**  
R | 35mm | 120 min  
In German, English, and French with English subtitles  
\$4 all tickets

Maria (Hanna Schygulla) marries Hermann Braun in the last days of World War II, only to have him disappear in the war. Alone, Maria uses her beauty and ambition to prosper in Germany's "economic miracle" of the 1950s. Fassbinder's biggest international box-office success and the first part of a "postwar trilogy," *The Marriage of Maria Braun* is a heartbreaking study of a woman picking herself up from the ruins of her own life, as well as a pointed metaphorical attack on a society determined to forget its past. **Contains mature content.**



Ali: Fear Eats the Soul



Eight Hours Don't Make a Day

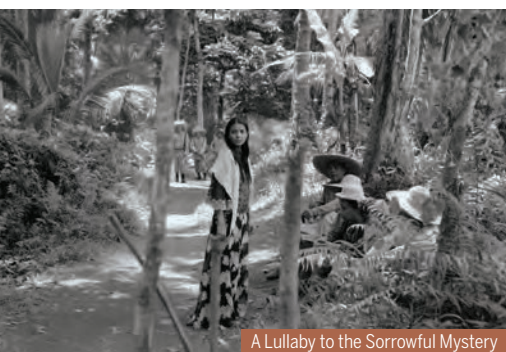


The Marriage of Maria Braun

# BEYOND EPIC



Eight Hours Don't Make a Day



A Lullaby to the Sorrowful Mystery



The Human Condition

In a time when binge-watching your favorite episodic television program is relatively commonplace, IU Cinema offers an alternative to that experience. Join us for some major international milestones in cinema history, films that challenge the viewer to let themselves go—full immersion—into the worlds the filmmakers have created. These cinematic experiences will be memorable, likely personal milestones or even bucket-list material for some cinephiles. The time is now, with highly anticipated restorations, so FNF—fear no film! These types of opportunities do not appear in your favorite cinema often. **For all films, there will be a 45-minute intermission approximately halfway through the screening for a meal break.**

## Eight Hours Don't Make a Day

(1972) Directed by Rainer Werner Fassbinder

March 9 – Saturday – 12 pm

Not rated | 2K DCP | 495 min  
In German with English subtitles  
\$4 all tickets

**New 2K Restoration.** A young Rainer Werner Fassbinder was commissioned to make a working-class family drama, and he upended expectations by depicting social realities in West Germany from a critical, yet far from cynical, perspective.

Over the course of several hours, the sprawling story tracks the everyday triumphs and travails of the young toolmaker Jochen and many of the people populating his world, including the woman he loves, his eccentric nuclear family, and his fellow workers, with whom he bands together to improve conditions on the factory floor. Rarely screened, the film rates as a true discovery, one of Fassbinder's earliest and most tender experiments with the possibilities of melodrama.

## A Lullaby to the Sorrowful Mystery

(2016) Directed by Lav Diaz

April 6 – Saturday – 12 pm

Not rated | 2K DCP | 485 min  
In English, Tagalog, Spanish, Mandarin, and Filipino with English subtitles  
\$4 all tickets

Shot in black-and-white and set during the Philippine Revolution of 1896 against Spain, the ballad of Jocelynang Baliwag becomes the hymn of the insurgents. While searching for the body of Andres Bonifacio, Father of the Revolution, we embark on an epic journey through history, literature, and mythology. Lav Diaz is a master of interconnected narratives filled with abstractions. "It is perilous to argue about historical details. It is more perilous to correct any distortions made on historical events. But, it is most perilous of all to turn your back on the truth behind these events" (Diaz).



## The Human Condition

(1959–61) Directed by Masaki Kobayashi  
May 11 – Saturday – 12 pm

Not rated | 35mm | 574 min  
In Japanese, Mandarin, and Russian  
with English subtitles  
\$4 all tickets

Masaki Kobayashi's mammoth humanist drama is one of the most staggering achievements of Japanese cinema. Originally filmed and released in three parts, the nine-and-a-half-hour *The Human Condition*, adapted from Junpei Gomikawa's novel, tells of the journey of the well-intentioned, yet naïve, Kaji from labor camp supervisor to Imperial Army soldier to Soviet prisoner of war. Constantly trying to rise above a corrupt system, Kaji finds his morals an impediment rather than an advantage. A raw indictment of its nation's wartime mentality, as well as a personal existential tragedy, Kobayashi's riveting, gorgeously filmed epic is cinema at its best. This screening includes all three parts of the epic film, *No Greater Love* (part I, 1959),

*Road to Eternity* (part II, 1959), and *A Soldier's Prayer* (part III, 1961).

## War and Peace

(1966) Directed by Sergei Bondarchuk  
May 18 – Saturday – 12 pm

Not rated | 2K DCP | 431 min  
In Russian, German, and French  
with English subtitles  
\$4 all tickets

**New 4K Restoration.** Winner of the 1968 Best Foreign Language Film Oscar, Bondarchuk's *War and Peace* remains a landmark achievement in cinema history, epically depicting Russia during the Napoleonic wars. The faithful adaptation of Leo Tolstoy's 1869 novel follows two aristocratic families and their struggles during the wars. Written by and starring Bondarchuk in the title role, the film was released in multiple parts between 1966 and 1967. It remains the most expensive film ever made, and Mosfilm premiered the restoration of part I at the 2018 Cannes Film Festival. Special thanks to Emily Woodburne and Brian Belovarac of Janus Films.

## Sátántangó

(1994) Directed by Béla Tarr  
October 19 – Saturday – 12 pm

Not rated | 2K DCP | 450 min  
In Hungarian with English subtitles  
\$4 all tickets

**New 4K Restoration/25th Anniversary Screening.** 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, who set 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." A new restoration of the film is currently underway and will be completed by Arbelos in collaboration with The Hungarian Filmlab by October 2019.



# DASTARDLY DINNERS

Think back to the worst dinner party of your life. Hopefully, it pales in comparison to these. The Dastardly Dinners film series is a collection of deviant depictions of the worst imaginable dinner dates anyone has endured. From being held hostage by an invisible force, to experiencing the terror of disgruntled spirits, to being driven mad by your diabolical and deranged husband, these dinner guests never deigned they would endure such depraved dining experiences.



El ángel exterminador (The Exterminating Angel)



The Cook, the Thief, His Wife & Her Lover

## El ángel exterminador (The Exterminating Angel)

(1962) Directed by Luis Buñuel

January 11 – Friday – 7 pm

Not rated | 2K DCP | 93 min  
In Spanish with English subtitles  
\$4 all tickets

Written and directed by Luis Buñuel, *The Exterminating Angel* is the surrealist tale of a group of high-society friends who are invited to a mansion for an opulent dinner party and inexplicably find themselves unable to leave. Just as the guests are arriving, the mansion's cook and servants begin slinking away from their duties for the night—suddenly and mysteriously compelled to excuse themselves. Hardly noticing, the guests enjoy their sumptuous meal, whispering slanderous gossip about one another between bites before retiring to the salon for conversation and music. All seems well and festive until the guests slowly realize that, despite their intended gestures and best efforts to depart, they are unable to leave the premises. Days go by, and the appearance, behavior, and mental state of the guests

deteriorate to near madness. Made just one year after his international sensation *Viridiana*, this film, full of eerie, comic absurdity, furthers Buñuel's wicked takedown of the rituals and dependencies of the frivolous upper classes.

## The Cook, the Thief, His Wife & Her Lover

(1989) Directed by Peter Greenaway

January 25 – Friday – 10 pm

NC-17 | 35mm | 124 min  
\$4 all tickets

### 30th Anniversary Screening.

The wife of barbaric crime boss Albert Spica (Michael Gambon as "The Thief") is exhausted and disgusted by her husband's boorish lifestyle and violent exploits. Gangster Albert has recently commandeered the high-class Le Hollandais Restaurant from its French chef, Richard Boarst ("The Cook"), and indulges in nightly visits for meals with his thuggish gang of low-life criminals. Forced to dine with these despicable dinner dates, Georgina (Helen Mirren, "The Wife") begins a secret romance with a bookish

regular patron, Michael (Alan Howard, "The Lover"), engaging in adulterous liaisons throughout the restaurant each evening. Despite their efforts to hide the tryst—with the chef's complicity—Albert eventually discovers the affair. His response is brutal and savagely cruel, but his wife soon develops a devious revenge plan. Greenaway cited the Jacobean play *'Tis Pity She's a Whore* as inspiration for his screenplay, which he intended as a political parable critical of Margaret Thatcher's economic policies that favored the rich. The Michael Nyman score and costumes by Jean-Paul Gaultier alongside Sacha Vierny's lavish cinematography bring to the screen a lustful and visceral experience that Roger Ebert described as "not an easy film to sit through. It doesn't simply make a show of being uncompromising—it is uncompromised in every single shot from beginning to end." **Contains mature content, including sexual violence, nudity, strong language, and graphic violence. No one younger than 18 will be admitted.**



## The House on Haunted Hill

(1959) Directed by William Castle

February 15 – Friday – 7 pm

PG | HD | 75 min

\$4 all tickets

**60th Anniversary Screening.** Rich eccentric Frederick Loren (Vincent Price) has invited five strangers—a test pilot, a newspaper columnist, a psychiatrist, an employee at his company, and the owner of the house—over for dinner and a haunting. Each guest is instructed on the rules for the “party” and given a pistol for their protection. If they survive the evening of terror in the allegedly haunted mansion, they will depart with the experience of a lifetime and \$10,000. The guest of honor is Loren’s estranged fourth wife Annabelle (Carol Ohmart), who he is convinced has devious and deadly gold-digging intentions. Meanwhile, Annabelle privately warns the other guests she believes Loren is the murdering type to be wary of, having offed his second and third wives. But who will survive the night? The film was made most famous by William Castle’s “Emergo” effect, a promotional gimmick for the film’s original

theatrical release which employed a rigged pulley system near the film screen that propelled a plastic skeleton in a jump-scare flyover above the unsuspecting movie-going audience. The low-budget horror film’s enormous success inspired Alfred Hitchcock to attempt his own version of a low-budget horror flick, resulting in *Psycho*.

## Rope

(1948) Directed by Alfred Hitchcock

February 17 – Sunday – 4 pm

PG | 2K DCP | 80 min

\$4 all tickets

Two thrill-seeking friends Brandon Shaw (John Dall) and Phillip Morgan (Farley Granger) strangle a classmate and then hold a party for their victim’s family and friends, serving refreshments on a buffet table fashioned from a trunk containing the lifeless body. When dinner conversation revolves around talk of the “perfect murder,” their former teacher (James Stewart) becomes increasingly suspicious that his students have turned his intellectual theories into brutal reality. This macabre

spellbinder was inspired by a real-life case of murder.

## Who's Afraid of Virginia Woolf?

(1966) Directed by Mike Nichols

March 8 – Friday – 7 pm

Not rated | HD | 131 min

\$4 all tickets

Edward Albee’s astounding journey into the hell of a stormy marriage blazes with powerhouse performances by Elizabeth Taylor and Sandy Dennis (who won Oscars for their performances) and Richard Burton and George Segal (who were nominated for their performances). In *Who’s Afraid of Virginia Woolf?*, a burned-out professor (Burton) and his volatile, yet seductive, wife (Taylor) battle it out in front of, and eventually with, their unsuspecting, mild-mannered dinner guests (Dennis and Segal). *Who’s Afraid of Virginia Woolf?* is a taut and explosive drama filled with suspense and a searing tension that is compelling and riveting.

# SUNDAY MATINEE CLASSICS: ONE, TWO, THREE FOR THE ROAD

Join us four Sunday afternoons for films that span three decades, thousands of cinematic miles, and ever-changing cultural landscapes. You will meet a collection of characters in search of something, out there on the road; be it freedom, purpose, companionship, or just a past that has slipped away. As Willie Nelson said, “all roads lead to the same place—and that is wherever all roads lead to.”

## Detour

(1945) Directed by Edgar G. Ulmer

January 13 – Sunday – 1 pm

Not rated | 2K DCP | 68 min

\$4 all tickets

**New 4K Restoration.** Called a milestone in American cinema by Martin Scorsese, Edgar G. Ulmer’s *Detour* carries film noir into the realm of existentialism. On his way to join his girlfriend in Los Angeles, down-and-out piano player Al Roberts (Tom Neal) hitches a ride with con man Charles

Haskell (Edmund MacDonald). When Haskell mysteriously dies, Al assumes his identity and runs into a new set of troubles when he picks up a hitchhiker (Ann Savage) who uses his lies against him.

