

# INDIANA UNIVERSITY CINEMA

TRANSFORMATIVE CINEMATIC EXPERIENCES ACCESSIBLE FOR ALL



SPRING 2020

# PLAN YOUR VISIT

## LOCATION • PARKING



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

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

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

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

## TICKETING

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

Tickets can be secured through the following methods:

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



## VENUE INFORMATION



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

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

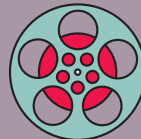
For more information, visit [cinema.indiana.edu/plan-visit](http://cinema.indiana.edu/plan-visit), email us at [iucinema@indiana.edu](mailto:iucinema@indiana.edu), or call (812) 856-CINE.

## WEBSITE • BLOG • PODCAST

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

IU Cinema's A Place for Film blog can be found online at [blogs.iu.edu/aplaceforfilm](http://blogs.iu.edu/aplaceforfilm).

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



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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.

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### ... A Place For Film™

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

Transformative cinematic experiences accessible FOR ALL.



## Welcome from the Director

Welcome back! Over the past several weeks, I have been thinking a lot about five simple words I first read 10 years ago at the Toronto International Film Festival, affectionately known as TIFF—“for the love of film.” The slogan is one of their official trademarks, and I think of this simple string of words every time I wear the now-threadbare T-shirt from that 2009 festival—dare I say it is my favorite T-shirt?

The words ring true for anyone deeply committed to the business of doing what we do here at IU Cinema. I am reminded of this mantra while typing this message in the dark, sitting in the Cinema’s lower lobby with our Cinema staff during a rare power outage on campus. I am reminded of these words during the hours, days, weeks, and sometimes months of planning which go into producing certain events—and during the ‘payoff’ when patrons are entering our space, full of excitement and great energy for those events. I am also reminded of these words every time a film we have programmed transforms an audience.

Powerful moments of pleasure, in the service of people, are encapsulated in these five simple words. In fact, I wipe away a tear as I type this. Thankfully, I am surrounded by people with the same love and passion for this artform, for the love of film. And soon, the Cinema will have a new director at the helm, who will be surrounded by all we have built together, and they will help lead the way into the Cinema’s next decade.

We hope this love for cinema is apparent in all of our programs, as I am certain it is this spring. We are thrilled to present some of the best new films released—and unreleased—in the U.S., as well as from cinema’s rich history. There surely is something in this exciting spring season for everyone, and we proudly offer the majority of these programs free of charge—cinema FOR ALL!

We are also pleased to present world premieres of new student work in film and music, as well as premieres of new restorations from IU Libraries Moving Image Archive and new music from SQÜRL: Jim Jarmusch and Carter Logan. IU Cinema is committed to championing diverse work of bold, distinct, and creative voices throughout our program, which is apparent in the breadth and diversity of these offerings. There are films which will entertain, challenge, and introduce you to topics, people, or cultures you may have known nothing about.

So, thank you—for your support, your thirst for authentic cinematic experiences, and for your love of film. We would not be here without you!

Jon Vickers  
Founding Director

# INTERNATIONAL ARTHOUSE SERIES

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



The Lighthouse

**The Lighthouse** (2019) Directed by Robert Eggers  
January 9 – 7 pm – \$4 IUB students, \$7 non-students  
January 11 – 7 pm – \$4 IUB students, \$7 non-students  
R – 2K DCP – 109 min

From Robert Eggers, the visionary filmmaker behind modern horror masterpiece *The Witch*, comes this hypnotic and hallucinatory tale set in the 1890s on a remote island off the coast of New England. Two lighthouse keepers (Willem Dafoe and Robert Pattinson), trapped and isolated due to a seemingly never-ending storm, engage in an escalating battle of wills as tensions boil over and mysterious forces—which may or may not be real—loom all around them. The film evokes a wide range of influences, from literary classics by Herman Melville and Robert Louis Stevenson to the supernatural tales of H.P. Lovecraft, while presenting a story and film unlike any other. **Contains mature content, including violence and sexual situations.**

**Give Me Liberty** (2019) Directed by Kirill Mikhanovsky  
January 10 – 7 pm – \$4 IUB students, \$7 non-students  
January 11 – 4 pm – \$4 IUB students, \$7 non-students  
Not rated – 35mm – 110 min

Medical transport driver Vic is late, but it's not his fault. Roads are closed for a protest, and no one else can shuttle his Russian grandfather and émigré friends to a funeral. The new route uproots his scheduled clients, particularly Tracy (Lauren "Lolo" Spencer, in a breakout performance), a vibrant young woman with ALS. As the



Give Me Liberty



Cunningham 3D

day goes from hectic to off-the-rails, their collective ride becomes a hilarious, compassionate, and intersectional portrait of American dreams and disenchantment. Manohla Dargis of *The New York Times* named it a Critic's Pick, saying of the film, "It's moving and sincere, suffused with tenderness and marked by a quiet that suggests that each has found a safe harbor in the other. That may sound corny; it's not—it's irresistible." In English and Russian with English subtitles. **Contains mature content, including strong language and violence.**

**Making Waves: The Art of Cinematic Sound**  
(2019) Directed by Midge Costin  
January 18 – 7 pm – \$4  
See page 38 for details.

**Vuelven (Tigers Are Not Afraid)**  
(2019) Directed by Issa López  
January 24 – 10 pm – \$4 IUB students, \$7 non-students  
January 25 – 7 pm – \$4 IUB students, \$7 non-students  
Not rated – 2K DCP – 83 min

A haunting horror fairytale set against the backdrop of Mexico's devastating drug wars, *Tigers Are Not Afraid* follows a group of orphaned children armed with three magical wishes, running from the ghosts that haunt them and the cartel that murdered their parents. Filmmaker Issa López creates a world that recalls the early films of Guillermo del Toro, imbued with her own gritty, urban spin on magical realism to conjure a wholly



Pier Kids



Vuelven (Tigers Are Not Afraid)

unique experience audiences will not soon forget. Del Toro, who presented the film along with López at the 2019 Toronto International Film Festival, described it as “an unsparing blend of fantasy and brutality, innocence and evils. Innovative, compassionate, and mesmerizing.” The two are currently working together on a werewolf Western. In Spanish with English subtitles. **Contains explicit content, including violence, strong language, and drug references.**

**Cunningham 3D** (2019) Directed by Alla Kovgan  
**January 27 – 7 pm – \$4 IUB students, \$7 non-students**  
 PG – 2K DCP 3D – 93 min

*Cunningham* traces Merce Cunningham’s artistic evolution over three decades of risk and discovery (1944–72), from his early years as a struggling dancer in postwar New York to his emergence as one of the world’s most visionary choreographers. The 3D technology weaves together Merce’s philosophies and stories, creating a visceral journey into his innovative work. A breathtaking explosion of dance, music, and never-before-seen archival material, *Cunningham* is a timely tribute to one of the world’s greatest modern dance artists.

**리를 포레스트 (Little Forest)**  
 (2018) Directed by Yim Soon-rye  
**February 1 – 7 pm – Free, but ticketed**  
 See page 47 for details.

### 벌새 (House of Hummingbird)

(2018) Directed by Bora Kim  
**February 9 – 1 pm – Free, but ticketed**  
**February 10 – 7 pm – Free, but ticketed**  
 See pages 14 and 47 for details.

**Seahorse** (2019) Directed by Jeanie Finlay  
**February 12 – 7 pm – Free, but ticketed**  
 See page 18 for details.

**Pier Kids** (2019) Directed by Elegance Bratton  
**February 23 – 1 pm – \$4 IUB students, \$7 non-students**  
 Not rated – 2K DCP – 96 min

*Pier Kids* begins with the necessary and frank reminder: “In the wake of the Stonewall Riots of 1969, the world cheered the advancement of white queers and ignored the fates of queer people of color.” The documentary follows director Elegance Bratton over the course of three years as he films three gay and transgender youth of color who have become, like the director once was, homeless on the same street in New York City where the Gay Rights Movement began so long ago. **A post-screening discussion will follow the film.** This screening is a pre-festival event in support of the 2020 Bloomington PRIDE Film Festival, taking place February 28–29 and is presented in partnership Bloomington PRIDE and the Black Film Center/Archive. **Contains mature content.**

**Stuffed** (2019) Directed by Erin Derham

February 24 – 7 pm – \$4

See page 38 for details.

### **Los Tiburones (The Sharks)**

(2019) Directed by Lucía Garibaldi

February 27 – 7 pm - \$4 IUB students, \$7 non-students

February 28 – 7 pm - \$4 IUB students, \$7 non-students

Not rated – 2K DCP – 80 min

The quiet atmosphere at a small beach resort is rattled by the suspicion of an atypical shark invasion. Fourteen-year-old Rosina thinks she saw something in the water, but no one seems to be paying much attention to her. Her family is more concerned about their tight economic situation and the approaching summer season. When her father recruits her to do maintenance work around town, she meets Joselo, a slightly older fisherman. Among dirty swimming pools, pompous gardens, and deserted beaches, Rosina begins to circle her own prey as her intense attraction to her older co-worker grows. But the feeling is hardly mutual. To get his attention, she comes up with a convoluted, poorly planned strategy, going about it stealthily and menacingly—as if inspired by the mysterious dorsal-finned predators looming large in the seaside town's consciousness. In Spanish with English subtitles. **Contains mature content, including sexual situations and strong language.**

### **Dolor y gloria (Pain and Glory)**

(2019) Directed by Pedro Almodóvar

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

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

R – 2K DCP – 113 min

Salvador Mallo, a film director in his physical decline, revisits his life experiences triggered by moments in his daily life, including memories of his childhood in the '60s when he emigrated with his parents to a village in Valencia in search of prosperity, the first desire, his first adult love in the Madrid of the '80s, the pain of the breakup of that love while it was still alive and intense, writing as the only therapy to forget the unforgettable, the early discovery of cinema, and the void, the infinite void that creates the incapacity to keep on making films. *Pain and Glory* talks about creation, about the difficulty of separating it from one's own life, and about the passions that give it meaning and hope. In Spanish with English subtitles. **Contains mature content, including sexual situations, strong language, and drug references.**

### **Never Look Away**

(2018) Directed by Florian Henckel von Donnersmarck

March 1 – 4 pm – Free, but ticketed

See page 42 for details.