The film has been restored by the Academy Film Archive and The Film Foundation in collaboration with Cinémathèque Royale de Belgique, The Museum of Modern Art, and the Cinémathèque Française. Restoration funding provided by the George Lucas Family Foundation.

## Two for the Road

(1967) Directed by Stanley Donen

February 10 – Sunday – 1 pm

Not rated | 2K DCP | 111 min

\$4 all tickets

A well-off British architect (Albert Finney) and his wife of a dozen years (Audrey Hepburn) take their Mercedes roadster on a trip through rural France to celebrate the completion of a building project. The chemistry between the two is evident, but their years together have accumulated tensions and

Easy Rider



frustrations. This somewhat experimental, sometimes brutal adult comedy re-examines their marriage through a series flashback/forward road trips that help define their relationship, leaving the audience to decide whether they should be together or not—everyone's relationship is on trial in this film.

**Contains mature content.**

### Easy Rider

(1969) Directed by Dennis Hopper

February 24 – Sunday – 1 pm

R | 2K DCP | 95 min

\$4 all tickets

#### 50th Anniversary Screening.

Considered a landmark road film of the 1960s, *Easy Rider* chronicles the search for freedom by two motorcycle drifters who invite an alcoholic lawyer to join them on their liberating journey to New Orleans for Mardi Gras. Nominated for an Academy Award for Best

Original Screenplay (written by Peter Fonda, Dennis Hopper, and Terry Southern) and directed by Hopper, the film helped mark the birth of New American Cinema. The film also employed a rock 'n' roll soundtrack, featuring songs from different artists and labels, not written specifically for the film. This was unheard of for the time, and the concept opened the door for the modern movie soundtrack.

**Contains mature content, including drug references, nudity, violence, and strong language.**

### Two-Lane Blacktop

(1971) Directed by Monte Hellman

April 14 – Sunday – 1 pm

R | 2K DCP | 102 min

\$4 all tickets

Their world is a two-lane blacktop ... no beginning ... no end ... no speed limit! In this controversial and acclaimed story of drag-racing

drifters, the drivers of a '55 Chevy (Dennis Wilson as the mechanic, James Taylor as the driver) and Pontiac GTO (Warren Oates) battle across the back roads of America for possession of each other's 'pinks' and the affections of a mysterious young hitchhiker (Laurie Bird). Monte Hellman's counterculture cult classic is a time capsule of pre-Interstate Route 66 and compares to existentialist road movies like *Vanishing Point*, *Easy Rider*, and *Electra Glide in Blue*.

In 2012, the film was selected for preservation in the National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant." **Contains mature content.**



Detour



Two-Lane Blacktop



Two for the Road

# 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.



## Imitation of Life

(1959) Directed by Douglas Sirk

January 12 – Saturday – 4 pm

Not rated | 4K DCP | 125 min

\$4 all tickets

### 60th Anniversary Screening.

A chance meeting at Coney Island forever entangles and changes the lives of two single mothers, one black and the other white. Lora Meredith (Lana Turner), a struggling actress, employs Annie Johnson (Juanita Moore), an out-of-work maid, to care for her daughter Susie (Sandra Dee). As Lora's quest for stardom threatens her relationship with Susie, Annie has difficulties with her own daughter Sarah Jane (Susan Kohner), who attempts to disown her mother and her African-American identity in order to pass for white. **Programmed by IU Cinema Projectionist Jacquelyn Grandy.**



## Hook

(1991) Directed by Steven Spielberg

February 3 – Sunday – 4 pm

PG | 2K DCP | 144 min

\$4 all tickets

A high-flying adventure from the magic of Steven Spielberg, *Hook* stars Robin Williams as a grown-up Peter Pan and Dustin Hoffman as the infamous Captain Hook. Joining the fun is Julia Roberts as Tinkerbell, Bob Hoskins as the pirate Smee, and Maggie Smith as Granny Wendy Darling, who must convince the middle-aged lawyer Peter Banning that he was once the legendary Peter Pan. And so the adventure begins anew, with Peter off to Neverland to save his two children from Captain Hook. Along the way, he rediscovers the power of imagination, friendship, and magic. **Programmed by IU Cinema Design and Marketing Manager Kyle Calvert.**



## Waking Ned Devine

(1998) Directed by Kirk Jones

April 26 – Friday – 7 pm

PG | 35 mm | 92 min

\$4 all tickets

This classic Irish comedy exposes the remote village Tullymore, where someone has just struck gold. Ned Devine has won several million in the National Lottery, but the one hitch is that he's dead. Dying from the shock of winning, the close-knit Irish village comes up with a scheme to "protect" their recently deceased friend's money. They soon come to realize that it's very hard to keep any secrets in Tullymore. Written and directed by Kirk Jones, this cult classic comedy subverts audience expectations. Shot on the Isle of Man in five weeks, the film went on to receive critical praise and box-office success. **Programmed by IU Cinema House Manager Gabe Donnelly.**

# 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.

## The Madness of George III

(2018) Directed by Alan Bennett

January 13 – Sunday – 4 pm

Not rated | HD | 210 min

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

It's 1786, and King George III is the most powerful man in the world. But his behavior is becoming increasingly erratic as he succumbs to fits of lunacy. With the king's mind unravelling at a dramatic pace, ambitious politicians and the scheming Prince of Wales threaten to undermine the power of the Crown, and expose the fine line between a king and a man. *The Madness of George III* is National Theatre Live's first-ever broadcast from Nottingham Playhouse.

Written by one of Britain's best-loved playwrights Alan Bennett (*The History Boys*, *The Lady in the Van*), this epic play was also adapted into a BAFTA Award-winning film following its premiere on stage in 1991.

## Antony & Cleopatra

(2018) Directed by Simon Godwin

April 28 – Sunday – 4 pm

Not rated | HD | 210 min

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

Caesar and his assassins are dead. General Mark Antony now rules alongside his fellow defenders of Rome. But at the fringes of a war-torn empire the Egyptian Queen

Cleopatra and Mark Antony have fallen fiercely in love. In a tragic fight between devotion and duty, obsession becomes a catalyst for war. Director Simon Godwin returns to National Theatre Live with this hotly anticipated production, starring Ralph Fiennes and Sophie Okonedo as Shakespeare's famous fated couple in his great tragedy of politics, passion, and power.



The Madness of George III



Antony & Cleopatra

# 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 CINEkids International Children's Film Series Fund.

## Tito e os Pássaros (Tito and the Birds)

(2018) Directed by Gabriel Bitar, André Catoto, Gustavo Steinberg

**February 17 – Sunday – 1 pm**

Not rated | 2K DCP | 73 min

In Portuguese with English subtitles

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

Tito is a shy 10-year-old boy who lives with his mother. Suddenly, an unusual epidemic starts to spread, making people sick whenever they get scared. Tito quickly discovers that the cure is somehow related to his missing father's research on bird song. He embarks on a journey to save the world from the epidemic with his friends. Tito's search for the antidote becomes a quest for his missing father and for his own identity. **Suggested for children age 8 and older.**

## Nabospionen (Next Door Spy)

(2017) Directed by Karla von Bengtson

**March 2 – Saturday – 4 pm**

PG | 2K DCP | 77 min

In Danish with English subtitles

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

Agatha Christine, a.k.a. AC, is 10 years old. She really wants to be a private detective and has her own office in the family basement. She doesn't care that people think she is weird. One day she meets a boy in the local shop. His name is Vincent, and he is beautiful and mysterious—a loner, just like her. AC gets a weird feeling in her stomach every time she sees him, and she takes it as a warning. There is something suspicious about that boy. She ditches all other investigations and devotes her full energy to surveilling Vincent. **Suggested for children age 7 and older.**

## Supa Modo

(2018) Directed by Likarion Wainaina

**April 27 – Saturday – 4 pm**

PG | 2K DCP | 74 min

In English, Kikuyu, and Swahili with English subtitles

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

Jo, a witty, terminally ill girl is taken back to her rural village to live out the rest of her short life. Her only comfort during these dull times are her dreams of being a superhero, which prove to be something her rebellious teenage sister Mwiw, overprotective mother Kathryn, and the entire village of Maweni think they can fulfill. **Suggested for children age 8 and older.**

### Additional CINEkids Films:

#### Hook

(1991) Directed by Steven Spielberg

**February 3 – Sunday – 4 pm**

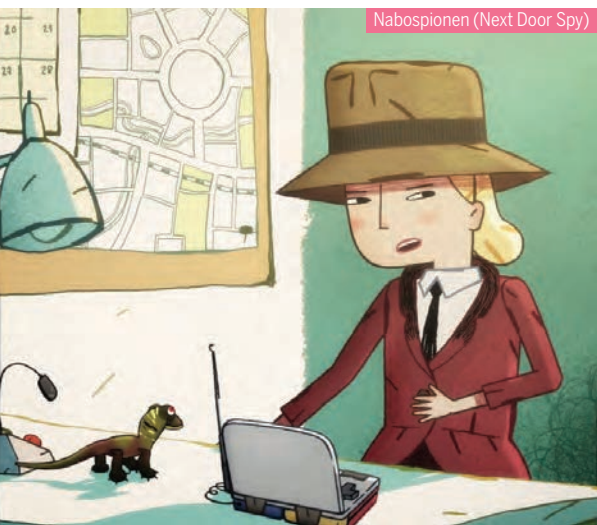
Suggested for children age 10 and older. See page 28 for details.

#### Mirai (Future)

(2018) Directed by Hosoda Mamoru

**April 7 – Sunday – 1 pm**

Suggested for children age 10 and older. See page 42 for details.



Nabospionen (Next Door Spy)



Tito e os Pássaros (Tito and the Birds)



Supa Modo



# THE STRONG MAN: JON VICKERS SCORING AWARD

**World Premiere of a New Orchestral Score.** The 2019 Jon Vickers Film Scoring Award was presented to John William Griffith II in May 2017 as a commission to create an orchestral score for Frank Capra's 1926 film *The Strong Man*. This annual award is endowed by a gift from former IU trustee the Honorable P.A. Mack Jr. through a juried competition, awarding a commission each year to a student from the Jacobs School of Music. This premiere presentation includes IU students in the roles of composer, conductor, musicians, audio technicians, projectionist, house managers, and ushers.

## The Strong Man

(1926) Directed by Frank Capra  
February 16 – Saturday – 7 pm

Not rated | 2K DCP | 75 min  
\$8 all tickets

**World Premiere/Silent film with live music.** Paul (Harry Langdon) is a Belgian immigrant who has moved to the U.S. at the end of World War I. He fell in love with his wartime pen pal, Mary Brown (Priscilla Bonner), whom he vows to find. Paul's job is with a travelling show that is making its way through a corrupt world. In each stop, he asks every woman he meets if she is Mary Brown. He eventually finds her in a town filled with thugs, hooligans, and other unsavory company, and must abandon his meek nature and become 'The Strong Man.' Presented with a live, world-premiere performance of a new orchestral score by John William Griffith II.

## John William Griffith II

John William Griffith II is a young composer and pianist from South Bend, Ind. He began composition studies with Jorge Muñiz in 2014 at Indiana University South Bend, and has also studied with Don Freund, Sven-David Sandström, and Carrie Magin. Griffith has attended Interlochen Arts Camp and the Boston University Tanglewood Institute, and he will attend the European American Musical Alliance in Paris in 2019. His works have been performed by various ensembles, including the Vancouver Chamber Singers; the South Bend Youth Symphony Orchestra; Ensemble CONCEPT/21 at IUSB; the Catalan Association of Composers in Oviedo, Spain; the South Bend Chamber Singers; and the World Youth Symphony Orchestra at Interlochen. Griffith currently studies at the Jacobs School of Music with Claude

Baker and Larry Groupé, he is a member of NOTUS, IU's contemporary vocal ensemble directed by Dominick DiOrio, as well as a student conductor for the Hoosier Pops Orchestra. His piano teachers have included John Blacklow, Michael Coonrod, Robert Satterlee, Anthony Beer, and Kathleen Keasey. Griffith has performed in masterclasses with renowned pianists, including Alexander Toradze, John Perry, and Leon Bates. Additionally, he studies Italian at IU's College of Arts and Sciences.