Beanpole



La Gomera (The Whistlers)

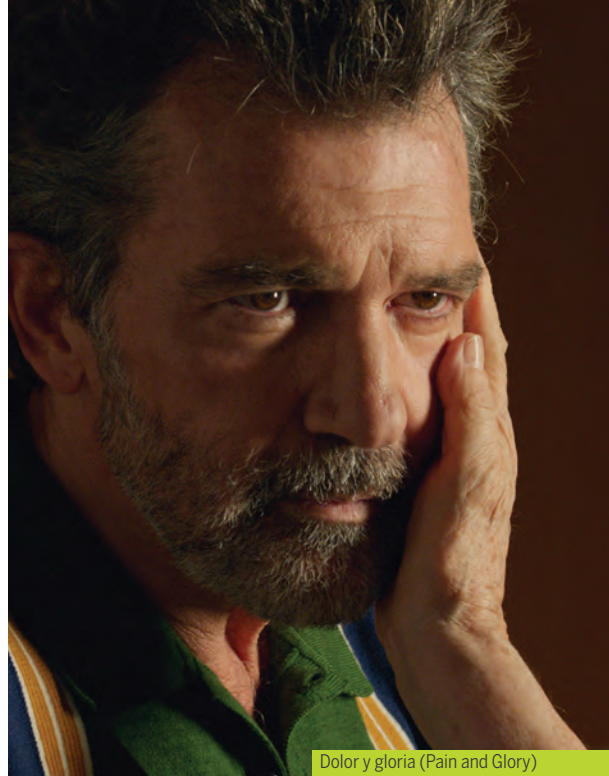




Monos



Los Tiburones (The Sharks)



Dolor y gloria (Pain and Glory)

### **Beanpole** (2019) Directed by Kantemir Balagov

**March 6 – 7 pm – \$4 IUB students, \$7 non-students**

Not rated – 2K DCP – 137 min

In post-WWII Leningrad, two women, Iya and Masha, intensely bonded after fighting side-by-side as anti-aircraft gunners, attempt to readjust to a haunted world. As the film begins, Iya, long and slender and towering over everyone—hence the film’s title—works as a nurse in a shell-shocked hospital, presiding over traumatized soldiers. A shocking accident brings them closer and seals their fates. The 28-year-old Russian director Kantemir Balagov won Un Certain Regard’s Best Director prize at the 2019 Festival de Cannes for this richly burnished, occasionally harrowing rendering of the persistent scars of war. In Russian with English subtitles. **Contains mature content, including sexual violence.**

### **La Gomera (The Whistlers)**

(2019) Directed by Corneliu Porumboiu

**March 13 – 7 pm – \$4 IUB students, \$7 non-students**

**March 14 – 7 pm – \$4 IUB students, \$7 non-students**

Not rated – 2K DCP – 97 min

In *The Whistlers*, not everything is as it seems for Cristi, a police inspector in Bucharest who plays both sides of the law. Embarking with the beautiful Gilda on a high-stakes heist, both will have to navigate the twists and turns of corruption, treachery, and deception. A trip to the Canary Islands to learn a secret whistling language might just be what they need to pull it off. The film was

nominated for the Palme d’Or at the 2019 Festival de Cannes. In Romanian, English, and Spanish with English subtitles. **Contains mature content, including violence and strong language.**

### **Monos** (2019) Directed by Alejandro Landes

**March 28 – 4 pm – Free, but ticketed**

Not rated – 2K DCP – 102 min

Colombia’s submission for this year’s Oscar for Best International Feature Film, *Monos* is a critically acclaimed war/adventure film which has been compared to *Apocalypse Now* and *Lord of the Flies*. Using almost exclusively untrained actors and unfolding amidst breathtaking landscapes, the film depicts a survival story among child guerrillas. *Monos* is stripped of a precise context and examines the nature of conflict in Colombia’s own recent history as well as current war unfolding across the globe. In English and Spanish with English subtitles. **This partnership is supported through IU Cinema’s Creative Collaborations program.** Curated by Jonathan Risner of IU’s Violence Studies Network, with support from IU Cinema; the IU Consortium for the Study of Religion, Ethics, and Society; Department of Spanish and Portuguese; and the Center for Latin American and Caribbean Studies. *Monos* is being screened as part of a two-day seminar at IUB entitled “Religion and Ethics of Violence.” **Contains mature content, including violence, sexual situations, and strong language.**

## Chinatown Rising

(2019) Directed by Harry Chuck & Josh Chuck

**March 29 – 4 pm – Free, but ticketed**

See page 51 for details.

## Malintzin: la historia de un enigma (Malintzin, the Story of an Enigma)

(2019) Directed by Fernando González Sitges

**March 30 – 7 pm – Free, but ticketed**

See page 19 for details.

## Flamekeeper: The Michael Cleveland Story

(2019) Directed by John Presley

**March 31 – 7 pm – Free, but ticketed**

See page 19 for details.

## Ailo: Une Odyssée en Laponie (Ailo: A Reindeer's Journey)

(2019) Directed by Guillaume Maidatchevsky

**April 4 – 4 pm**

**Free for children ages 12 and younger, \$4 for all other tickets**

See pages 34 and 39 for details.

## Lingua Franca (2019) Directed by Isabel Sandoval

**April 5 – 4 pm – Free, but ticketed**

**April 10 – 7 pm – Free, but ticketed**

See pages 16 and 51 for details.

## When We Walk (2019) Directed by Jason DaSilva

**April 9 – 7 pm – Free, but ticketed**

See page 51 for details.

## Henry Glassie: Field Work (2019) Directed by Pat Collins

**April 13 – 7 pm – Free, but ticketed**

See page 20 for details.

## Bacurau

(2019) Directed by Kleber Mendonça Filho & Juliano Dornelles

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

**April 19 – 4 pm – \$4 IUB students, \$7 non-students**

Not rated – 2K DCP – 131 min

A few years from now, a small village in northern Brazil mourns the loss of its matriarch who lived to be 94. Days later, Domingas and other inhabitants notice their village has literally vanished from most maps and a UFO-shaped drone starts flying overhead. Forces try to expel the residents from their homes, and soon, in a genre-bending twist, a band of armed mercenaries and their leader arrive, eliminating inhabitants one by one. A fierce confrontation ensues as the townspeople turn the tables on the villainous outsiders, banding together to protect their remote community. In English and Portuguese with English subtitles.

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

## Vitalina Varela (2019) Directed by Pedro Costa

**April 26 – 1 pm – \$4 IUB students, \$7 non-students**

**May 2 – 4 pm – \$4 IUB students, \$7 non-students**

Not rated – 2K DCP – 124 min

The highly anticipated new film from Pedro Costa follows Vitalina, a 55-year-old Cape Verdean, as she arrives in Lisbon three days after her husband's funeral. She has been waiting for her plane ticket for more than



25 years and now gets to uncover the scanty, physical traces he left behind, revealing a secret life. Eric Kohn of *Indiewire* called the film “a ravishing, masterful vision. Transcendent. Gorgeous,” full of “stunning compositions with such delicate palettes they may as well be Renaissance paintings brought to life.” In Portuguese with English subtitles. **Contains mature content, including violence and sexual situations.**

**Tel Aviv on Fire** (2019) Directed by Sameh Zoabi  
**April 30 – 7 pm – Free, but ticketed**  
See page 48 for details.

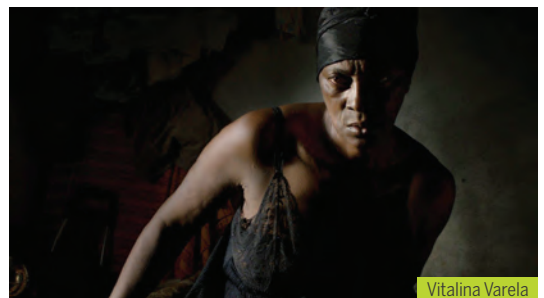
**Young Ahmed**  
(2019) Directed by Jean-Pierre Dardenne & Luc Dardenne  
**May 2 – 7 pm – \$4 IUB students, \$7 non-students**  
**May 3 – 4 pm – \$4 IUB students, \$7 non-students**  
Not rated – 2K DCP – 90 min

From the Dardenne Brothers comes another bold work which reminds viewers of their mastery in situating stories in the realism of today’s world. Set in a small Belgian town, the destiny of Ahmed, a young Muslim teenager, is caught between his gradual introduction to radicalized ideals of extremism, his own purity, and life’s temptations. His single mother goes to extremes to protect her son and keep him on the right path. The film is a radically empathetic look at the effect of religious fanaticism on the impressionable. The film won the brothers the Best Director award at the 2019 Festival de Cannes. In French and Arabic with English subtitles. **Contains mature content, including sexual situations.**

**Aurora** (2019) Directed by Miia Tervo  
**May 4 – 7 pm – \$4 IUB students, \$7 non-students**  
**May 5 – 7 pm – \$4 IUB students, \$7 non-students**  
Not rated – 2K DCP – 106 min

One night at a hot-dog stand in Finnish Lapland, a commitment-phobic party animal, Aurora, meets Iranian Darian. Darian suddenly asks her to marry him as he needs to marry a Finnish woman to get asylum for himself and his daughter. Aurora turns him down, as she is busy working as a nail technician and plans to move to Norway, away from her “shit life.” However, after meeting his sweet daughter, Aurora agrees to help him. As Aurora introduces numerous women to Darian, the two of them grow close. When the perfect wife candidate comes along, Darian and Aurora are faced with a difficult choice: pretend to be happy or to finally stop running. In Finnish, English, and Persian with English subtitles. **Contains mature content, including sexual situations, strong language, violence, and drug references.**

**International Arthouse Series programming continues through late May. Screening dates and times are noted in the calendar on pages 64–67. Film titles will be confirmed and posted on [cinema.indiana.edu](http://cinema.indiana.edu) closer to screening dates.**



# JIM JARMUSCH: CINEMA'S ENIGMATIC DEADPAN POET

The East Village of the late 1970s gave enigmatic artist—writer, director, poet, composer, musician—Jim Jarmusch the freedom to try anything. Originally set on being a poet, the Downtown scene tempted him into dabbling in multiple art forms, including music and eventually film. After receiving a bachelor of arts from Columbia University and a year in Paris soaking up films and culture, he enrolled in NYU's Tisch School of the Arts graduate film program, where he met many future collaborators and launched his debut feature, *Permanent Vacation*.

Jarmusch's 15 feature films create an oeuvre with distinct characteristics and style, which include deadpan and dark humor; a sometimes-striving-for-real-time pacing; drifters and loners; pop-culture-infused *mise en scène*; an outsider's point of view; and a focus on the beauty and mystery of life's little details. Each film also leaves room for poetry, whether explicit or part of his cinematic language. Despite these trademarks and his ability to remain fiercely independent—writing and directing all of his films and always retaining final cut—he dismisses the term auteur.