The Strong Man



John William Griffith II

# DOUBLE EXPOSURE 2019

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

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

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

## Double Exposure

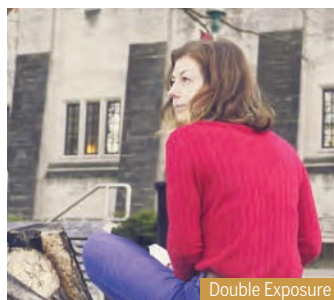
(2019) Various Student Directors

March 3 – Sunday – 7 pm

Not rated | 2K DCP | 75 min

Free, but ticketed

Each film will be receiving its world-premiere presentation. Individual film titles, directors, and composers to be announced closer to the screening date.



# ARCLIGHT: THE DIRECTOR/ COMPOSER RELATIONSHIP

The director-composer relationship is a critical one in filmmaking. There are many long-term, well-known collaborators: Steven Spielberg and John Williams, Alfred Hitchcock and Bernard Herrmann, Christopher Nolan and Hans Zimmer, Tim Burton and Danny Elfman, and so on. The artistic conception, planning, sketching, and shaping that go into an original score for a film is a unique dramatic journey for the composer and director alike. The collaborative process is always re-invented for each project, with all film scores starting from nothing. The events in this series span the careers of the writer/director Rod Lurie and composer Larry Groupé, visiting professor of composition in music scoring for visual media at the Jacobs School of Music. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This series is sponsored by the Jacobs School of Music, The Media School, and IU Cinema.

## Straw Dogs

(2011) Directed by Rod Lurie

April 4 – Thursday – 7 pm

R | 2K DCP | 110 min

Free, but ticketed

**Writer/Director Rod Lurie and Composer Larry Groupé are scheduled to be present.** David and Amy Sumner (James Marsden and Kate Bosworth), a Hollywood screenwriter and his actress wife, return to her small hometown in the deep South to prepare the family home for sale after her father's death. Once there, tensions build in their marriage and old conflicts re-emerge with the locals, including Amy's ex-boyfriend Charlie (Alexander Skarsgård) and football coach Thomas Heddon (James Woods),

all leading to a violent confrontation. **Contains mature content, including a scene depicting rape and strong language.**

## Jorgensen Guest Filmmaker Program Rod Lurie and Larry Groupé

April 5 – Friday – 4 pm

Free, no ticket required

## The Contender

(2000) Directed by Rod Lurie

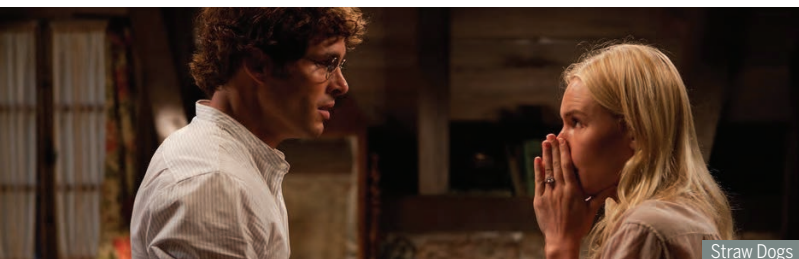
April 5 – Friday – 7 pm

R | 35mm | 126 min

Free, but ticketed

**Writer/Director Rod Lurie and Composer Larry Groupé are scheduled to be present.**

The hard-ball gamesmanship and character assassination of American politics sets the stage for this thriller. When the Vice President of the United States unexpectedly dies, all eyes in Washington, D.C., are on President Jackson Evans (Jeff Bridges) as he chooses a new VP. He picks Senator Laine Hanson (Joan Allen), a decision that raises eyebrows on both sides of the political fence. Congressman Shelly Runyon (Gary Oldman) is vehemently opposed to Hanson's appointment and vows to do everything in his power to prevent her from being confirmed. Print courtesy of the Academy Film Archive. **Contains mature content, including sexual scenes and strong language.**



Straw Dogs



Rod Lurie



The Contender



Larry Groupé

# PRESIDENT'S CHOICE FILM SERIES: CHEN KAIGE

Born in Beijing into a family of filmmakers—his father a veteran director and his mother a scriptwriter—Chen Kaige enlisted in the People's Liberation Army shortly after the Cultural Revolution interrupted his high-school years. Stationed in Laos during the Vietnam War, he was assigned to work in a film lab after the completion of his service in 1975. Wanting something more, Kaige began writing. He passed the Beijing Film Academy entrance exam in 1978 and was admitted to the directing department, where he met fellow classmates who would help him lead the 'new wave' and become known as the Fifth Generation filmmakers.

His groundbreaking debut film, *Yellow Earth*, quickly gained the attention of both audiences and critics worldwide, receiving numerous awards. However, the film was soon banned by the Communist Party—like many of his films would be. Under an assumed name, he received a fellowship to attend the New York University Film School in 1987. Upon completion, Kaige returned to China to direct China's first co-production with other countries, *Life on a String*, and published his memoirs, *My Life and Times as a Red Guard*, that same year. His 1993 film *Farewell My Concubine* cemented his reputation as a director, winning the Palme d'Or at the Cannes Film Festival. It also won the Golden Globe for Best Foreign Language Film and a nomination for an Oscar in the same category. Today, Kaige continues to make films and is the dean of the Shanghai Film Academy at Shanghai University. Presented here are three films that secured the director's international reputation as one of China's leading filmmakers.

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



The Emperor and the Assassin

## The Emperor and the Assassin

(1998) Directed by Chen Kaige

January 7 – Monday – 7 pm

R | 35mm | 162 min

In Mandarin with English subtitles

Free, but ticketed

Set during the third century B.C., an ambitious king, Ying Zheng, is obsessed with unifying all of China and becoming its first emperor. To this end, he embarks upon an unparalleled reign of terror and

brutality against all who he believes stand between him and his destiny. For sheer size, cost, and authenticity, the film became the new benchmark for making historical epics. The film recorded the largest budget of any independently financed Chinese film to date. It was nominated for the Palme d'Or and won the Technical Achievement Award at the Cannes Film Festival. **Contains mature content.**

## Yellow Earth

(1984) Directed by Chen Kaige

January 20 – Sunday – 1 pm

Not rated | 2K DCP | 89 min

In Mandarin with English subtitles

Free, but ticketed

### 35th Anniversary Screening.

Kaige's debut film introduced the world to two of China's most celebrated Fifth Generation filmmakers. The stunning cinematography was in the hands of Zhang Yimou

(*Raise the Red Lantern*, *House of Flying Daggers*, *Hero*) and the film won the Silver Leopard Award at the Locarno International Film Festival. A Red Army soldier visits a northern rural village to collect folk songs to be adapted into propaganda. While staying with a family, the soldier's idealistic political views begin to inspire the family's daughter, who is betrothed to an older man. *Time Out* considered *Yellow Earth* "the first 'modern' film to emerge from China, and one of the most thrilling debut features of the '80s."

## Farewell My Concubine

(1993) Directed by Chen Kaige

April 25 – Thursday – 7 pm

R | 2K DCP | 171 min

In Mandarin with English subtitles

Free, but ticketed

**Indiana University President Michael A. McRobbie is scheduled to introduce.** Starting in the 1920s and spanning through the Cultural Revolution, the film tracks two Peking Opera stars and their unwavering friendship which is tested by sexual orientation, love interests, war, a communist takeover, and

the Cultural Revolution. *Time Out* wrote about the film: "Appropriately operatic, Chen's visually spectacular epic is sumptuous in every respect. Intelligent, enthralling, rhapsodic." The film won the Palme d'Or at the Cannes Film Festival. Film critic Roger Ebert called the film "almost unbelievably ambitious" for capturing 50 years of Chinese history with such "freedom and energy."

**Contains mature content.**



Farewell My Concubine



Yellow Earth

# NEW TRENDS IN MODERN AND CONTEMPORARY ITALIAN CINEMA: THE FILMS OF WILMA LABATE

Wilma Labate was born in Rome and started her career as a television director in the 1980s. She made her feature film debut in 1992 with *Ambrogio*, about a woman who wants to enter the Naval Academy during the '60s and has to fight her family, friends, and a world not ready to accept her. Labate was nominated best new director at the 1994 Nastro d'Argento. In 1996, her film *La mia generazione* (*My Generation*) won the Grolla d'oro for best film and was the Italian entry for the 1997 Academy Awards Best Foreign Film—only the second from an Italian female director after Lina Wertmüller. She has directed more than 14 films with the firm belief that cinema should be full of surprises and narrated with a sensual gaze. Her films have masterfully explored historical moments and themes like the loss of working class identity, daily struggles of women, the lure of consumerism, and women's capacity to resist at all cost.

This Tenth Annual Film Symposium on New Trends in Modern and Contemporary Italian Cinema is sponsored by the College of Arts and Sciences, Department of French and Italian, Mary-Margaret Barr Koon Fund, Olga Ragusa Fund for the Study of Modern Italian Literature and Culture, College Arts and Humanities Institute, Provost Lauren Robel J.D., and IU Cinema.



Wilma Labate



*La mia generazione* (*My Generation*)

## **La mia generazione** **(My Generation)**

(1996) Directed by Wilma Labate

**April 17 – Wednesday – 7 pm**

Not rated | 2K DCP | 95 min  
In Italian with English subtitles  
Free, but ticketed

**Writer/Director Wilma Labate is scheduled to be present.** Set in 1983 Sicily, Braccio (Claudio Amendola) is a political prisoner who has already served four years of a heavy sentence. He is transferred to San Vittore prison in Milan, where he has a girlfriend nearby.

The real purpose of the transfer is to induce him to collaborate—to reveal the names of other terrorists in his network. The task of persuading him to talk is in the hands of a captain of the anti-terrorist military unit who Braccio begins to trust. Questions of solidarity—cause and effect—begin to unfold. The film won two *Crozza d'oro* awards for best film and best actor and also stars Silvio Orlando, Francesca Neri, and Vincenzo Peluso. **Contains mature content.**

## **Domenica (Sunday)**

(2001) Directed by Wilma Labate

**April 18 – Thursday – 7 pm**

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

**Writer/Director Wilma Labate is scheduled to be present.** Police inspector Sciarra (Claudio Amendola), on the eve of retirement, must bring a young orphaned girl to the morgue to identify the body of her alleged rapist from the previous year. The film tells a moving story of two people living in solitude and an

unexpected friendship that develops in the streets and alleyways of Naples. Are there hidden motives to this newly formed bond? The film also stars Domenica Giuliano, Valerio Binasco, Peppe Servillo Rosalinda Celentano, and Annabella Sciorra.

**Contains mature content.**

### Signorina Effie

(2007) Directed by Wilma Labate

**April 19 – Friday – 7 pm**

Not rated | 2K DCP | 95 min

In Italian with English subtitles

Free, but ticketed

**Writer/Director Wilma Labate is scheduled to be present.** The defeat of the auto factory workers' utopian dream at FIAT, Italy's most powerful car manufacturer, is narrated in an allegorical story of love and power. Emma (Valeria Solarino),

raised in a working-class family with bourgeois ambitions, is romantically involved with Silvio (Fabrizio Gifuni), one of FIAT's top executives. However, she finds herself attracted to an assembly-line worker named Sergio (Filippo Timi). Labate fictionally mixes the historical events with personal narratives, sexuality, and deep emotion. The film also stars Sabrina Impacciatore, Fausto Paravidino, Giorgio Colangeli, and Clara Bindi.

### Arrivederci Saigon

(2018) Directed by Wilma Labate

**April 20 – Saturday – 7 pm**

Not rated | 2K DCP | 80 min

In Italian and English with English subtitles

Free, but ticketed

**Writer/Director Wilma Labate is scheduled to be present.**

Five young girls, equipped with musical instruments and a love for singing, leave from a small town in Tuscany to start a tour in the Far East. They dreamed of notoriety, but found themselves in a war. The year is 1968, and the war is the real one: the Vietnam War. After 50 years "the Stars" talk about their adventures among American soldiers, military bases lost in the jungle, and singing soul music. This documentary recounts the history through the eyes of its subjects, Rossella Canaccini, Franca Deni, and Daniela Santerini.