Jarmusch is also a serious musician, having composed music for his own films and released albums and EPs with Dutch composer Jozef van Wissem and the band SQÜRL, featuring Carter Logan. Music offers him an "immediate form of communicating and interacting." His love for music flows directly into his film work, with musician friends in prominent roles and in the rhythm and tempo of his films, bathed in arresting soundtracks.

Curated by Jon Vickers of IU Cinema, Andy Uhrich of IU Libraries Moving Image Archive, and David Carter and Nile Arena of Cicada Cinema, with support from the Ove W Jorgensen Foundation, the Myerson Family Fund, and the Office of the Bicentennial. Special thanks to Jane and Jay Jorgensen, Ed Myerson, Kaili Peng, and Kelly Kish.

**Stranger Than Paradise** (1984) Directed by Jim Jarmusch  
January 13 – 7 pm – \$4

R – 2K DCP – 89 min

Rootless Hungarian émigré Willie (John Lurie), his pal Eddie (Richard Edson), and visiting 16-year-old cousin Eva (Eszter Balint) always manage to make the least of any situation, whether aimlessly traversing the drab interiors and environs of New York City, Cleveland, or an anonymous Florida suburb. With its delicate humor and dramatic nonchalance, Jim Jarmusch's one-of-a-kind minimalist masterpiece, *Stranger Than Paradise*, forever transformed the landscape of American independent cinema. **Contains mature content, including strong language and drug references.**

**Mystery Train** (1989) Directed by Jim Jarmusch  
January 26 – 4 pm – \$4

R – 2K DCP – 110 min

Aloof teenage Japanese tourists, a frazzled Italian widow, and a disgruntled British immigrant all converge in the city of dreams—which, in *Mystery Train*, is Memphis. Made with Jarmusch's customary precision and wit, this triptych of stories pays playful tribute to the home of Stax Records, Sun Studio, Graceland, Carl Perkins, and, of course, the King, who presides over the film like a spirit. *Mystery Train* is a boozy and beautiful pilgrimage to an iconic American town and a paean to the music it gave the world. **Contains mature content, including sexual situations, violence, and drug references.**



**World Premiere**

**SQÜRL: Jim Jarmusch and Carter Logan**

January 30 – 7 pm – \$8

**Silent film with live musical accompaniment.** SQÜRL is an enthusiastically marginal rock band from New York City who likes big drums and distorted guitars, cassette recorders, loops, feedback, sad country songs, molten stoner core, chopped and screwed hip-hop, and imaginary movie scores. This performance will accompany four 1920s films by Man Ray—legendary photographer, painter, and filmmaker—who was one of the most innovative artists of the 20th century. Films include *L'Étoile De Mer*, *Emak-Bakia*, *Le Retour à la Raison* and *Les Mystères du Château de Dé*. The program will also include premieres of new scores for two short films by Ohio filmmaker Ed Feil. **Contains mature content.**

**Jorgensen Guest Filmmaker Program**

**Jim Jarmusch**

January 31 – 4 pm – Free, but ticketed

**Dead Man** (1995) Directed by Jim Jarmusch

January 31 – 7 pm – \$4

R – 2K DCP – 121 min

**Writer/Director Jim Jarmusch is scheduled to be present. 25th Anniversary Screening.** Jim Jarmusch's existential western stars Johnny Depp as William Blake,

an accountant from Cleveland who moves west to the promise of a job. Upon arrival in the town of Machine, he finds that the job is no longer available. No man is less suited for the Wild West than William. What to do? After shooting a man in self-defense, he flees westward, into the wilderness. Surprisingly, William seems to make his career as a real westerner, with Nobody by his side and a haunting Neil Young score to guide him. **Contains mature content, including sexual situations, violence, and strong language.**

**The Limits of Control** (2009) Directed by Jim Jarmusch

January 31 – 10 pm – \$4

R – 35mm – 116 min

**Writer/Director Jim Jarmusch is scheduled to be present.** Set in the striking landscapes of contemporary Spain, *The Limits of Control* is a story of a mysterious loner who is in the process of completing an ambiguous, but surely illegal job, and who trusts no one. His journey, both methodical and dreamlike, takes him not only across Spain but also through his own consciousness. Beautifully shot by cinematographer Christopher Doyle (*In the Mood for Love*), the film includes an ensemble cast of Jarmusch regulars, including Alex Descas, John Hurt, Bill Murray, and Tilda Swinton. In English, Spanish, Arabic, French, and Japanese with English subtitles. **Contains mature content, including sexual situations, violence, and strong language.**



Dead Man



SQÜRL: Jim Jarmusch and Carter Logan



The Limits of Control



L'Étoile De Mer

**Paterson** (2016) Directed by Jim Jarmusch

February 2 – 4 pm – \$4

R – 2K DCP – 118 min

Paterson (Adam Driver) is a bus driver in the city of Paterson, N.J.—they share the name. Every day, Paterson adheres to a simple routine: he drives his daily route, observing the city as it drifts across his windshield and overhearing fragments of conversation swirling around him; he writes poetry into a notebook; he walks his dog; he stops in a bar and drinks exactly one beer; then he goes home to his wife, Laura. By contrast, Laura's world is ever changing. Paterson loves Laura, and she loves him. He supports her newfound ambitions; she champions his secret gift for poetry. The quiet triumphs and defeats of daily life are observed, along with the poetry evident in its smallest details.

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

**Additional Jim Jarmusch Films:**

**Double Feature**

**Year of the Horse** (1997) Directed by Jim Jarmusch

**Gimme Danger** (2016) Directed by Jim Jarmusch

January 26 – 7 pm – Free, no ticket required

Screening takes place at the The Blockhouse.

**Coffee and Cigarettes** (2003) Directed by Jim Jarmusch

January 28 – 7 pm – Free, no ticket required

Screening takes place at Hopscotch Coffee (235 W. Dodds St.)

**Down by Law** (1986) Directed by Jim Jarmusch

January 29 – 7 pm – Free, no ticket required

Screening takes place at The Woodshop, Upland Brewing Co.

For information on additional screenings, visit Cicada Cinema at [www.facebook.com/cicadacinemabloomington](http://www.facebook.com/cicadacinemabloomington).



Paterson



Down by Law



Coffee and Cigarettes



Gimme Danger

# HUGO PEREZ: ALL THAT STILL MATTERS AT ALL

This series shines a spotlight on the work of Hugo Perez, an award-winning documentary filmmaker, whose films often focus on his Cuban-American heritage and the systematic oppression of marginalized people. He was the recipient of the 2009 Estela Award for Documentary Filmmaking presented by the National Association of Latino Independent Producers, and his work has frequently appeared on PBS and in film festivals. This series represents a rare opportunity to see his work on the big screen. *Neither Memory Nor Magic* explores the life, work, and legacy of the remarkable Miklós Radnóti—one of the greatest Hungarian poets and an important voice speaking through and from the horrors of the Holocaust. Best known to English speakers from Carolyn Forché's brilliant anthology *Against Forgetting: Twentieth Century Poetry of Witness*, Radnóti kept a notebook throughout his final years, spent in a World War II forced labor camp. The notebook, containing some of his most remarkable poems, was found on his body after his death. The other films in the series are short films exploring the Cuban as artist and, perhaps, the artist as Cuban. **This partnership is supported through IU Cinema's Creative Collaborations Program.**

Curated by Joan Hawkins of Writers Guild of Bloomington, with support from IU Cinema, Ove W Jorgensen Foundation, Center for Latin American and Caribbean Studies, Center for Documentary Research and Practice, Cinema and Media Studies, The Media School, IU Hillel, Hungarian Cultural Association, Hungarian Studies Program, Inner Asian and Uralic National Resource Center, Borns Jewish Studies Program, and the departments of Spanish and Portuguese and English.

## Special Presentation

### Hugo Perez Presents

March 26 – 7 pm – Free, but ticketed

Film title will be announced closer to the screening date.

## Jorgensen Guest Filmmaker Program

### Hugo Perez

March 27 – 4 pm – Free, but ticketed

In this program, "Portrait of the Artist as a Cuban Filmmaker," writer/director Hugo Perez will share his experiences producing documentaries in Cuba, making the transition from non-fiction to fiction filmmaking, and his experiences as a filmmaker who's been described as a 'Latino Almodóvar.' The program will include screenings of several of Perez's short films, including: *The Old Man and Hemingway* (2004, 8 min), a portrait of 100-year-old Gregorio Fuentes, Ernest Hemingway's boat captain in Cuba; *Betty La Flaca* (2006, 8 min), which follows the character of 'skinny' Betty, who decides she needs to enhance her figure through homegrown plastic surgery; and *Seed* (2010, 15 min), a science-fiction drama set in farm country, where—after a decade of famine and food riots—the Mendelian Corporation

feeds (and controls) the world through its genetically modified seeds, pitting family members against one another.

## **Neither Memory Nor Magic** (2007) Directed by Hugo Perez

March 27 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 70 min

### **Writer/Director Hugo Perez is scheduled to be present.**

In the spring of 1946, a mass grave was unearthed in the Hungarian village of Abda. One of the 22 decayed bodies found was that of the poet Miklós Radnóti, shot into the grave by Hungarian fascists 18 months earlier. Found in his coat was a small notebook. When examined, the notebook—later named the Bor Notebook—revealed the poet's last poems. The poems told the story of the last six months of his life, months spent first as slave labor in a Nazi labor camp in Bor, Serbia, and then on a three-month forced march from Serbia to the small village of Abda, where he was killed when he was too weak to continue. Radnóti's final poems serve as the backbone of *Neither Memory Nor Magic*, revealing the story of a poet who continued to write even as he faced certain death—a story almost entirely unknown outside of Hungary. **Contains mature content.**

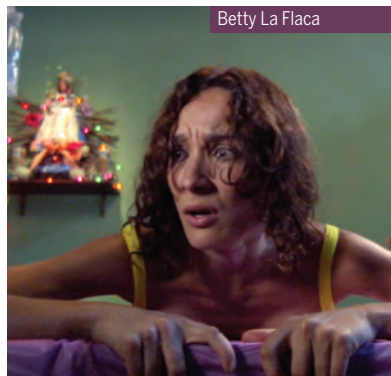
Neither Memory Nor Magic



Hugo Perez



Betty La Flaca



# EMERGING KOREAN STORYTELLERS: BORA KIM AND KYUNGMOOK KIM

**Bora Kim** is a South Korean filmmaker who holds an MFA in film directing from Columbia University. Her recent short film, *The Recorder Exam*, won numerous awards, including the Best Student Filmmaker Award from the Directors Guild of America and was a National Finalist for the 2012 Student Academy Awards.