Domenica (Sunday)



Signorina Effie



Arrivederci Saigon

# CITY LIGHTS FILM SERIES

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

## Gilda

(1946) Directed by Charles Vidor

**January 26 – Saturday – 4 pm**

Not rated | 2K DCP | 110 min

Free, but ticketed

Rita Hayworth plays femme fatale Gilda in this Charles Vidor film noir. Causing strife between two bad guys, Johnny (Glenn Ford) and her husband Mundson (George Macready), Hayworth performs one of her most famous numbers, "Put the Blame on Mame" (sung by Anita Kert Ellis). Although it won no awards surrounding its release, the Library of Congress chose *Gilda* for preservation in the U.S. National Film Registry in 2013 for its historical and aesthetic impact.

## Strangers on a Train

(1951) Directed by Alfred Hitchcock

**February 23 – Saturday – 4 pm**

PG | 2K DCP | 101 min

Free, but ticketed

Alfred Hitchcock's classic psychological thriller is a tale

of two men whose lives become entangled by their chance meeting on a train. When tennis star Guy Haines (Farley Granger) complains about his troublesome wife, Bruno Antony (Robert Walker) suggests a murderous plan that blurs the line between guilt and innocence. *Strangers on a Train* is a beautifully shot film noir with expressive lighting, visual metaphors, and clever motifs underscoring the film's dramatic plot as it builds towards a thrilling conclusion.

## Cool Hand Luke

(1967) Directed by Stuart Rosenberg

**March 23 – Saturday – 4 pm**

PG | 2K DCP | 126 min

Free, but ticketed

Following its release in 1967, *Cool Hand Luke* cemented Paul Newman in cinematic history and made him one of the most recognizable faces of the decade. Newman stars as a convict who refuses to conform to the

expectations of his prison guards, a message that resonated with the anti-authoritarian themes of many American films throughout the Vietnam War. Newman was nominated for the Academy Award for Best Actor, and George Kennedy won the Academy Award for Best Supporting Actor. **Contains mature content, including violence and strong language.**

## Additional City Lights Films:

### Victor/Victoria\*

(1982) Directed by Blake Edwards

**April 20 – Saturday – 4 pm**

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

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





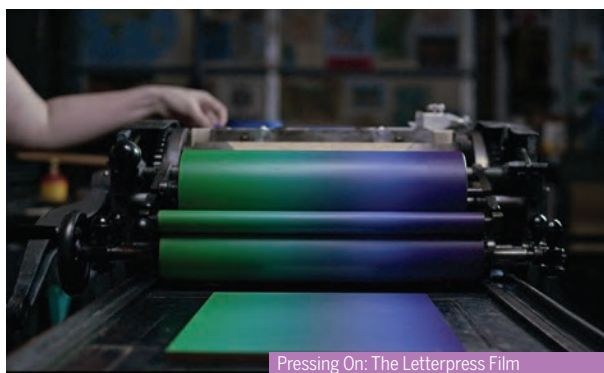
# ART AND A MOVIE

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. The films are shown at IU Cinema. **This partnership is supported by IU Cinema's Creative Collaborations program.**



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Miss Hokusai



Pressing On: The Letterpress Film

## Pre-screening Talk Hokusai in Focus

March 24 – Sunday – 12 pm

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

Judy Stubbs, the Eskenazi Museum of Art's Pamela Buell Curator of Asian Art, will discuss works by Hokusai in the museum's collection, including some that inspired scenes in the movie.

## Miss Hokusai

(2015) Directed by Keiichi Hara

March 24 – Sunday – 1 pm

PG-13 | 2K DCP | 93 min  
In Japanese with English subtitles  
Free, but ticketed

This award-winning Japanese animated film, based on a historical manga series by Hinako Sugiura, tells the story of Katsushika Ōi (ca. 1800–ca. 1866), an artist who worked in the shadow of her famous father—the great ukiyo-e print designer Katsushika Hokusai. In addition to exploring issues of familiar relationships, gender roles, and the mystical

power of art, the film depicts life in 19th-century Edo and alludes to some of Hokusai's famous images, such as *The Great Wave*.

## Pre-screening Tour and Demonstration

### Focus on Letterpress

April 28 – Sunday – 11:30 am

School of Art, Architecture + Design  
Fine Arts Building, Room 245

Jenny El-Shamy, graphic design area coordinator, and graduate students Alexander Landerman and Bethany Rahn will give a tour of IU's Typography Studio (Type Shop)—which includes several Vandercook presses and more than 200 wood and metal fonts—and a printing demonstration. There will also be a concurrent exhibition, *New Impressions—Letterpress Works from the School of Art, Architecture + Design, Indiana University*, in the creative core atrium of the Fine Arts building, first floor.

## Pressing On: The Letterpress Film

(2016) Directed by Erin Beckloff, Andrew P. Quinn

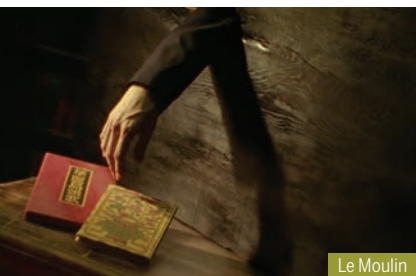
April 28 – Sunday – 1 pm

Not rated | 2K DCP | 99 min  
Free, but ticketed

**Directors Erin Beckloff and Andrew P. Quinn are scheduled to be present.** This Midwest-produced documentary traces the history, technique, and importance of letterpress, while also focusing on the passionate (and often colorful) printers who are preserving, using, and educating about this now-antiquated technology. The film features segments at IU's Lilly Library and School of Art, Architecture + Design, one of the few university programs to teach the medium. **A post-screening discussion with the directors, led by Founding Dean of the School of Art, Architecture + Design Peg Faimon, will follow the screening.** Additional support for the directors' visit was provided by School of Art, Architecture + Design, Friends of the Lilly Library, IU Cinema, and Eskenazi Museum of Art.

# UNDERGROUND FILM SERIES

The Underground Film Series is presented in partnership with The Media School, Cinema and Media Studies, and IU Cinema. Thanks to the Underground Programming team which includes Carmel Curtis, Pragma Ghosh, 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.**



Le Moulin

## Le Moulin

(2015) Directed by Ya-Li Huang

January 19 – Saturday – 7 pm

Not rated | 2K DCP | 160 min

In Japanese with English subtitles

Free, but ticketed

In 1933, *Le Moulin*, an avant-garde literary magazine, was founded by young poets in Taiwan. Living under Japanese rule, these writers were introduced to European modernism by intellectuals from the metropole. The words of Baudelaire and Rimbaud transformed these artists, and compelled them to compose poems of and for the island. After World War II, the poets were oppressed by the KMT government, and their stories forgotten. This film is an invitation to the world experienced and imagined by them.

## Demon Lover Diary

(1980) Directed by Joel DeMott

February 2 – Saturday – 7 pm

Not rated | 2K DCP | 90 min

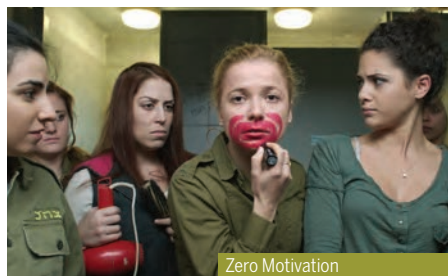
Free, but ticketed

Don and Jerry, factory workers who grew up on comic books and B-movies, are fulfilling a lifetime dream: they're producing their own low-budget horror movie.



Demon Lover Diary

Jeff and Joel, lovers and cinema-verité filmmakers, and a friend of theirs named Mark have come out to Michigan to help the dream come true: they're shooting *The Demon Lover* for Don and Jerry. Two weeks after production starts, Jeff and Joel and Mark are fleeing Michigan—bullets ricocheting off the car—their lives and a complete record of the events in jeopardy. The subject of *Demon Lover Diary* isn't just the ups-and-downs of making a horror movie. It's about cultural snobbery, the disintegration of friendship, puppy love, violence, boredom, money ... a diary about encountering the Midwest when you're from someplace else. "I wouldn't want anyone to think the horror movie wasn't Serious Business. After all, Don and Jerry's method of financing it is a model for all filmmakers. Don mortgaged his furniture and car—which netted \$3,000—and Jerry cut off his finger in an industrial 'accident.' The finger netted \$8,000. Jerry's only regret was that if he'd waited a year, he would have gotten \$15,000 for it." (–Joel DeMott) **Contains mature content, including violence and strong language.**



Zero Motivation

## Zero Motivation

(2014) Directed by Talya Lavie

March 2 – Saturday – 7 pm

Not rated | 2K DCP | 100 min

In Hebrew with English subtitles

Free, but ticketed

Spanning a single year, three consecutive stories recount the events of an administration office located at a remote army base in the Israeli desert. The film is a military epic featuring power struggles, intrigue, and a friendship on trial. But unlike the traditional war film, *Zero Motivation* brings the military's female clerical staff center stage along with their comical, yet gloomy journey inside the maze of military bureaucracy. A staple-gun in the first act is sure to go off in the third. **Contains mature content, including a scene depicting rape and strong language.**

## Additional Underground Films: Chelsea Girls\*

(1966) Directed by Andy Warhol,  
Paul Morrissey

January 22 – Tuesday – 7 pm

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

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

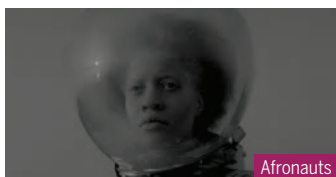
# BLACK SUN, WHITE MOON: EXPLORING BLACK CINEMATIC IMAGINATIONS OF SPACE

This year marks the 50th year since Neil Armstrong's moon landing. In honor of this "giant leap for mankind," the Black Film Center/Archive and IU Cinema present the Black Sun, White Moon film series. As the films bring us vibrant celestial images and narratives of unique human achievement, we invite audiences to also discuss the relationships between space travel, socioeconomic inequity, and communities of African descent. **This partnership is supported through IU Cinema's Creative Collaborations program.**

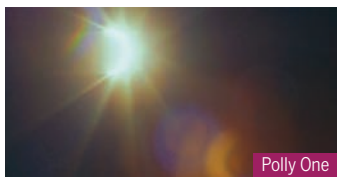
This series is sponsored by the Black Film Center/Archive, Center for Latin American and Caribbean Studies, and IU Cinema.



Space is the Place



Afronauts



Polly One



Esther Figueroa

## Space is the Place

(1974) Directed by John Ceely  
Not rated | 2K DCP | 63 min

## Afronauts

(2014) Directed by Nuotama  
Frances Bodomo  
Not rated | 2K DCP | 20 min

## Polly One

(2018) Directed by Kevin Jerome Everson  
**February 23 – Saturday – 7 pm**  
Not rated | 2K DCP | 6 min  
Free, but ticketed

The same year of Armstrong's moon landing, Sun Ra and the Archastra land on an unknown planet in the fictional narrative *Space is the Place*. They declare the planet a new colony for African Americans and begin a long, arduous journey of recruiting settlers from Earth, using music as a medium for transportation. Sun Ra was a jazz musician, famous for his experimental compositions and his larger-than-life

persona, and he is acknowledged as a pioneer in Afrosurrealist traditions, in part due to this film. Preceding the feature film are two short films. First, based on true events, *Afronauts* (20 min) follows an ingenious group of Zambian villagers as they build a homemade rocket in a daring bid to put the first African woman on the moon. Diandra Forrest, Yolonda Ross, and Hoji Fortuna star. In writer/director Bodomo's words, the film centers "the perspective of exiles and outsiders, the people who most need the promises of the space race." Next, *Polly One* (6 min) is a silent meditation on the 2017 total solar eclipse from a Saluda, N.C., vantage point. The film stares directly into the light, capturing elemental power at its source and is dedicated to director Kevin Jerome Everson's grandmother, who passed away one day before the cosmic event.