Kim's debut feature *House of Hummingbird* received production support from Korean Film Council, Seoul Film Commission, and the Asian Cinema Fund of Busan International Film Festival, along with post-production support from the Sundance Institute's Feature Film Program. After its premiere at Busan International Film Festival—where it won the NETPAC award and the KNN Audience award—*House of Hummingbird* went on to collect 35 awards from prestigious festivals including Berlinale, Tribeca Film Festival, BFI London Film Festival, Seattle International Film, Istanbul Film Festival, as well as Grand Prize for Best Narrative Feature at the Heartland Film Festival in Indianapolis.

Based in Seoul, **KyungMook Kim's** works explore the precarity of marginalized groups, such as those who identify as LGBTQIA+, sex workers, and North Korean defectors. Through his films, he has attempted to reveal the ambiguity between appearance and disappearance, visibility and invisibility, and presence and absence. He made his directorial debut at 19 with *Me and Doll-playing* (2004). Since then, he has made seven films, including the so-called Things Trilogy, which consists of *Faceless Things* (2005), *Stateless Things* (2011), and *Futureless Things* (2014).

His films have been selected for and received awards in numerous international film festivals, including the Venice Film Festival, International Film Festival Rotterdam, and BFI London Film Festival. Kim has also worked as a journalist and a columnist for a number of publications—serving on the editorial board of Korea's only independent film magazine, *Independent Film*, and as a committee member of the Association of Korean Independent Film and Video. In 2015, following his strong belief in pacifism, he was a conscientious objector against military conscription and was sentenced to 18 months in prison. Kim was paroled in 2016 after one year and three months of imprisonment.

**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*.

Curated by Bora Kim and Brittany D. Friesner in collaboration with Seung-kyung Kim and John Finch of the Institute for Korean Studies, with support from IU Cinema and the Ove W Jorgensen Foundation.

## 벌새 (House of Hummingbird)

(2018) Directed by Bora Kim

**February 9 – 1 pm – Free, but ticketed**

**February 10 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 138 min

**Director Bora Kim is scheduled to be present for the February 10 screening.** *House of Hummingbird* follows the life of Eun-hee, a 14-year-old middle school girl, as she copes with growing up in the development-obsessed Seoul of the mid-1990s. Director Bora Kim was the same age as the protagonist during that time and makes use of autobiographical details to flesh out the character of Eun-hee. The specific details of time and place anchor a more universal story about the struggles of early adolescence. In Korean with English subtitles.





## 줄탁동시 (Stateless Things)

(2011) Directed by KyungMook Kim

February 9 – 4 pm – Free, but ticketed

Not rated – 2K DCP – 120 min

**Director KyungMook Kim is scheduled to be present.** *Stateless Things* is a claustrophobic drama about two stateless boys, struggling while living on the fringe of society in South Korea. Although they couldn't be more different, Jun and Hyeon are linked by their loneliness and desperation. A meeting between the two proves inevitable. The second film in a trilogy, *Stateless Things* is a poetic film about two lost souls coming together to discover their commonalities. In Korean with English subtitles. **Contains explicit content, including sexual situations and discussions of suicide.**

**Jorgensen Guest Filmmaker Program**

**Bora Kim, KyungMook Kim & Darcy Paquet**

February 10 – 4 pm – Free, but ticketed



줄탁동시 (Stateless Things)



Bora Kim



KyungMook Kim

# ISABEL SANDOVAL: UNCOMPROMISING VISION

Isabel Sandoval is a New York-based Filipina filmmaker and MacDowell Fellow in film. The Museum of Modern Art has cited her as a “rarity among the young generation of Filipino filmmakers” for her “muted, serene aesthetic.” She is the first transgender director to compete at the Venice and BFI London film festivals with the New York-set trans immigrant drama *Lingua Franca*. Her noir-inflected debut feature *Señorita* had its world premiere at the Locarno Film Festival. This was followed by the Marcos-era nun drama *Apparition*, considered a contemporary Philippine film classic, which won awards at the Deauville and Hawaii film festivals after premiering in Busan.

Her three features—all female-centric dramas of interiority and displacement—have screened at prestigious international film festivals, including Thessaloniki, Stockholm, Vancouver, AFI Fest, and Palm Springs. Her work has been supported by the Tribeca Film Institute, New York Film Academy, MoMA, Independent Filmmaker Project, and Frameline. In November 2019, she received the SFFILM Westridge Foundation screenwriting grant for a new project, *Baptism*.

Curated by Brittany D. Friesner, with support from IU Cinema, the Ove W Jorgensen Foundation, Asian American Studies Program, and Asian Culture Center.

**Lingua Franca** (2019) Directed by Isabel Sandoval

April 5 – 4 pm – Free, but ticketed

April 10 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 90 min

**Writer/Director Isabel Sandoval is scheduled to be present for the April 5 screening.** In this beguiling drama, an undocumented Filipina immigrant works as a caregiver to a Russian-Jewish grandmother in Brooklyn. Secretly paying an American man for a green-card marriage, the threat of deportation constantly shadows her. When he backs out, she begins a relationship with a slaughterhouse worker who is unaware that she is transgender. In English and Tagalog with English subtitles. **Contains mature content, including sexual situations.**

**Jorgensen Guest Filmmaker Program**

**Isabel Sandoval**

April 6 – 4 pm – Free, but ticketed

**Aparisyon (Apparition)** (2002) Directed by Isabel Sandoval

April 6 – 7 pm – Free, but ticketed

Not rated – HD – 87 min

**Writer/Director Isabel Sandoval is scheduled to be present.** The tumult leading up to Ferdinand Marcos’s 1972 declaration of martial law has infiltrated even the cloistered walls of Adoration—a monastery nestled deep in the woods outside of Manila. Avoiding the careful watch of Mother Superior, wide-eyed novice Sister Lourdes begins attending political rallies surreptitiously with Sister Remy, a young nun suffering a crisis of faith following her brother’s protest-related disappearance. Pitting prayer against political action, guilt against sin, *Apparition* tackles the repercussions of (mis)construing the actions of men as the will of God. In English, Filipino, and Tagalog with English subtitles. **Contains mature content, including sexual violence.**



Aparisyon (Apparition)



Lingua Franca



Isabel Sandoval

# KEN JACOBS: LITTLE STABS AT HAPPINESS

Ken Jacobs is an experimental filmmaker, who, along with Stan Brakhage, Jonas Mekas, Maya Deren and others, helped spearhead the American avant-garde film movement. His impressive filmography spans more than 60 years and 45 films, utilizing just about every experimental technique imaginable. In the '60s, he helped redefine the notion of domestic (home) movies, and along with it, domestic space—pioneering work that expanded the parameters of art cinema, and also, coincidentally, the gender expectations of male artists. Jacobs has also experimented with found footage, creating such memorable works as *Star Spangled to Death*, a nearly seven-hour epic charting an alternative U.S. history. Most recently, he has been reformatting, reworking, and altering silent films to give illusions of depth, creating experimental, heavily stroboscopic abstract cinema, and 3D. At every stage of his career, Jacobs has sought to push the technology as far as it can go and to challenge his audiences to think about politics, gender, class, race, documentary, and movies differently. This series provides a rare opportunity to see the work of one of the greatest living American filmmakers.

Curated by Joan Hawkins of The Media School, Carmel Curtis of IU Libraries Moving Image Archive, and the Underground Film Series Board, with support from IU Cinema, the Ove W Jorgensen Foundation, Center for Documentary Research and Practice, College Arts and Humanities Institute, Cinema and Media Studies, Cultural Studies Program, and the departments of American Studies, Art History, Gender Studies, and History.

## Jorgensen Guest Filmmaker Program

### Ken and Florence Jacobs

April 24 – 4 pm – Free, but ticketed

### The Guests 3D (2013) Directed by Ken Jacobs

April 24 – 7 pm – Free, but ticketed

Not rated – 2K 3D DCP – 73 min

Ken Jacobs has been concerned with the exploration of stereoscopic phenomena since the mid-1960s. He has experimented with a number of 3D techniques and has developed ways to infuse his 2D work with heightened illusions of depth. *The Guests*, which has existed previously as anaglyph video, is now a digital 3D spectacle, which revisits an early Lumière Brothers film, *Entrée d'une noce à l'église* (1896). As we watch the congregation mounting the steps of a Parisian church, our attention is drawn to the smallest of details: from the grain of the image to the facial gestures of the long-dead guests to the city landscape behind them. Ken Jacobs does more than extend the time (and space) of the original footage—he invites us to see in a way that we have never seen before.

## Ken Jacobs 16mm Shorts Program

(1963–91) Directed by Ken Jacobs

April 24 – 10 pm – Free, but ticketed

See page 44 for details.

### Additional Ken Jacobs Films:

## Ken Jacobs 2D Shorts Program

(1960–2000) Directed by Ken Jacobs

April 24 – 2 pm – Free, but reservations required\*

Films in this program contain flashing imagery.

## Star Spangled to Death (2004) Directed by Ken Jacobs

April 25 – 12 pm – Free, but reservations required\*

This program is 402 minutes and will include an intermission.

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



Ken Jacobs



The Guests



Blonde Cobra

# ADDITIONAL FILMS AND GUESTS



Widows

**Widows** (2018) Directed by Steve McQueen

January 19 – 4 pm – \$4

R – 2K DCP – 129 min

*Widows* is the story of four women with nothing in common except a debt left behind by their dead husbands' criminal activities. Set in contemporary Chicago, amid a time of turmoil, tensions build when Veronica (Viola Davis), Linda (Michelle Rodriguez), Alice (Elizabeth Debicki), and Belle (Cynthia Erivo) take fate into their own hands and conspire to forge a future on their own terms. The film also stars Liam Neeson, Colin Farrell, Robert Duvall, Daniel Kaluuya, Lukas Haas, and Brian Tyree Henry. Director Steve McQueen brings to the screen a blistering, modern-day thriller set against the backdrop of crime, passion, and corruption. **Viola Davis will be at Simon Skjodt Assembly Hall on January 20 to deliver a public lecture in honor of IU's 200th anniversary and Martin Luther King Jr. Day.** In English, Spanish, and Polish with English subtitles. **Contains mature content, including violence, sexual situations, and strong language.**

**Constantine** (2005) Directed by Francis Lawrence

January 23 – 7 pm – \$4

R – HD – 121 min

**Producer and IU Alumnus Michael Uslan is scheduled to be present. 15th Anniversary Screening.** Based on the DC Comics/Vertigo *Hellblazer* graphic novels



Seahorse



Constantine

and written by Kevin Brodbin and Frank Cappello, *Constantine* tells the story of John Constantine (Keanu Reeves), a man who has literally been to hell and back. When he teams up with skeptical policewoman Angela Dodson (Rachel Weisz) to solve the mysterious suicide of her twin sister, their investigation takes them through the world of demons and angels that exists just beneath the landscape of contemporary Los Angeles. Caught in a catastrophic series of otherworldly events, the two become inextricably involved and seek to find their own peace at whatever cost. **Contains mature content, including violence, drug references, and strong language.**

**One Trans Man's Story of Pregnancy and Birth**

**Seahorse** (2019) Directed by Jeanie Finlay

February 12 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 89 min

**Freddy McConnell and Director Jeanie Finlay are scheduled to be present.** Freddy is 30 and years to start a family, but for him this ordinary desire comes with unique challenges. He is a gay transgender man. Deciding to carry his own baby took years of soul searching, but nothing could prepare him for the reality of pregnancy, as both a physical experience and one that challenges society's fundamental understanding of gender, parenthood, and family. This moving documentary follows Freddy McConnell's

pregnancy and birth, as he navigates fertility clinics, birth services, and a wealth of awkward, inspiring, telling conversations with family and friends. The experience remakes his relationships, his identity, and his future.