## Fly Me to the Moon

(2019) Directed by Esther Figueroa  
**March 24 – Sunday – 4 pm**  
Not rated | 2K DCP | 123 min  
Free, but ticketed

**Director Esther Figueroa is scheduled to be present.** The feature-length documentary *Fly Me to the Moon* focuses on the Caribbean landscape, where bauxite has been mined for the advancement of space travel and other modern aspects of life for more than 100 years. Through archival footage and interviews of Jamaican farmers, activists, and politicians, the film shows the legacy of toxic waste and social injustice that continues to haunt the region today. **This work-in-progress screening will be the first public presentation of the film and will be followed by a discussion with environmentalist filmmaker Figueroa.**

# EAST ASIAN FILM SERIES: CURRENT TRENDS IN JAPANESE CINEMA

In 2018 Japanese cinema wowed international audiences at the Cannes Film Festival with a pair of works that continue to earn accolades from audiences and critics alike. Kore-eda Hirokazu's *Shoplifters* became the first Japanese film in over 20 years to win top honors at Cannes, while anime auteur Hosoda Mamoru (*The Girl Who Leapt Through Time*) introduced the world to another time-traveling heroine in *Mirai*. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This series is sponsored by the East Asian Studies Center, the Department of East Asian Languages and Cultures, and IU Cinema.

## Shoplifters

(2018) Directed by Kore-eda Hirokazu  
**January 27 – Sunday – 4 pm**

R | 2K DCP | 121 min  
In Japanese with English subtitles  
Free, but ticketed

Director Kore-eda Hirokazu won the Palme d'Or at the 2018 Cannes Film Festival for *Shoplifters*, about a financially struggling family reduced to stealing to survive. *Shoplifters* went on to become a mainstream commercial hit in its home country, but also found itself in the midst of controversy for its

frank depiction of poverty amidst a society that has long turned a blind eye to the plight of its poorest citizens. **Contains mature content.**

## Mirai (Future)

(2018) Directed by Hosoda Mamoru  
**April 7 – Sunday – 1 pm**

PG | 2K DCP | 98 min  
In Japanese with English subtitles  
Free, but ticketed

One of the few challengers to Miyazaki Hayao and Studio Ghibli's anime crown is director

Hosoda Mamoru, whose fanciful yet emotionally profound works have made him one of the most successful animated filmmakers of the past two decades. In his latest film, *Mirai*, Hosoda examines the enduring essence of family in a tale of a four-year-old boy who embarks on a time-traveling journey across generations with the teenaged version of his newborn baby sister.



# CATCHING UP WITH CUBA

Warming relations between the U.S. and Cuba and subsequent tightening under the current administration may deflect our attention from the lives of Cubans themselves. Seeing contemporary Cuba from diverse perspectives helps us better grasp the complex realities of Cuban life today. Both of these films look at challenges from the vantage point of youth and the adults most important to them—their mentors and parents. The message is one of hope and dedication despite setbacks.

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

This series is sponsored by CUBAmistad; School of Education; Center for Latin American and Caribbean Studies; Documentary Center for Research and Practice; Hamilton Lugar School of International Studies; La Casa, Latino Cultural Center; Cultural Studies Program; Hands to Cuba; Ruth Lilly Professor of Poetry; Danny Smith Ballpark; Black Film Center/Archive; and IU Cinema.



## Conducta (Behavior)

(2014) Directed by Ernesto Deranas

**February 24 – Sunday – 4 pm**

Not rated | 2K DCP | 108 min

In Spanish with English subtitles

Free, but ticketed

Carmela, a teacher nearing retirement, has a special place in her heart for kids like 11-year-old Chala. He lives in a run-down Havana neighborhood with his alcoholic mother, whom he supports by selling pigeons and training dogs to fight. When Chala's behavior at school gets him into trouble, the headmaster wants to send him to

a reform school. Carmela strongly advocates on his behalf, then falls ill—who will prevail? A superbly acted exploration of education in social context.

## Ghost Town to Havana

(2015) Directed by Eugene Corr, Roberto Chile

**March 4 – Monday – 7 pm**

Not rated | HD | 86 min

Free, but ticketed

**Director Eugene Corr is scheduled to be present.** *Ghost Town* introduces two extraordinary

coaches who are committed to bringing out the best in their youth baseball players. They meet first on videotape, and Coach Roscoe vows to bring his players from their gang-ridden neighborhood in Oakland, Calif., to compete with Coach Nicolas's team in Havana. When this dream is eventually realized, the boys' enthusiasm is boundless—but then something tragic happens. The film won the Sebastopol Documentary Film Festival Audience Award.

# TOURNÉES FILM FESTIVAL CINÉMA SANS FRONTIÈRES: BEYOND FRANCOPHONE “REALITIES”

Partnering with the Tournées Film Festival program of the FACE Foundation, the Cinéma Sans Frontières film series aims at promoting French cinema on American campuses. This year’s festival questions the boundaries between genres and challenges our understanding of the cinematic medium. As it interrogates the legacy of direct cinema and processes of production, Cinéma Sans Frontières explores cinematic “realities” and looks at the reflexivity of the medium, to encourage people to see beyond the final product. **This partnership is supported through IU Cinema’s Creative Collaborations program.**

This series is sponsored by the Department of French and Italian, FACE Foundation, Cultural Services of the French Embassy, Department of European Studies, Black Film Center/Archive, Cultural Studies Program, and IU Cinema. Tournées Film Festival is made possible with the support of the Cultural Services of the French Embassy in the U.S., Centre National du Cinéma et de l’Image Animée, French American Cultural Fund, Florence Gould Foundation, and Highbrow Entertainment.



Réalité (Reality)

## Réalité (Reality)

(2014) Directed by Quentin Dupieux

February 4 – Monday – 7 pm

Not rated | 2K DCP | 95 min

In English and French with English subtitles  
Free, but ticketed

A French filmmaker living in California finds out that the film he is writing is already being screened. A little girl tries to watch a videotape she has found inside a hog’s stomach. A cooking show host constantly scratches at a full-body rash that no one else can see. From Quentin Dupieux, director of the cult movie *Rubber*, *Réalité* is a mind-bending comedy where characters intersect in the realm of the impossible, thus

collapsing the distance between dream and reality. **Contains mature content, including violence, strong language, and drug references.**

## Félicité

(2017) Directed by Alain Gomis

February 9 – Saturday – 7 pm

Not rated | 2K DCP | 129 min

In Lingala and French with English subtitles  
Free, but ticketed

Félicité is a singer and a single mother who lives in Congo with her 16-year-old son, Samo. Their lives change suddenly when it turns out, after a motorcycle accident, that Samo’s leg might need amputation. In order to

save him from this perilous operation, Félicité embarks on a journey to find the necessary financial resources to get him the required medical help. **Contains mature content, including violence and sexual situations.**

## Fatima

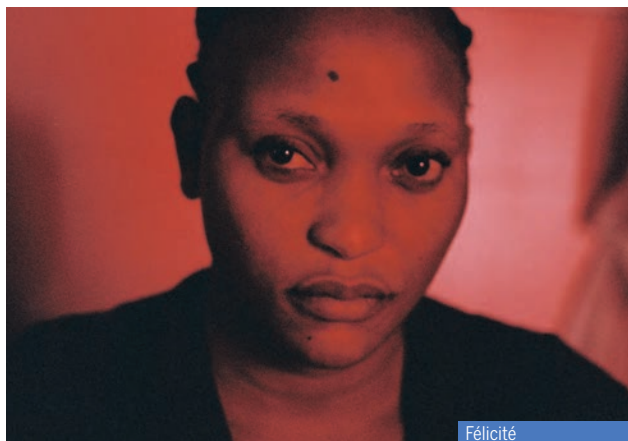
(2015) Directed by Philippe Faucon

February 11 – Monday – 7 pm

Not rated | 2K DCP | 79 min

In French and Arabic with English subtitles  
Free, but ticketed

Fatima, a Moroccan immigrant, lives with her two daughters: 15-year-old rebellious Souad and 18-year-old studious Nesrine.



Félicité

Due to her poor French, Fatima finds it hard to communicate with her daughters, who don't speak Arabic well. To give her daughters the future she never had, she works as a maid. After falling down the stairs at work, Fatima takes a leave of absence, during which she writes to her daughters in Arabic everything that she's been unable to say.

## Examen d'état (National Diploma)

(2014) Directed by Dieudo Hamadi  
February 25 – Monday – 7 pm

PG | 2K DCP | 90 min

In English and French with English subtitles  
Free, but ticketed

*Examen d'Etat* follows a group of determined students on their

mission to succeed in the Congolese National Baccalaureate Exam. Students who can't pay the fees are asked to leave school, but far from giving up, they decide to rent a house to study. Set in the Democratic Republic of Congo, where the 'Baccalaureate' symbolizes a path to opportunities and success, this *cinéma vérité*-inspired documentary by Dieudo Hamadi provides us with an intimate view of Congolese society.

## Additional Cinéma Sans Frontières Films:

### Timbuktu\*

(2015) Directed by Abderrahmane Sissako  
February 18 – Monday – 6:30 pm

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

### Moi, Un Noir\*

(1958) Directed by Jean Rouch  
February 22 – Friday – 6:30 pm

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

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



Examen D'Etat (National Diploma)



Timbuktu



Moi, Un Noir



Fatima

# MOVEMENT: ASIAN/PACIFIC AMERICA

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

This series is sponsored by the Asian Culture Center, Asian American Studies Program, Global Popular Music Mellon Platform, and IU Cinema.

## In The Life Of Music

(2018) Directed by Caylee So, Visal Sok  
Not rated | 2K DCP | 92 min  
In English and Khmer with English subtitles

## Rupture

(2012) Directed by Caylee So  
**March 30 – Saturday – 7 pm**  
Not rated | 2K DCP | 10 min  
In Mòoré with English subtitles  
Free, but ticketed

**Director Caylee So is scheduled to be present.** *In the Life of Music* tells a triptych of stories: three chapters, three generations, and three worlds indelibly transformed by the Khmer Rouge. It is an unforgettable exploration of love, war, and a family's relationship to "Champa Battambang," made famous by Sinn Sisamouth, the King of Cambodian music. Preceding *In the Life of Music* is the short film *Rupture*. Morie, a young, pregnant woman living in a small village in Burkina Faso, has always dreamed of better things for herself, but bound by traditions,

Morie's labor challenges will change the course of three people's lives forever. Cambodian American filmmaker Caylee So was born in a refugee camp, raised in Northern Virginia, and is currently based in Long Beach, Calif. She is a founder of the Cambodian Town Film Festival and a recipient of the 2013 Linda Mabalot New Directors/New Visions Award for her short film *Pauline* at Los Angeles Asian Pacific Film Festival.

## For Izzy

(2018) Directed by Alex Chu  
**March 31 – Sunday – 4 pm**  
Not rated | 2K DCP | 84 min  
Free, but ticketed

*For Izzy* presents a narrative feature drama told in a documentary format and infused with elements of magical realism. Anna, a retired divorcee, and Dede, her lesbian daughter, move next door to Peter, a lonely widowed father to Laura,

an adult with autism. Unexpected romance, friendship, and demons emerge as a result.

## Matangi / Maya / M.I.A.

(2018) Directed by Steve Loveridge  
**April 8 – Monday – 7 pm**  
Not rated | 2K DCP | 96 min  
In English and Tamil with English subtitles  
Free, but ticketed

Drawn from a cache of personal videos from the past 22 years, the Sundance award-winning *Matangi / Maya / M.I.A.* is a startling profile of the critically acclaimed M.I.A., chronicling her remarkable journey from refugee to immigrant to global phenom. *Matangi / Maya / M.I.A.* provides unparalleled, intimate access to the artist in her battles with the music industry and mainstream media en route to becoming one of the most recognizable, outspoken, and provocative voices in music today.



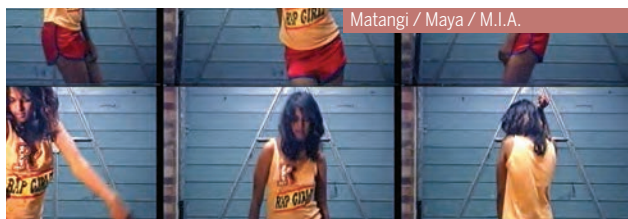
In the Life of Music



For Izzy



Caylee So



Matangi / Maya / M.I.A.



# RWANDAN GENOCIDE 25TH ANNIVERSARY COMMEMORATION

April 2019 marks the 25th anniversary of the outbreak of the genocide in Rwanda, during which 800,000 to one million people were slaughtered in the span of 100 days. This three-film series offers feature-film and documentary views of the personal and social destruction, the difficulties of national reconciliation, and the next generation's hope to rise from the ashes. Each film will be followed by a post-screening discussion. **This partnership is supported through IU Cinema's Creative Collaborations program.**

This series is sponsored by IU Books & Beyond; Department of Literacy, Culture, and Language Education; Department of Political Science; Department of History; College of Arts and Sciences; Department of International Studies; and IU Cinema.

## Munyurangabo

(2007) Directed by Lee Isaac Chung

**April 7 – Sunday – 4 pm**

Not rated | 35mm | 97 min

In Kinyarwanda with English subtitles

Free, but ticketed

In this buddy, road movie, set against the backdrop of an unhealed, post-genocide Rwanda, two teenaged best friends, Sangwa and Munyurangabo, who are making their way in the big city set off for Sangwa's village with backpacks and a Chekhovian prop. Unresolved anger, simmering distrust, and deep tensions manifest as mere ripples on the surface of a country officially mandated to get along, and the audience becomes a

fellow traveler on the path to learning that liberation is a journey.

## Mon Voisin, Mon Tueur (My Neighbor, My Killer)

(2009) Directed by Anne Aghion

**April 14 – Sunday – 4 pm**

Not rated | 2K DCP | 80 min

In English and Kinyarwanda

with English subtitles

Free, but ticketed

How can a country of 10 million bring to trial approximately 130,000 people accused of murdering 800,000 neighbors in one of the worst genocides of the 20th century? Anne Aghion's documentary is the culmination of 10 years

of filming the implementation of the traditional Gacaca courts as a form of restorative justice. This quiet, slow-breathing movie focuses its lens on one community as it prepares for and carries out a hearing "on the grass."

## Additional Rwandan Genocide Films: Rising from Ashes\*

(2012) Directed by T.C. Johnstone

**April 17 – Wednesday – 6:30 pm**

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

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



# THE MATRIX REVISITED

No two directors have set out to redefine and reinvent late 20th- and early 21st-century cinema more so than The Wachowskis. On the 20th anniversary of the release of *The Matrix*, IU Cinema proudly presents the entirety of *The Matrix* trilogy—the most ambitious trilogy and multimedia project based off of an original idea since 1977's *Star Wars*. Starting with the landmark 1999 film that reshaped action for more than a decade and ending with two films that question the very nature of the first, *The Matrix* trilogy includes three grandiose pieces of cinema about love, identity, mythology, and choice which are as misunderstood as they are beloved. **The three films will be presented as one screening with films screened back-to-back with approximately 30-minutes between screenings and no clearing of the Cinema. One \$8 ticket will gain entry for all three films, and patrons may arrive or leave at any point during the screening marathon.** Special thanks to David Carter.

## The Matrix

(1999) Directed by Lana Wachowski, Lilly Wachowski

June 1 – Saturday – 1 pm

R | 2K DCP | 136 min  
\$8 for one ticket to all three films

### 20th Anniversary Screening.

Have you ever had a dream that you were so sure was real? What if you couldn't awaken? How would you know the difference between dream and reality? When a beautiful stranger (Carrie Ann Moss) leads computer hacker Neo (Keanu Reeves) to a forbidding underworld, he discovers the shocking truth—the life he knows is the elaborate deception of an evil cyber-intelligence. Neo joins legendary and dangerous rebel warrior Morpheus (Laurence Fishburne) in the battle to destroy the illusion enslaving humanity.

**Contains mature content, including violence and strong language.**

## The Matrix Reloaded

(2003) Directed by Lana Wachowski, Lilly Wachowski

June 1 – Saturday – 4 pm

R | 2K DCP | 138 min  
In English and French with English subtitles  
\$8 for one ticket to all three films

In the second chapter of *The Matrix* trilogy, Zion falls under siege to the Machine Army. Only hours before sentinels destroy the last human enclave on Earth and its growing resistance, Neo and Trinity return to the Matrix with Morpheus, unleashing their arsenal of extraordinary skills and weaponry against the forces of repression and exploitation. Now, at the confluence of love and truth, faith and knowledge, purpose and reason, Neo must follow the course he has chosen if he is to save humanity from the dark fate that haunts his dreams. **Contains mature content, including violence, sexual situations, and strong language.**

## The Matrix Revolutions

(2003) Directed by Lana Wachowski, Lilly Wachowski

June 1 – Saturday – 7 pm

R | 2K DCP | 109 min  
In English and French with English subtitles  
\$8 for one ticket to all three films

In this explosive final chapter of *The Matrix* trilogy, Neo, Morpheus, and Trinity battle to defend Zion, the last real-world city, against the onslaught of the machines that have enslaved the human race. Now, as Neo learns more about his heroic powers—including the ability to see the codes of things and the people—he faces the consequences of the choice made in *The Matrix Reloaded*. **Contains mature content, including violence and sexual situations.**



# OTHER FILMS AND GUESTS



Breath | Light | Stone



Batman



Give Me a Break



Mr. Gaga

## Dance Innovation from Israel to Bloomington\*

(2007–17) Various Directors  
January 20 – Sunday – 4 pm

Not rated | 2K DCP | 127 min  
In English and Hebrew with English subtitles  
Free, but ticketed

**Directors/Choreographers Noa Shadur and Elizabeth Shea and Director Allen Hahn are scheduled to be present.** Radical innovation has always been in the DNA of contemporary dance, and that innovation knows no geographical limits and shows no signs of subsiding. This program includes several recent highlights of contemporary dance on film. *Mr. Gaga* (2015, Tomer Heymann) focuses on the work and influence of world-renowned Israeli choreographer Ohad Naharin, artistic director of the Batsheva Dance Company. The film's dynamic

mix of rehearsal footage, unseen archival materials, and breath-taking dance sequences makes Naharin's work nearly as palpable on the screen as it is on the stage. Preceding *Mr. Gaga* will be guest artist Noa Shadur's short film *Give Me a Break* (2007, 12 min.), as well as the award-winning film *Breath | Light | Stone* (2017, 15 min.), shot on location in Bloomington, Ind., and co-created by IU faculty Allen Hahn and Elizabeth Shea. Shadur will be in residence at IU in spring 2019 to teach and create new work. **A post-screening discussion exploring the dynamic relationship between dance and film will follow the films.**

This program is sponsored by the Department of Theatre, Drama, and Contemporary Dance; Borns Jewish Studies Program; Olamot Center; and IU Cinema.

## Batman

(1989) Directed by Tim Burton  
January 26 – Saturday – 7 pm  
PG-13 | 2K DCP | 126 min  
\$4 all tickets

**Executive Producer Michael Uslan is scheduled to be present/30th Anniversary screening.** Tim Burton brings his dark vision to the debut of the long-running *Batman* film franchise. After witnessing the brutal murder of his parents as a child, millionaire-philanthropist Bruce Wayne (Michael Keaton) pledges his life to fighting crime. His long-time nemesis, The Joker (Jack Nicholson), has sinister plans for Gotham City, and his greed is matched by his obsession with photojournalist Vicki Vale (Kim Basinger). This film rebooted a franchise, bringing the darkness back to the Dark Knight. This program is sponsored by The Media School and IU Cinema.

## bias\*

(2018) Directed by Robin Hauser

April 2 – Tuesday – 7 pm

Not rated | 2K DCP | 88 min

Free, but ticketed

### Director/Producer Robin Hauser is scheduled to be present. *bias*

is a film that challenges us to confront our hidden biases and understand what we risk when we follow our gut. Through exposing her own biases, award-winning documentary filmmaker Hauser highlights the nature of implicit bias, the grip it holds on our social and professional lives, and what it will take to induce change.

This program is sponsored by IU Center of Excellence for Women in Technology, University Information Technology Services, Women's Philanthropy at Indiana University, IU Libraries, School of Public and Environmental Affairs, Black Women in Technology, and IU Cinema.

## Year of the Woman\*

(1973) Directed by Sandra Hochman

April 22 – Monday – 7 pm

Not rated | 2K DCP | 87 min

Free, but ticketed

Poet, activist, and journalist Sandra Hochman and an all-female crew documented and participated in the radical interventions of the Women's Movement at the 1972 Democratic National Convention. These activists and filmmakers challenged media anchors, including Walter Cronkite, on the limited coverage of African-American Democratic Presidential candidate Shirley Chisholm. This rarely screened, recently restored film is a celebration of female filmmaking and feminist political action and includes appearances by Gloria Steinem, Liz Renay, Betty Friedan, Flo Kennedy, Coretta Scott King, Shirley MacLaine, and many others. **A post-screening discussion will follow the film.** This program is

sponsored by IU Libraries Moving Image Archive, Lilly Library, the National Organization of Women, and IU Cinema.

## Spring 2019 Student Films Showcase\*

(2019) Various Directors

April 27 – Saturday – 7 pm

Not rated | 2K DCP | 90 min

Free, but ticketed

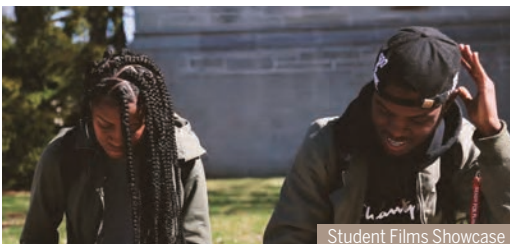
The Spring 2019 Student Showcase is a film festival celebrating top cinematic work done by student filmmakers on the IU Bloomington campus during the 2018–19 academic year. This curated event will highlight documentary, narrative, and experimental films—with nominations and awards for Best: Film, Directing, Cinematography, Editing, Original Score, Acting, and Screenplay. The festival is a collaboration between IU Cinema; Department of Theatre, Drama,



bias



Year of the Woman



Student Films Showcase

and Contemporary Dance; Jacobs School of Music; School of Art, Architecture + Design; and The Media School.

### Celluloid Man

(2012) Directed by Shivendra Singh Dungarpur

**May 16 – Thursday – 7 pm**

Not rated | 35mm | 164 min

In English, Hindi, Bengali, Kannada, Malayalam, Japanese, and French with English subtitles

\$4 all tickets

**Director Shivendra Singh Dungarpur is scheduled to be present.** *Celluloid Man* is a documentary tribute to P.K. Nair, an extraordinary man who built the National Film Archive of India ‘can-by-can’ in a country where film preservation and restoration are completely disregarded. The film explores the early history of Indian cinema and highlights the importance of preserving our

moving-image heritage before it is too late. The film premiered at the Il Cinema Ritrovato Festival in Bologna, Italy, in 2012 and won awards at India’s 60th National Film Awards in 2013. This screening is part of the 2019 Archival Summer School hosted by IU Libraries Moving Image Archive and IU Cinema in partnership with FIAF, the International Federation of Film Archives.

### John McEnroe: In the Realm of Perfection

(2018) Directed by Julien Faraut

**May 17 – Friday – 7 pm**

Not Rated | 2K DCP | 95 min

In English and French with English subtitles  
\$4 all tickets

**Director Julien Faraut is scheduled to be present.** Narrated by Mathieu Amalric, *John McEnroe: In the Realm of Perfection* revisits the rich bounty of 16mm footage

of John McEnroe, then the world’s top-ranked player, as he competes in the French Open at Paris’s Roland Garros Stadium in 1984. Close-ups and slow-motion sequences of McEnroe competing, as well as instances of his notorious temper tantrums, portray a “man who played on the edge of his senses.” Faraut creates a lively and immersive study of both the sport and the human body’s movement, and how all intersect with cinema itself. This screening is part of the 2019 Archival Summer School hosted by IU Libraries Moving Image Archive and IU Cinema in partnership with FIAF, the International Federation of Film Archives.

**\*These programs are supported by IU Cinema’s Creative Collaborations Program**



Student Films Showcase



John McEnroe: In the Realm of Perfection



Celluloid Man

# 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 Series, many additional filmmakers have also presented their work in IU Cinema.



Boots Riley

## 2011–18 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, 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, 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, William Lustig, Guy Maddin, Terence Marsh, Albert Maysles, Paul D. Miller (DJ Spooky), Pam Minty, Bryn Mooser, Bill Morrison, Mira Nair, Stanley Nelson, Edward James Olmos, Ron Osgood, Richard Peña, Nisha Pahuja, Alex Ross Perry, Alexandre O. Philippe, Angelo Pizzo, Luis Recoder, Nicolas Winding Refn, Kelly Reichardt, 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.