**This partnership is supported through IU Cinema's Creative Collaborations program.** Curated by Sarah Knott of the Department of History, with support from IU Cinema, the Department of Gender Studies, Center for Documentary Research and Practice, Center for Integrative Photographic Studies, Center for Sexual Health Promotion, and The Kinsey Institute. **Contains mature content.**

### **Powerful Encounters: 500 Years after the Arrival of Cortés in Mexico**

#### **Malintzin: la historia de un enigma (Malintzin, the Story of an Enigma)**

(2019) Directed by Fernando González Sitges

**March 30 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 90 min

#### **Producer Margarita Flores is scheduled to be present.**

Five hundred years ago, Spanish conquistador Hernán Cortés and his men landed in Mexico, catalyzing one of the most historically influential campaigns of Spanish colonialism. This documentary showcases the encounter between two powerful leaders, Cortés and Montezuma. It tells the story of Malintzin ("la Malinche"), the indigenous woman remembered as Cortés' translator and lover, and the role she played in history. In the film, international scholars discuss the controversy surrounding an indigenous woman,

Malintzin, being allied with the Spaniards, rather than with her own people. This documentary is presented with courtesy of Fundación UNAM, Fundación Miguel Alemán, Universidad Nacional Autónoma de México, and Claro Video. **This partnership is supported through IU Cinema's Creative Collaborations program.** Curated by César Félix-Brasdefer of the Center for Latin American and Caribbean Studies, with support from IU Cinema, the Minority Languages and Cultures Project, and the departments of Spanish and Portuguese, Anthropology, and History. In English and Spanish with English subtitles. **Contains mature content.**

#### **Flamekeeper: The Michael Cleveland Story**

(2019) Directed by John Presley

**March 31 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 77 min

#### **Musician Michael Cleveland is scheduled to be present.**

*Flamekeeper* portrays the life and music of 11-time 'Fiddler of the Year' Michael Cleveland. Born blind and with a cleft palate, as well as having lost much of the hearing in his left ear in early childhood, Cleveland rose above these challenges to become the nation's foremost bluegrass fiddler. Cleveland's virtuosity and genre-crossing innovation will be on full display in the film and during a special live performance at the April 2 First Thursday Festival, where he will appear with his touring band, Flamekeeper, and alongside IU's student group Mariachi Perla del Medio Oeste. This screening is supported by IU's Art and Humanities Council's Indiana Remixed.



Malintzin: la historia de un enigma (Malintzin, the Story of an Enigma)



Flamekeeper: The Michael Cleveland Story

## IU 2020

(2016–19) Directed by Ethan Gill & Cadence Baugh

**April 2 – 5 pm – Free, no ticket required**

Not rated – 2K DCP – 180 min

**Directors Ethan Gill and Cadence Baugh are scheduled to be present.** Since 2016, a group of multimedia interns at Indiana University have chronicled the lives of 12 fellow students, all of whom entered IU with plans to graduate in 2020. The students, who are part of IU's Bicentennial Class, come from towns large and small. Eight are from Indiana. Their paths diverge as they pursue academic passions ranging from intelligent systems engineering to violin performance and as they engage in all that comes with residential and off-campus living. We see them visit food trucks, play video games, go to class, cook, and videoconference with their families back home. They have a wide variety of backgrounds, majors, minors, beliefs, dreams, and plans for the future. In under 20 minutes per story, watch the years pass as each student goes from trepidatious freshman to experienced senior. This screening is supported by the IU Office of the Provost and Executive Vice President. **This program of short films will run on one continuous loop from 5–8 pm with each student featured in the series receiving approximately 15 minutes of screen time. Patrons can come and go as their schedule allows.**

**Henry Glassie: Field Work** (2019) Directed by Pat Collins

**April 13 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 105 min

**Writers Henry Glassie and Pravina Shukla are scheduled to be present.** Over the last 50 years, the celebrated American Folklorist Henry Glassie has been writing in-depth studies of communities and their art.

Inspired by the writings and ideas of Glassie, the film is an immersive and meditative documentary set among the rituals and rhythms of working artists across Brazil, Turkey, North Carolina, and Ireland. The process of making something out of raw materials is luminously manifested in sequences which reflect in their measured and attentive approach the actual real time process of making, of the work of hands and of the close attention the artist is bringing to the work. In English and Portuguese with English subtitles.

## Human-Cannabis I: Sonnet 27

(2013) Directed by Jawshing Arthur Liou

Not rated – 2K DCP – 14 min

## Human-Cannabis II: ASA

(2019) Directed by Jawshing Arthur Liou

**April 16 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 14 min

**Director Jawshing Arthur Liou is scheduled to be present.** *Human-Cannabis* is a series of short films inspired by the scientific research of endocannabinoids, a group of chemicals produced in animal brains with similar effects to THC and CBD. *Sonnet 27* (14 min.), a film on memory, alludes to a prehistorical contact between human and cannabis. *ASA* (14 min.)—the Japanese pronunciation of hemp—provides a personal narration in the backdrop of ancient hemp worship, while offering a memorial of the plant's cultural heritage, enduring spiritual connections, and untold histories. Liou is an artist with a background in photography, digital media, film, and journalism. Many of his videos do not contain clear narratives but are meditative in nature. Using sources ranging from landscapes and oil paint to the human body, much of Liou's work is related to notions



IU 2020



Henry Glassie: Field Work



Human-Cannabis II: ASA



Brian Eno



Montage: A Celebration of Moving Pictures: Spring 2020 Student Films Showcase

of impermanence, human tragedy, and spiritual sanctuary. Liou is currently a Herman Wells Professor of Digital Art at Indiana University. Curated by Jawshing Arthur Liou of the Eskenazi School of Art, Architecture + Design, with support from IU Cinema. **This partnership is supported through IU Cinema’s Creative Collaborations program.**

### An Afternoon with Brian Eno

A Virtual Lecture titled “Mediating Music” followed by a Q&A  
**April 17 – 12 pm – 75 min – Free, but ticketed**

Platform, an Arts and Humanities research laboratory; the Office of the Provost and Executive Vice President; the College Arts and Humanities Institute; IU’s Arts and Humanities Council, and IU Cinema present a virtual lecture and conversation with the singular, prolific artist—musician, composer, music producer, visual, sonic, and light artist—Brian Eno. His ground-breaking work over the last five decades in electronic, pop, rock, ambient music (a term which he coined), and generative music, has led to collaborations with such music icons as David Bowie, Laurie Anderson, Grace Jones, Robert Fripp, Talking Heads, U2, Daniel Lanois, Coldplay, Kevin Shields, and James Blake, among many others. This work has earned him six Grammys and countless other awards. Last year, Eno was inducted into the Rock and Roll Hall of Fame as a founding member of Roxy Music, and he remains one of pop music’s most inventive and influential creators, with new music released every year.

In addition to his recordings, Eno’s installations have premiered at museums and festivals around the world, and he has composed scores for more than 20 feature films for such directors as Peter Jackson, Derek Jarman, Wim Wenders, Olivier Assayas, and Nicolas Winding Refn. This live-streamed conversation is part of Platform’s “Mediating Music” research initiative, funded by the Andrew W. Mellon Foundation. For more Brian Eno, IU Cinema will screen *Jubilee* (1978) on April 3, the first feature film for which Eno contributed to the musical score. See page 31 for details.

### Montage: A Celebration of Moving Pictures: Spring 2020 Student Films Showcase

(2019–20) Various Directors

**April 18 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 90 min

“Montage: A Celebration of Moving Pictures” showcases top work by student artists on the IU Bloomington campus. This curated festival highlights documentary, narrative, experimental films, and more with a selection of the best moving-image work made in 2019 and 2020 by students in The Media School; Department of Theatre, Drama, and Contemporary Dance; Jacobs School of Music; Eskenazi School of Art, Architecture + Design, and other academic units. The program will be followed by a student awards ceremony.

# DR. JEKYLL AND MR. HYDE: JON VICKERS SCORING AWARD

## World Premiere of a New Orchestral Score.

The 2020 Jon Vickers Film Scoring Award was presented to Ryn Jorgensen in May 2019 as a commission to create an orchestral score for the 1920 film *Dr. Jekyll and Mr. Hyde*, starring John Barrymore. This annual award is endowed by a gift from former IU trustee, the Honorable P.A. Mack Jr. This premiere presentation includes IU students in the roles of composer, conductor, musicians, audio technicians, projectionist, house managers, and ushers.

Curated by Jon Vickers.



Ryn Jorgensen



Dr. Jekyll and Mr. Hyde



Dr. Jekyll and Mr. Hyde

## World Premiere

### Dr. Jekyll and Mr. Hyde

(1920) Directed by John S. Robertson

February 15 – 7 pm – \$8

Not rated – 2K DCP – 79 min

**Silent film with live orchestral accompaniment. 100th Anniversary Screening.** Considered by many to be the first great American horror film, John S. Robertson's *Dr. Jekyll and Mr. Hyde* allowed stage legend John Barrymore to deliver his first virtuoso performance on film. Blending historic charm with grim naturalism, this 1920 version is one of the more faithful of the many screen adaptations of Stevenson's story—though greatly influenced by T.R. Sullivan's popular stage treatment—recounting a visionary scientist's ill-fated attempts to unleash the human mysteries that dwell beneath the shell of the civilized self. The Kino Lorber restoration from the 35mm negative beautifully showcases the dramatic brilliance and gruesome thrills of this silent classic. Presented with a live, world-premiere performance of a new orchestral score by Ryn Jorgensen. Silent film with intertitles.

**Contains mature content.**

## Ryn Jorgensen

Originally from Detroit, Mich., Ryn Jorgensen is a media-focused composer, orchestrator, editor, and copyist currently based out of Bloomington, Ind. They are a senior at the Jacobs School of Music, studying composition with a minor in Scoring for Film and Visual Media. They study with Larry Groupé and have worked with Yoav Goren and Jeff Fayman, Rick Marvin, Roger Neill, Lars Clutterham, and Steve Thomas.

Ryn's projects span many genres, from animated shorts with electronic scores to full-length silent films scored for live ensemble. Their most recent project was *Black Boy Joy*, a short film directed by Martina Lee, which premiered October 15, 2019, at the ArcLight Cinema in Hollywood. Past collaborations include an in-app video collaboration with the Library of Congress and a full-length television episode in collaboration with The Media School at IU. Ryn also writes concert music in a versatile style which encompasses standard big band works, avant-garde string quartets, pan-diatonic choral works, and more.



# DOUBLE EXPOSURE 2020

Experience world premieres of new short films with new orchestral scores, the result of the magic which happens when pairing film-production students with student composers who collaborate on the creation of a new film. Double Exposure is an innovative and collaborative program, now in its ninth year, which presents original student work—films and music—accompanied by a live ensemble. The program is made possible through a partnership which brings together the Indiana University Student Composers Association, The Media School, Jacobs School of Music's Music Scoring for Visual Media program, Audio Engineering and Sound Production, and IU Cinema,

"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.

Faculty advisors include the Jacobs School of Music's Larry Groupé, Steve Thomas, Konrad Strauss, and Chandler Bridges, Jr., and The Media School's Susanne Schwibs. Scores were completed with the support of the Indiana University Student Composers Association. Along with IU Cinema, the program's sponsors include The Media School, Jacobs School of Music, the departments of Composition and Audio Engineering and Sound Production, and the Music Scoring for Visual Media Program. Additional thanks to John W. Griffith II, Tom Wieligman, Barbara Grassia, Seth Mutchler, and Jessica Davis Tagg.

## Double Exposure (2020) Various Student Directors

**March 8 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 75 min

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



# 5X YASUJIRŌ OZU: TRANSCENDENTAL CINEMA

A national treasure, Yasujiro Ozu (1903–63) was the first filmmaker elected to the Japanese Academy of Art. Curiously, he remained unappreciated in the West until the 1970s. For even as films by Akira Kurosawa and Kenji Mizoguchi were winning numerous awards at major European film festivals in the 1950s, Japanese authorities withheld Ozu's films from international distribution on the theory the West could not possibly appreciate films so quintessentially Japanese. In retrospect, their reticence is perplexing. Virtually all of Ozu's films are *shomin-geki* (home dramas), studies of lower-middle-class family life. They address universal concerns, as film scholar Audie Bock noted, "the struggles of self-definition, of individual freedom, of disappointed expectations, of the impossibility of communication, of separation and loss brought about by the inevitable passages of marriage and death."

Watching Ozu is a unique experience. His films tend to elide key narrative developments, focusing on the characters' anticipation of and reaction to them. His camera is usually static, positioned close to the floor, and his complex use of space via camera placement can be vaguely disorienting. For years, conventional wisdom held that Ozu's editing was careless, when in fact he had pioneered a different set of conventions than classic Hollywood cinema. These five films, deeply moving and technically brilliant, reveal a true master of world cinema.

Curated by Jon Vickers and Michael Trosset.



**I Was Born, But ...** (1932) Directed by Yasujiro Ozu  
January 17 – 7 pm – \$8

Not rated – 35mm – 100 min

**Silent film with live piano accompaniment.** One of Yasujiro Ozu's most popular films, *I Was Born, But ...* is a blithe portrait of the financial and psychological toils of one family, as told from the rascally point of view of a couple of stubborn little boys. For two brothers, the daily struggles of bullies and mean teachers is nothing next to the mortification they feel when they realize their good-natured father's low-rung social status. Reworked decades later as Ozu's Technicolor comedy *Good Morning*, it's a poignant evocation of the tumult of

childhood, as well as a showcase for Ozu's expertly timed comedy editing. Piano accompaniment will be provided by Larry Shanker. Silent film with intertitles.

**The Only Son** (1936) Directed by Yasujiro Ozu  
March 14 – 4 pm – \$4

Not rated – 35mm – 87 min

Ozu's first talkie, the uncommonly poignant *The Only Son*, is among the Japanese director's greatest works. In its simple story about a kind and patient mother who gives up everything to ensure her son's education and future, Ozu touches on universal themes of sacrifice,

family, love, and disappointment. Spanning many years, *The Only Son* is a family portrait in miniature, shot and edited with its maker's customary exquisite control. In Japanese with English subtitles.

**There Was a Father** (1942) Directed by Yasujiro Ozu

April 4 – 7 pm – \$4

Not rated – 35mm – 87 min

Ozu's frequent leading man Chishu Ryu is riveting as Shuhei, a widowed high-school teacher who finds that the more he tries to do what is best for his son's future, the more they are separated. Though primarily a delicately wrought story of parental love, *There Was a Father* offers themes of sacrifice which were deemed appropriately patriotic by Japanese censors at the time of its release during World War II, making it a uniquely political film in Ozu's body of work. In Japanese with English subtitles.

**Late Spring** (1949) Directed by Yasujiro Ozu

April 12 – 1 pm – \$4

Not rated – 35mm – 108 min

One of the most powerful of Ozu's family portraits, *Late Spring* tells the story of a widowed father who feels compelled to marry off his beloved only daughter. Eminent

Ozu players Chishu Ryu and Setsuko Hara command this poignant tale of love and loss in postwar Japan, which remains as potent today as ever—and a strong justification for its maker's inclusion in the pantheon of cinema's greatest directors. In Japanese with English subtitles.

**Tokyo Story** (1953) Directed by Yasujiro Ozu

April 12 – 4 pm – \$4

Not rated – 35mm – 136 min

A profoundly stirring evocation of elemental humanity and universal heartbreak, *Tokyo Story* is Ozu's crowning achievement. The film—which follows an aging couple's journey to visit their grown children in bustling postwar Tokyo—surveys the rich and complex world of family life with the director's customary delicacy and incisive perspective on social mores. Featuring lovely performances from Ozu regulars Chishu Ryu and Setsuko Hara, *Tokyo Story* plumbs and deepens the director's recurring theme of generational conflict, creating what is without question one of cinema's mightiest masterpieces. In Japanese with English subtitles.



Late Spring



Tokyo Story



There Was a Father

# FOR THE LOVE OF ‘THE CINEMA’

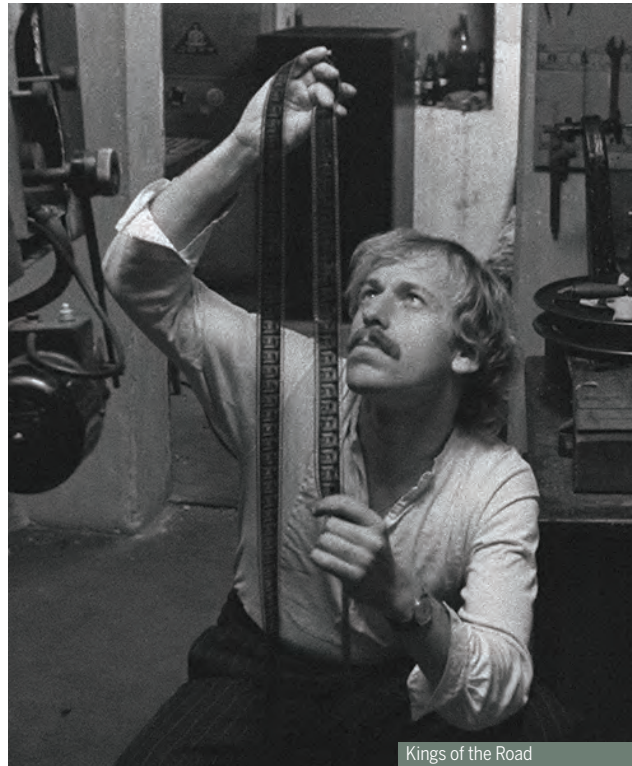
Movie theaters can be magical places. The screen offers a window into other worlds or looking glass to step into an alternate reality or dream. It can also be a reflection for discovery and universal truths. Cinemas have also been compared to holy places, or places of worship, where communities are formed, friendships are born, artists are inspired, the human condition is explored, and collective dreams can be shared. There has been much talk about the death of ‘the Cinema’ over several decades. Not happening! This series celebrates the places, people, and audiences—both fictional and real—who keep the movie-going experience very much alive.

“When you show the right movie in the right setting, the movies are still magic.”—Roger Ebert, *Life Itself*

Curated by Jon Vickers.



To Each His Own Cinema



Kings of the Road

## To Each His Own Cinema (2007) Various Directors

February 7 – 7 pm – \$4

Not rated – 35mm – 100 min

Commissioned to celebrate the 60th Anniversary of the Festival de Cannes, *To Each His Own Cinema* brings together a literal who's who of international master filmmakers (33 in total) to create three-minute films which speak to their current state of mind (in 2007), inspired by a movie theatre. The second restriction was that the movies had to offer a 'promise of paradise.' Featured filmmakers include: Jane Campion, Abbas Kiarostami, Chen Kaige, David Cronenberg, Aki Kaurismäki, Walter Salles, Wim Wenders, Wong Kar-Wai, Theo Angelopoulos, and many more. In multiple languages with English subtitles.

## Kings of the Road (1976) Directed by Wim Wenders

February 29 – 7 pm – \$4

Not rated – 2K DCP – 175 min

Bruno, a.k.a. King of the Road, repairs film projectors and travels along the inner German border in his truck, where he meets psychologist Robert (a.k.a. Kamikaze), who is fleeing from his own past. Their shared journey through a German no-man's-land leads them from the Lüneburg Heath to the Bavarian Forest, scattered with little towns with dying movie theaters in an era of cinematic mass extinction. The old moving van with the film projectors in the back becomes a metaphor for the history of film, also touching on themes of loneliness and postwar Germany. In German with English subtitles. **Contains explicit content.**

## The Smallest Show on Earth (Big Time Operators)

(1957) Directed by Basil Dearden

March 15 – 1 pm – \$4

Not rated – 35mm – 80 min

In this gentle, Ealing-inspired British comedy, a young couple inherits a debt-ridden old movie theater—appropriately nicknamed “The Flea Pit”—and tries to revitalize it with three eccentric senior citizens who work there (Peter Sellers, Margaret Rutherford, and Bernard Miles). In addition to their outdated staff, the building and projection equipment are also remnants of the silent era, needing attention and repair. The film is a nostalgic look at British cinemagoing in the mid-1950s as small neighborhood cinemas fought the losing battle with television and their bigger competitors.