Tamer El Said



Gloria Schultz and Michael Schultz

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 no tickets are necessary; however, seating is limited.

**Director Nia DaCosta**

February 1 – Friday – 4 pm

**Director Avi Neshet\***

February 20 – Wednesday – 7 pm

**Writer/Director Rod Lurie  
and Composer Larry Groupé**

April 5 – Friday – 4 pm

**Director Ryoo Seung-wan  
and Film Critic Darcy Paquet\***

February 8 – Friday – 4 pm

**Writer/Director  
Carlos Reygadas**

March 29 – Friday – 7 pm

\*Lecture takes place in Hamilton Lugar School of Global and International Studies auditorium, located on the ground floor of the East Wing (room GA0001).

# IU CINEMA JANUARY FILM CALENDAR

Sunday	Monday	Tuesday   Wednesday
		1 2
6	7 pm <b>The Emperor and the Assassin</b> Pg 34 7	8 9
1 pm <b>Detour</b> Pg 26 \$ 4 pm <b>National Theatre Live: The Madness of George III</b> Pg 29 \$ 13	7 pm <b>The King</b> Pg 5 \$ 14	15 16
1 pm <b>Yellow Earth</b> Pg 34 4 pm <b>Dance Innovation from Israel to Bloomington</b> Pg 49 ★ 20	21	22 23
1 pm <b>Lola</b> Pg 20 \$ 4 pm <b>Shoplifters</b> Pg 42 27	7 pm <b>Making Montgomery Clift</b> Pg 5 \$ 28	29 30

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.



Thursday	Friday	Saturday
7 pm <b>The Wild Pear Tree</b> Pg 4 \$	7 pm <b>Heavy Trip</b> Pg 4 \$	4 pm <b>Heavy Trip</b> Pg 4 \$ 7 pm <b>The Wild Pear Tree</b> Pg 4 \$
3	4	5
7 pm <b>Gräns (Border)</b> Pg 4 \$	7 pm <b>El ángel exterminador (The Exterminating Angel)</b> Pg 24 \$ 10 pm <b>Gräns (Border)</b> Pg 4 \$	4 pm <b>Imitation of Life</b> Pg 28 \$ 7 pm <b>The Bitter Tears of Petra von Kant</b> Pg 20 \$
10	11	12
		4 pm <b>The King</b> Pg 5 \$ 7 pm <b>Le Moulin</b> Pg 40
		19
7 pm <b>Never-Ending Man: Hayao Miyazaki</b> Pg 5 \$	7 pm <b>Never-Ending Man: Hayao Miyazaki</b> Pg 5 \$ 10 pm <b>The Cook, the Thief, His Wife &amp; Her Lover</b> Pg 24 \$	4 pm <b>Gilda</b> Pg 38 7 pm <b>Batman</b> Pg 49 \$ ★
24	25	26
7 pm <b>Little Woods</b> Pg 12 \$ ★ 10 pm <b>4 luni, 3 saptamâni si 2 zile (4 Months, 3 Weeks, 2 Days)</b> Pg 12 \$ ★		
31		



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

# IU CINEMA FEBRUARY FILM CALENDAR

Sunday	Monday	Tuesday   Wednesday
1 pm <b>Wanda</b> Pg 6 \$ 4 pm <b>Hook</b> Pg 28 \$ 3	7 pm <b>Realité (Reality)</b> Pg 44 4	5 6
1 pm <b>Two for the Road</b> Pg 26 \$ 4 pm <b>The Favourite</b> Pg 6 \$ 10	7 pm <b>Fatima</b> Pg 44 11	12 7 pm <b>Past Life @ Wells Library</b> Pg 17 13
1 pm <b>Tito e os Pássaros (Tito and the Birds)</b> Pg 30 \$ 4 pm <b>Rope</b> Pg 25 \$ 17	7 pm <b>The Wonders</b> Pg 16 18	19 7 pm <b>Avi Neshor Jorgensen Program @ SGIS</b> Pg 16 ★ 20
1 pm <b>Easy Rider</b> Pg 27 \$ 4 pm <b>Conducta (Behavior)</b> Pg 43 24	7 pm <b>Examen d'état (National Diploma)</b> Pg 45 25	26 27

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

**Thursday**



7 pm **Beterang (Veteran)**  
Pg 14 ★

7

7 pm **Ali: Fear Eats the Soul**  
Pg 21 \$

14

7 pm **Za'am V'Tehilah (Rage and Glory)**  
Pg 16 ★

21

7 pm **Cold War** Pg 7 \$

28

**Friday**

4 pm **Nia DaCosta Jorgensen Program**  
Pg 13 ★

7 pm **L'heure d'été (Summer Hours)** Pg 13 \$

1

4 pm **Ryoo Seung-wan and Darcy Paquet Jorgensen Program @ SGIS**  
Pg 14 ★

7 pm **Jjakpae (The City of Violence)** Pg 15 ★

10 pm **The Favourite** Pg 6 \$

8

7 pm **The House on Haunted Hill** Pg 25 \$

15

7 pm **The Other Story** Pg 17 ★

10 pm **SHE** Pg 17 ★

22



**Saturday**

4 pm **Little Woods** Pg 12 \$

7 pm **Demon Lover Diary** Pg 40

2

4 pm **Gun-ham-do (The Battleship Island)—Director's Cut** Pg 15 ★

7 pm **Félicité** Pg 44

9

7 pm **The Strong Man** Pg 31 \$ ★

16

4 pm **Strangers on a Train** Pg 38

7 pm **Afronauts / Polly One / Space is the Place** Pg 41

23



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

# IU CINEMA MARCH FILM CALENDAR

Sunday	Monday	Tuesday   Wednesday
7 pm <b>Double Exposure 2019</b> Pg 32 ★	7 pm <b>Ghost Town to Havana</b> Pg 43 ★	5
3	4	6
<b>Closed for Spring Break</b>	<b>Closed for Spring Break</b>	<b>Closed for Spring Break</b>
10	11	12
<b>Closed for Spring Break</b>		<b>Closed for Spring Break</b>
	7 pm <b>The Marriage of Maria Braun</b> Pg 21 \$	19
17	18	20
1 pm <b>Miss Hokusai</b> Pg 39	7 pm <b>Silent Light</b> Pg 18 \$	26
4 pm <b>Fly Me to the Moon</b> Pg 41 ★		
1 pm <b>Semana Santa</b> Pg 10 \$	25	7 pm <b>Carlos Reygadas Short Film Program @ Wells Library</b> Pg 19
4 pm <b>For Izzy</b> Pg 46		27

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

Thursday	Friday	Saturday
	7 pm <b>Cold War</b> Pg7 \$ 10 pm <b>Free Solo</b> Pg7 \$ 1	4 pm <b>Nabospionen (Next Door Spy)</b> Pg30 \$ 7 pm <b>Zero Motivation</b> Pg40 2
7 pm <b>Rafiki</b> Pg7 \$ 7	7 pm <b>Who's Afraid of Virginia Woolf?</b> Pg25 \$ 10 pm <b>Rafiki</b> Pg7 \$ 8	12 pm <b>Eight Hours Don't Make a Day</b> Pg21 \$ 9
<b>Closed for Spring Break</b> 14	<b>Closed for Spring Break</b> 15	<b>Closed for Spring Break</b> 16
7 pm <b>Capernaum (Chaos)</b> Pg8 \$ 21	7 pm <b>Capernaum (Chaos)</b> Pg8 \$ 22	4 pm <b>Cool Hand Luke</b> Pg38 7 pm <b>Japón</b> Pg18 \$ 23
7 pm <b>Nuestro Tiempo (Our Time)</b> Pg16 \$ ★ 28	7 pm <b>Carlos Reygadas Jorgensen Program</b> Pg19 ★ 10 pm <b>Battle in Heaven</b> Pg19 \$ ★ 29	4 pm <b>Post Tenebras Lux (Light after Darkness)</b> Pg19 \$ 7 pm <b>Rupture / In the Life of Music</b> Pg46 ★ 30



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

# IU CINEMA APRIL FILM CALENDAR

Sunday	Monday	
		7 pm <b>bias</b> Pg 50 ★ 2 3
1 pm <b>Mirai (Future)</b> Pg 42 4 pm <b>Munurangabo</b> Pg 47 7	7 pm <b>Matangi / Maya / M.I.A.</b> Pg 46 8	9 7 pm <b>Años luz (Light Years)</b> @ Wells Library Pg 11 10
1 pm <b>Two-Lane Blacktop</b> Pg 27 \$ 4 pm <b>Mon Voisin, Mon Tueur (My Neighbor, My Killer)</b> Pg 47 14	15	16 7 pm <b>La mia generazione (My Generation)</b> Pg 36 ★ 17
21	7 pm <b>Year of the Woman</b> Pg 50 22	23 24
1 pm <b>Pressing On: The Letterpress Film</b> Pg 39 ★ 4 pm <b>National Theatre Live: Antony &amp; Cleopatra</b> Pg 29 \$ 28	7 pm <b>Pájaros de verano (Birds of Passage)</b> Pg 9 \$ 29	7 pm <b>Dogman</b> Pg 9 \$ 30

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.

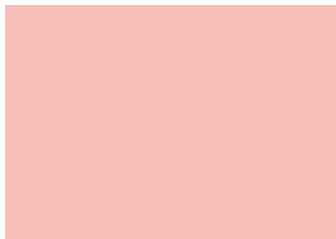
**Thursday**

7 pm **Straw Dogs** Pg 33 ★  
  
**4**

7 pm **Las niñas bien (The Good Girls)** Pg 10 ★  
10 pm **La mujer sin cabeza (The Headless Woman)** Pg 11 ★  
  
**11**

7 pm **Domenica (Sunday)** Pg 36 ★  
  
**18**

7 pm **Farewell My Concubine** Pg 35  
  
**25**



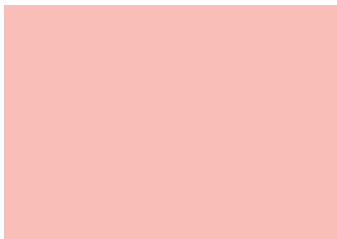
**Friday**

4 pm **Rod Lurie and Larry Groupé Jorgensen Program** Pg 33 ★  
7 pm **The Contender** Pg 33 ★  
  
**5**

7 pm **Filmmaker to Filmmaker Conversation: Alejandra Márquez Abella and Lucretia Martel** Pg 11 ★  
10 pm **La Ciénaga (The Swamp)** Pg 11 ★  
  
**12**

7 pm **Signorina Effe** Pg 37 ★  
  
**19**

7 pm **Waking Ned Devine** Pg 28 \$  
10 pm **Pájaros de verano (Birds of Passage)** Pg 9 \$  
  
**26**



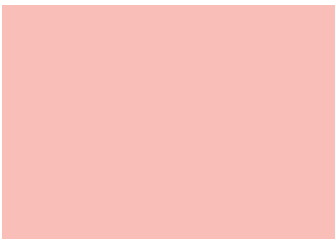
**Saturday**

12 pm **A Lullaby to the Sorrowful Mystery** Pg 22 \$  
  
**6**

4 pm **Zama** Pg 11 ★  
7 pm **La niña santa (The Holy Girl)** Pg 11 ★  
  
**13**

7 pm **Arrivederci Saigon** Pg 37 ★  
  
**20**

4 pm **Supa Modo** Pg 30 \$  
7 pm **Spring 2019 Student Films Showcase** Pg 50  
  
**27**



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

# IU CINEMA MAY FILM CALENDAR

Sunday	Monday	Tuesday   Wednesday
		7 pm <b>Dogman</b> Pg 9 \$ <b>1</b>
<b>5</b>	<b>6</b>	<b>7</b> <b>8</b>
<b>12</b>	<b>13</b>	<b>14</b> <b>15</b>
<b>19</b>	<b>20</b>	<b>21</b> <b>22</b>
<b>26</b>	<b>27</b>	<b>28</b> <b>29</b>

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.