## Have You Seen My Movie?

(2016) Directed by Paul Anton Smith

April 11 – 7 pm – \$4

Not rated – 2K DCP – 136 min

Told entirely with found footage, *Have You Seen My Movie?* is a love letter to the magic and power of cinematic experiences as shared by strangers in the dark. From the audience members’ rush to get seats

to the cool command of the projectionist in the booth, director/editor Paul Anton Smith—assistant editor on Christian Marclay’s *The Clock*—tells the story of movie-going by turning the camera back on the audience. Smith uses iconic and obscure scenes from more than 1,000 movies of every genre, spanning 80 years of cinema, to hold up a mirror to all of the romance, mystery, and mayhem of our collective imaginations. **Contains mature content.**

## Cinema Paradiso (1988) Directed by Giuseppe Tornatore

May 6 – 7 pm – \$4

R – 2K DCP – 123 min

This multi award-winning love letter to cinema tells the story of Salvatore, now a successful film director, returning home for the funeral of Alfredo, his old friend who was the projectionist at the local cinema throughout his childhood. Soon memories of his first love affair with the beautiful Elena and all the highs and lows that shaped his life come flooding back as Salvatore reconnects with the community he left 30 years earlier. This screening will be the 1988 theatrical version, which won the Grand Jury Prize at the Festival de Cannes and an Academy Award for Best Foreign Language Film. In Italian with English subtitles. **Contains mature content.**



# LIKE, TOTALLY: SCENES FROM A MALL

For the better part of the end of the 20th century, the life of the American teenager was inextricably linked with 'the mall.' Growing up in the '80s and '90s, it was practically impossible to exist as a pre-teen or teenager without some aspect of one's social life revolving around the local shopping center—you were either hanging out at the mall, lamented why you weren't hanging out at the mall, scoffed at those who spent all of their time hanging out at the mall, or wished your town had its own mall. This collection of cinematic portrayals of the mall explores the myriad ways shopping malls influenced, affected, and reflected American teenage social life from the 1970s to 1990s—from two friends whose entire lives revolve around the mall to a modern interpretation of how Jane Austen may have strolled through the aisles of Contempo Casuals to apocalyptic, cynical indictments of consumerism.

Curated by Brittany D. Friesner.



Clueless

**Mallrats** (1995) Directed by Kevin Smith

January 24 – 7 pm – \$4

R – 2K DCP – 94 min

**25th Anniversary Screening.** *Mallrats* is the story of two loafers, Brodie and T.S., who spend way too much time hanging out at the mall. When Brodie is dumped by his girlfriend Rene he retreats to the mall with his best friend T.S. whose girlfriend Brandi has also left him. Between brooding and visits to the food court, the unmotivated twosome decide to win their girlfriends back with the help of the ultimate delinquents, Silent Bob and Jay, whose continuing adventures take the word 'nuisance' to a whole new level. Filmed at Eden Prairie Center in Eden Prairie, Minn. **Contains mature content, including strong language, drug references, sexual situations, and a schooner.**

**Clueless** (1995) Directed by Amy Heckerling

February 22 – 7 pm – \$4

PG-13 – 2K DCP – 97 min

**25th Anniversary Screening.** Jane Austen might never have imagined that her 1816 novel *Emma* could be turned into a fresh and satirical look at ultra-rich teenagers in a Beverly Hills high school. Cher and Dionne are pampered upper-class girls who care less about getting good grades than wearing the right clothes and being as popular as possible. But Cher, who lives with her tough, yet warm-hearted, lawyer dad and hunky, sensitive stepbrother, also has an innate urge to help those less fortunate—like the two introverted teachers she tries to bring together and new friend Tai, who starts out a geek and ends up a Cher prodigy. Cher also possesses her own sensitive side, and she is looking for the perfect

boyfriend, whom she ends up finding where she least expected. Filmed at Westside Pavilion, West L.A. (exterior shots) and Westfield Fashion Square, Sherman Oaks, Calif. (interior shots).

**True Stories** (1986) Directed by David Byrne

March 9 – 7 pm – \$4

PG – HD – 89 min

This comedic musical vision of contemporary life marks the directorial debut of Talking Heads leader David Byrne. Written by Byrne and Pulitzer Prize-winner Beth Henley (*Crimes of the Heart*), this film looks at everyday life and the unique qualities which make ordinary people special. Based on Byrne's collection of human-interest pieces taken from tabloid newspapers, this send-up of life in 'middle America' stars John Goodman and Swoosie Kurtz. Filmed at NorthPark Center in North Dallas, Texas (interior shots), and the now-demolished Big Town Mall in Mesquite, Texas (exterior shots).

**Night of the Comet** (1984) Directed by Thom Eberhardt

April 3 – 7 pm – \$4

PG-13 – HD – 95 min

It's the first comet to buzz the planet in 65 million years, and everyone seems to be celebrating its imminent arrival. Everyone, that is, except Regina Belmont and her younger sister Samantha—two Valley Girls who care more

about fashion trends than the celestial phenomenon. But upon daybreak, when the girls discover that they're the only residents of Los Angeles whom the comet hasn't vaporized or turned into a zombie, they do what all good Valley Girls do ... they go shopping! But when their day of malling threatens to become a day of mauling, these gals flee with killer zombies and blood-seeking scientists in hot pursuit! Filmed at Sherman Oaks Galleria, Los Angeles. **Contains mature content, including violence and strong language.**

**Dawn of the Dead** (1978) Directed by George A. Romero

April 17 – 7 pm – \$4

Not rated – 2K DCP – 127 min

The year 2019 marked the 40th anniversary of George A. Romero's iconic film *Dawn of the Dead*. The film is a bold and subversive critique on American consumerism and was the first to bring zombies to a worldwide audience. Fleeing the zombie apocalypse, four survivors seek refuge in a suburban shopping mall, where the marauding undead prove nearly as terrifying as the horrors of late capitalism. Romero's Unrated Original Theatrical release cut was first exhibited in April 1979 and is the exact version which will be screened for this program—a rare opportunity to see this version of the film on the big screen! Filmed at Monroeville Mall, Pittsburgh. **Contains mature content, including violence and strong language.**



# NOT-QUITE MIDNIGHTS

Not-Quite Midnights highlights cult films, undiscovered cinematic gems, and classic late-night movies you may have missed the first time around on the big screen. Formerly the Midnight Movies series, we are committed to continuing to program a series filled to the brim with the same kind of unique, kitschy, and exciting films you have come to expect, but you can think of it now as the “be home by midnight” movie series.

This semester’s series explores films produced or distributed by the late Ben Barenholtz (1935–2019) who, as manager of New York City’s Elgin Theatre, pioneered the midnight-movie phenomenon in 1970. Beginning with the December 1970 release of Alejandro Jodorowsky’s *El Topo*, Barenholtz spent the rest of the decade discovering strange and hip films that proved very popular with a countercultural audience. Along the way, he became an early champion of John Waters, David Lynch, George A. Romero, John Sayles, Guy Maddin, the Coen Brothers, and Darren Aronofsky.

Curated by Jon Vickers and David Church.

**The Harder They Come** (1972) Directed by Perry Henzell  
January 17 – 10 pm – \$4

R – 2K DCP – 120 min

**New 4K Restoration.** “With a piece in his hand, he takes on the man” was a slogan for the film upon its release in 1972. Now, almost 50 years later, *The Harder They Come* is still electric with the feeling of discovery. In a blend of *Scarface*-like crime drama and musical, reggae star Jimmy Cliff plays a country boy in search of fame through Jamaica, under the guises of laborer, recording artist, convict, ganja dealer, and outlaw folk hero. This game-changer forever blew the doors off the perception of what foreign art cinema looks like—and it has not lost a drop of its cool, its edge, or its way of making

you dance. **Contains explicit content, including violence, drug references, and sexual violence.**

**Eraserhead** (1977) Directed by David Lynch

February 7 – 10 pm – \$4

Not rated – 2K DCP – 89 min

A dream of dark and troubling things, David Lynch’s 1977 debut feature, *Eraserhead*, is both a lasting cult sensation and a work of extraordinary craft and beauty. With its mesmerizing black-and-white photography by Frederick Elmes and Herbert Cardwell, evocative sound design, and unforgettably enigmatic performance by Jack Nance, this visionary nocturnal odyssey continues to haunt American





cinema like no other film. **Contains mature content, including violence and disturbing imagery.**

**Jabberwocky** (1977) Directed by Terry Gilliam

February 28 – 10 pm – \$4

PG – 2K DCP – 105 min

Terry Gilliam's first solo directorial film—less than two years after directing *Monty Python and the Holy Grail* with Terry Jones—is a wildly imaginative tale that follows a young peasant with no taste for adventure as he is mistakenly chosen to rid the kingdom of a ghastly monster threatening the countryside. Though inspired by a line from a Lewis Carroll poem, “Beware the Jabberwock, my son! The jaws that bite, the claws that catch,” the film is unquestionably a product of Gilliam's creative genius. Restored by the BFI National Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation. **Contains mature content, including violence.**

**Jubilee** (1978) Directed by Derek Jarman

April 3 – 10 pm – \$4

Not rated – 2K DCP – 106 min

When Queen Elizabeth I asks her court alchemist to show her England in the future, she's transported 400 years to a post-apocalyptic wasteland of roving girl gangs, an all-powerful media mogul, fascistic police, scattered filth, and twisted sex. With *Jubilee*, British filmmaker Derek Jarman channeled political dissent

and artistic daring into a revolutionary blend of history and fantasy, cinematic experimentation, satire and anger, fashion and philosophy. With its uninhibited punk petulance, *Jubilee* brings together many cultural icons of the time, including Little Nell, Wayne County, Adam Ant, and Brian Eno (his first contribution to an original film score), to create a unique and unforgettable vision. **Contains explicit content, including sexual situations, violence, strong language, and drug references.**

**Phantom of the Paradise**

(1974) Directed by Brian De Palma

May 1 – 10 pm – \$4

PG – 2K DCP – 92 min

A disfigured composer named Winslow Leach sells his soul for the woman he loves so she will perform his music. However, an evil record tycoon betrays him and steals his music to open his rock palace, The Paradise. Brian De Palma's Faustian tale has reached cult-film status as it playfully satirizes both horror films and the rock industry. Paul Williams wrote the film's acclaimed score and plays an evil music producer named Swan, who is responsible for Leach's condition and troubles. *The LA Times* called the film a “delightful, outrageous ... visual triumph.” **Contains explicit content, including sexual situations and violence.**



# SUNDAY MATINEE CLASSICS: THE INDUSTRY PLAYS ITSELF

There is no better way to celebrate your love for the movies than seeing some of the best, self-reflexive 'movies about movies' ever made. These five black-and-white masterpieces pull back the curtain on movie magic and expose the insecurities, challenges, and obsessions of writers, directors, producers, and actors as they try to get by—inside and outside of the worlds they create.