Thursday	Friday	Saturday
2	3	4
9	10	11 pm <b>The Human Condition</b> Pg 23 \$
7 pm <b>Celluloid Man</b> Pg 51 \$ ★	7 pm <b>John McEnroe: In the Realm of Perfection</b> Pg 51 \$ ★	12 pm <b>War and Peace</b> Pg 23 \$
16	17	18
7 pm <b>International Arthouse</b> Title TBD \$	7 pm <b>International Arthouse</b> Title TBD \$	25
7 pm <b>International Arthouse</b> Title TBD \$	7 pm <b>International Arthouse</b> Title TBD \$	
30	31	



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

# IU CINEMA JUNE FILM CALENDAR

Sunday	Monday	Tuesday   Wednesday
2	3	4 5
9	10	11 12

## ACKNOWLEDGMENTS

### IMAGE CREDITS

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Thursday	Friday	Saturday
		1 pm <b>The Matrix</b> Pg 48 \$ 4 pm <b>The Matrix Reloaded</b> Pg 48 \$ 7 pm <b>The Matrix Revolutions</b> Pg 48 \$
7 pm <b>International Arthouse</b> <b>Title TBD</b> \$	7 pm <b>International Arthouse</b> <b>Title TBD</b> \$	4 pm <b>International Arthouse</b> <b>Title TBD</b> \$ 7 pm <b>International Arthouse</b> <b>Title TBD</b> \$
6	7	8
7 pm <b>International Arthouse</b> <b>Title TBD</b> \$	7 pm <b>International Arthouse</b> <b>Title TBD</b> \$	15
13	14	

\$ Event has an admission price.

★ Indicates a guest is scheduled to be present.



Film schedule is subject to change. Please check the IU Cinema website or IU Cinema app for the most current listings.

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

## 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, which include: 20th Century Fox, Alejandra Márquez Abella, Ablaze Image, Amazon Studios, Arbelos Films, Brian Belovarac, Blood Sweat Honey, Nan Brewer, By Experience, Kyle Calvert, Melanie Castillo-Cullather, China Film Archive, Cohen Media, Peter Conheim, Carla Cowden, Michael Crandol, Criterion Pics, Carmel Curtis, Nia DaCosta, Shivendra Singh Dungarpur, Craig Erpelding, Esther Figueroa, Dave Filipi, Film Movement, Films Boutique, John Finch, Fox Searchlight, Terri Francis, Brittany D. Friesner, Gacaca Productions, Santiago M. Gallelli, Pragya Ghosh, Giant Interactive, GKIDS, Global Entertainment Firm, Greenwich Entertainment, John William Griffith II, Larry Groupé, May Haduong, Allen Hahn, Joan Hawkins, Jenny Hertel, Darcy Heusel, Jeffrey D. Holdeman, Marcus Hu, Icarus Films, IFC Films, Israeli Films, IU Libraries Moving Image Archive, Janus Films, Katherine Johnson, Seung-kyung Kim, Kino Lorber, Josh Kramer, Wilma Labate, Latam Productions, Latido Films, I-Lin Lui, Rod Lurie, Matt Lutz, Magnolia Pictures, David Marriott, Lucrecia Martel, Match Factory, Rachel McCabe, President Michael A. McRobbie, Sarah Mincey, Jason Mokhtarian, EvieMunier, Music Box Films, Neon, Avi Neshet, Jim Newman, The Orchard, Oscilloscope Pictures, Michaela Owens, Pantelion Films, Park Circus, Playtwo Pictures, Reel Media International, Carlos Ryegadas, Ruth Riffittin, Cynthia Roberts, Samuel Goldwyn, Laura Scheper, Michael Schwartz, Susanne Schwibbs, Nathaniel Sexton, Noa Shadur, Elizabeth Shea, Shout Factory!, Anthony Silvestri, Caylee So, Sony Pictures Classics, Sarah Stamey, Rachael Stoeltje, Strand Releasing, Cole Stratton, Swank Motion Pictures, Jessica Davis Tagg, Jamie Thomas, Tomson Group, Universal Pictures, Jon Vickers, Antonio Vitti, Warner Bros., WB Classics, Joseph Wofford, Emily Woodburne, and Ellen Wu.

# IU CINEMA HONOR ROLL

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

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

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Number of named seats  
 in the IU Cinema: 90

## IU Cinema Volunteer Ambassadors

IU Cinema offers engagement opportunities for those interested in volunteering through our IU Cinema Usher Corps and our Promotional Street Team. We are appreciative of the world-class service our volunteers help us provide. In Fall 2018 (as of November 15), 38 IU Cinema volunteer ambassadors donated 890 volunteer hours valued at a rate of \$24.69 per hour for an approximate in-kind contribution of \$21,974.10<sup>o</sup>. Volunteer ambassadors in good standing for the fall 2018 semester (as of November 15) are acknowledged below.

Owen Adams  
 Skye Clark  
 Ava Clouden  
 Kathleen Durkel  
 Will Eltzroth  
 Mackenzie Gallaway  
 Duncan Hardy  
 Olivia Heinz

Aaron Kearney  
 Kirsten Kosik  
 Joshua Larkin  
 Gordon McNulty  
 Chris Mura  
 Michaela Owens  
 Claire Piazza  
 Hannah Rea

Olivia Seyerle  
 Aswin Sivaraman  
 Teresa Swift  
 Stephanie Thompson  
 Grant Volkmar

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[www.independentsector.org/  
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## Gifts received between July 1, 2017, and June 30, 2018

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*The Ryder, Peter LoPilato*

∞ Denotes donor is deceased

◊ Denotes planned gift

# SUPPORT IU CINEMA

Through the unwavering support of our dedicated and enthusiastic 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. With your generous investment in our future, IU Cinema will be able to stretch the boundaries of what we have already accomplished as a world-class venue and curatorial program.

Did you know you can have your name live in perpetuity as part of the IU Cinema legacy by endowing a Cinema seat? Or perhaps you want to support our guest filmmaker visits? Or would you like to collaborate on film programming? Whatever best suits your wishes and interests to contribute to IU Cinema's legacy, we can make it happen together. For more information regarding these opportunities, visit our website at [cinema.indiana.edu/support-cinema](http://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. In 2020, Indiana University will celebrate 200 years of exceptional leadership in education, research, and innovation. For All: The Indiana University Bicentennial Campaign is an integral step to achieving University goals for the next century, as well as ensuring a bright future for IU Cinema. Please contact Founding Director Jon Vickers at [jwvicker@indiana.edu](mailto:jwvicker@indiana.edu) to discover how your support can advance IU Cinema's commitment to making great films and experiences accessible to all.

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

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

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

—Timothy L. Fort,  
Kelley School of Business

## IU Cinema Creative Collaborations

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

## IU Cinema Volunteer Ambassadors

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

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

—Noni Ford, IU Cinema volunteer

# CREATIVE COLLABORATIONS

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, 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, the 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 and a community-member representative.

## IU Cinema Program Advisory Board Members 2018–2019:

Rachael Stoeltje, <i>Chair</i> .....	IU Libraries Moving Image Archive
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Bombshell: The Hedy Lamarr Story Panel Discussion







Rising Tide: The Crossroads Project

You can contribute to our world-class programming! Creative Collaborations enables partners at IU or in the community to propose a film or series that 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 200 campus and community collaborators on nearly 1,000 partnered screenings, which has led to enriching and engaging programming for university faculty, staff, and students, as well as Bloomington community members.

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](http://cinema.indiana.edu/about/creative-collaborations) for more details and to access the online application.

### Spring 2019 Creative Collaborators

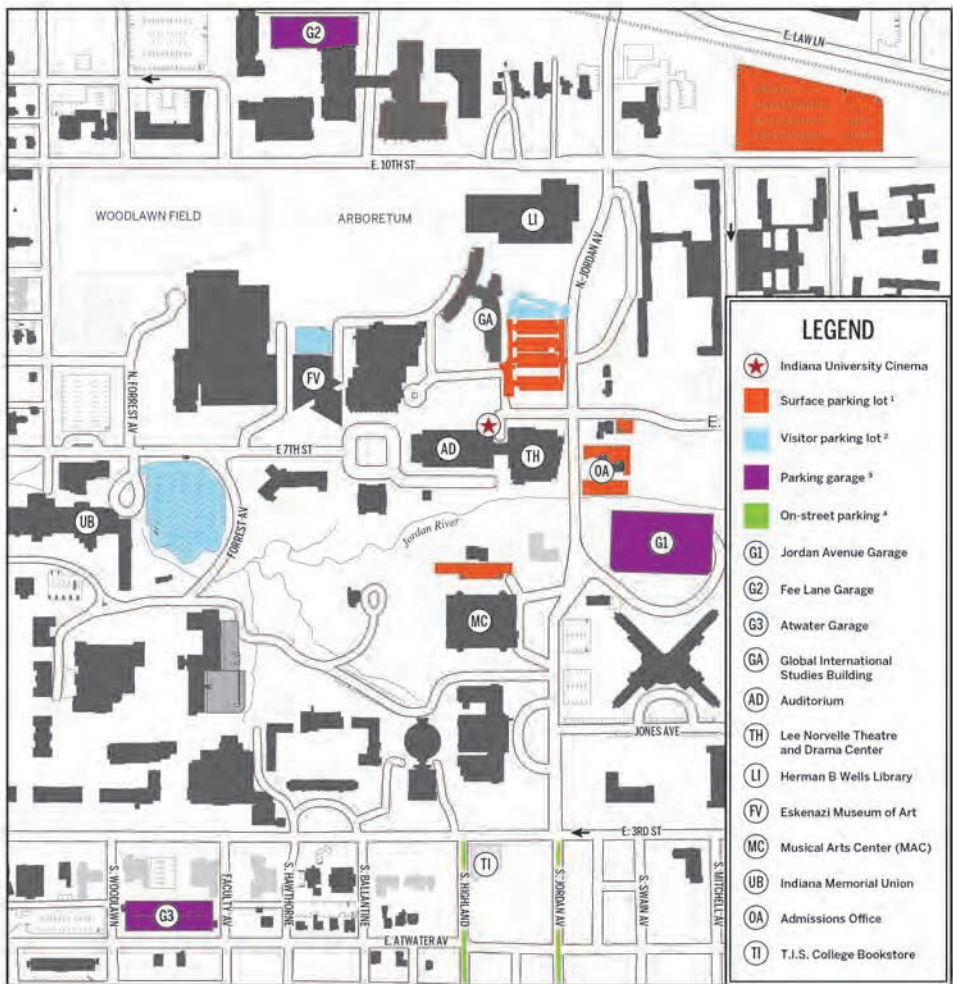
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Gilda	38	Silent Light	18
Give Me a Break ★	49	Space is the Place	41
Gräns (Border)	4	Spring 2019 Student Films Showcase	50
Gun-ham-do (The Battleship Island)—Director's Cut ★	15	Strangers on a Train	38
Heavy Trip	4	Straw Dogs ★	33
Hook	28	Strong Man, The ★	31
House on Haunted Hill, The	25	Supa Modo	30
Human Condition, The	23	Tito e os Pássaros (Tito and the Birds)	30
Imitation of Life	28	Two for the Road	26
In the Life of Music ★	46	Two-Lane Blacktop	27
Japón	18	Waking Ned Devine	28
Jjakpae (The City of Violence) ★	15	Wanda	6
John McEnroe: In the Realm of Perfection ★	51	War and Peace	23
Jorgensen Program: Nia DaCosta ★	13	Who's Afraid of Virginia Woolf?	25
Jorgensen Program: Rod Lurie and Larry Groupé ★	33	Wild Pear Tree, The	4
Jorgensen Program: Avi Nesher* ★	16	Wonders, The	16
Jorgensen Program: Carlos Reygadas ★	19	Year of the Woman	50
Jorgensen Program: Ryoo Seung-wan and Darcy Paquet* ★	14	Yellow Earth	34
King, The	5	Za'am V' Tehilah (Rage and Glory) ★	16
Heure d'été, L' (Summer Hours)	13	Zama ★	11
Ciénaga, La (The Swamp) ★	11	Zero Motivation	40
Mia generazione, La (My Generation) w/guest ★	36		
Niña santa, La (The Holy Girl) ★	11		

★ Indicates a guest is scheduled to be present.

\* 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. On weekdays, 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 2018–June 2019. 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](http://parking.indiana.edu).

<sup>1</sup> **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.

<sup>2</sup> **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.

<sup>3</sup> **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.

<sup>4</sup> **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.



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