Curated by Jon Vickers.

**Sunset Boulevard** (1950) Directed by Billy Wilder

February 2 – 1 pm – \$4

Not rated – 2K DCP – 110 min

Arguably the most biting satire of Hollywood ever made, writer/director Billy Wilder employed silent-era star Gloria Swanson and silent-era director Erich von Stroheim as two of the three centerpieces of this deliciously witty and deeply creepy story of a faded star trying to mount a comeback to a Hollywood studio system which has forgotten her. Rounding out the trio is William Holden, rarely in better form as the broke screenwriter hired—and then held captive—by Swanson's aging star. **Contains mature content, including violence and scenes referencing suicide.**

**8 ½** (1963) Directed by Federico Fellini

March 15 – 4 pm – Free, but ticketed

Not rated – 2K DCP – 138 min

Marcello Mastroianni plays Guido Anselmi, a director whose new project is collapsing around him, along with his life. One of the greatest films about film ever made,

Federico Fellini's *8½* turns one man's artistic crisis into a grand epic of the cinema. An early working title for *8½* was *The Beautiful Confusion*, and Fellini's masterpiece is exactly that: a shimmering dream, a circus, and a magic act. In Italian with English subtitles.

**Contains mature content.**

**In a Lonely Place** (1950) Directed by Nicholas Ray

April 5 – 1 pm – \$4

Not rated – 2K DCP – 94 min

**70th Anniversary Screening.** A semi-autobiographical critique of Hollywood itself—filtered through the cynical lens of film noir—this brooding Humphrey Bogart vehicle explores one of the most important themes in Nicholas Ray's work: the redemptive potential of romantic love caught in tension with the personally destructive nature of masculine violence, neurotic obsession, and self-expression. The film is a study in the paranoia and alienation endemic to the modernity of postwar America, with Bogart as a burned-out screenwriter under investigation



Sunset Boulevard



8 ½



Sullivan's Travels



The Bad and the Beautiful

for murder and Gloria Grahame as the woman he loves who begins to question his innocence. **Contains mature content, including violence and sexual situations.**

**Sullivan's Travels** (1941) Directed by Preston Sturges

April 19 – 1 pm – \$4

Not rated – 2K DCP – 90 min

Considered one of the best movies about making movies, *Sullivan's Travels* is a comedic satire about a director of Hollywood comedies, John Sullivan (Joel McCrea), who decides to go on the road as a vagabond in an attempt at self-discovery so he can tell stories about the problems confronting the average man. As he travels across America, he meets a girl (Veronica Lake), who can see right through him, but still joins him on the road. Sturges aptly shifts this comedic road movie and turns it into exactly the type of serious movie John Sullivan was hoping to make—exposing the harsh realities of the time and questioning whether there is a place for comedy in troubled times. **Contains mature content.**

### **The Bad and the Beautiful**

(1952) Directed by Vincente Minnelli

May 3 – 1 pm – \$4

Not rated – 2K DCP – 118 min

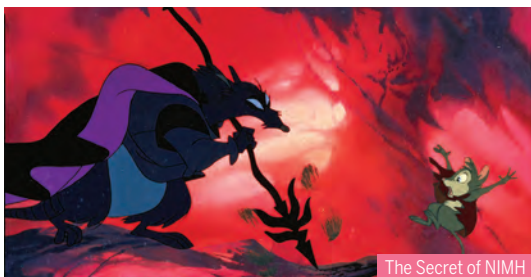
Lana Turner and Kirk Douglas star in Vincente Minnelli's classic take on the movie industry. Shameless producer Jonathan Shields enlists glamorous actress Georgia Lorrison, ambitious director Fred Amiel, and Pulitzer-winning screenwriter James Lee Bartlow to collaborate on a movie. But as they recall their sordid histories with Shields, they each divulge the challenges of achieving success in Hollywood—and their misgivings about working with the town's most successful producer. Unfolding in the three characters' flashbacks, Minnelli's film offers both a warm tribute to and sharp criticism of the nuts and bolts of Hollywood's magic.

**Contains mature content.**

# CINEKIDS INTERNATIONAL CHILDREN'S FILM SERIES

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

Curated by Brittany D. Friesner.



## The Adventures of Prince Achmed

(1926) Directed by Lotte Reiniger

January 18 – 4 pm

Free for children ages 12 and younger, \$4 for all other tickets

Not rated – 2K DCP – 81 min

When *The Adventures of Prince Achmed* premiered in Germany on September 23, 1926, it was hailed as the first full-length animated film. More than 75 years later, this enchanting film still stands as one of the great classics of animation. Taken from *The Arabian Nights*, the film tells the story of a wicked sorcerer who tricks Prince Achmed into mounting a magical flying horse and sends the rider off on a flight to his death. But the prince foils the magician's plan and soars headlong into a series of wondrous adventures. This cinematic treasure has been beautifully restored with its spectacular color tinting and with a new orchestral recording of the magnificent 1926 score by Wolfgang Zeller.

**Suggested for all ages.**

**The Secret of NIMH** (1982) Directed by Don Bluth

February 1 – 4 pm

Free for children ages 12 and younger, \$4 for all other tickets

Suggested for children age 8 and older.

See page 38 for details.

**CatVideoFest 2020** (2020) Various Cats

February 22 – 4 pm

Free for children age 12 and younger, \$7 all others

Not rated – 2K DCP – 75 min

**A percentage of the proceeds from this event will directly support Lil BUB's Big FUND for the ASPCA, which benefits special needs pets nationwide.**

CatVideoFest is a compilation reel of the latest and best cat videos culled from countless hours of unique submissions and sourced animations, music videos, and, of course, classic Internet powerhouses. CatVideoFest is a joyous communal experience, only available in theaters, and is committed to raising awareness and money for cats in need around the world. **Suggested for all ages.**

## Ailo: Une Odyssée en Laponie (Ailo: A Reindeer's Journey)

(2019) Directed by Guillaume Maudatchevsky

April 4 – 4 pm

Free for children ages 12 and younger, \$4 for all other tickets

Suggested for children age 6 and older.

See page 39 for details.

# 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 includes film programming choices from across our full-time and part-time staff members.



Easy to Love

**9 to 5** (1980) Directed by Colin Higgins

January 19 – 1 pm – \$4

PG – 2K DCP – 109 min

**40th Anniversary Screening.** A light-hearted comedy set in an office environment that addresses the tough issues of pay disparity, sexism, harassment, and gender roles in the work place. Three female coworkers—played by Lily Tomlin, Jane Fonda, and Dolly Parton—all fantasize about killing their misogynist jerk of a boss Frank M. Hart Jr. (Dabney Coleman). The three women put a new spin on the work place when their boss suddenly becomes unavailable—the toxic work environment is removed. A more positive office environment leads to higher productivity, more efficient employees, and smiling faces. The burning question is what happened to Frank M. Hart Jr.? **Contains mature content, including violence, strong language, sexual situations, and drug references.** Programmed by IU Cinema's Business Manager Carla Cowden.

**Easy to Love** (1953) Directed by Charles Walters

March 7 – 4 pm – \$4

Not rated – Digital – 96 min

Champion swimmer-turned-movie star Esther Williams is Julie, an entertainer at Florida's Cypress Gardens who secretly loves her infuriating boss, Ray (frequent



Thelma and Louise



9 to 5

co-star Van Johnson) and decides to make him jealous by flirting with charming singer Barry Gordon (Tony Martin). A quintessential example of Williams's unique "aqua musical" genre, *Easy to Love* features delightful songs, a sassy and confident performance from its captivating leading lady, and stunning Busby Berkeley setpieces, including a remarkable seven-minute-long water-skiing finale. **Programmed by IU Cinema's Publications Editor Michaela Owens.**

**Thelma and Louise** (1991) Directed by Ridley Scott

May 1 – 7 pm – \$4

R – 2K DCP – 130 min

Two best friends get dressed up, take a selfie, and hit the road for an ordinary weekend trip. Several hours and one terrifying encounter later, they are fugitives on the run. Hotly pursued and unable to trust anyone but each other, they decide to raise some hell. Screenwriter Callie Khouri infuses a quintessential road movie with the heartfelt ferocity of female friendship and explores still-relevant feminist issues with humor and grit. **Contains mature content, including sexual violence and strong language.** Programmed by IU Cinema's Events and Operations Assistant and Outreach and Programming Coordinator Alyssa Brooks.

# SUMMER CONCERT (FILM) SERIES

In celebration of Indiana University's Bicentennial, IU Cinema presents some of the best concert and music films ever made, culminating in two massive outdoor screenings the week of IU's Bicentennial Alumni Reunion. Bring your dancing shoes and come celebrate these high-energy films in IU Cinema and Dunn Meadow! **No rain dates for the outdoor screenings are scheduled.** Presented in partnership between the Office of the Bicentennial, Indiana Memorial Union, and IU Cinema. Special thanks to Kelly Kish.

Curated by Jon Vickers and Brittany D. Friesner.



## The Last Waltz

(1978) Directed by Martin Scorsese

May 15 – 7 pm – \$4

PG – 2K DCP – 116 min

On Thanksgiving Day, 1976, The Band gave its farewell concert at Winterland in San Francisco. On hand to help say goodbye to this influential rock group were some of the most acclaimed musicians of the late 1960s and 1970s. This film is not only a vibrant documentary of that historic evening, but also a commentary on the rock 'n' roll world at the time. Most of the picture is concert footage of The Band and their guest performers—highlighted by interviews with members of the group—who eloquently articulate their personal involvement in the history of rock 'n' roll.

## Wattstax

(1973) Directed by Mel Stuart

May 22 – 7 pm – \$4

R – 2K DCP – 102 min

*Wattstax* is an exciting and vibrant documentary record of the 1972 Wattstax music festival in the community of Watts in Los Angeles. The festival marked the seventh anniversary of the Watts riots and set out to be an African-American answer to Woodstock, featuring superb Stax Records artist appearances from Rufus Thomas, Issac Hayes, The Staple Sisters, The Bar Kays, The Dramatics, and Albert King—with euphoric support from Richard Pryor and Jesse Jackson. *Wattstax* is a vital document of American cultural history. **Contains mature content.**

## The T.A.M.I. Show (1964) Directed by Steve Binder

May 29 – 7 pm – \$4

Not rated – 2K DCP – 123 min

The greatest, grooviest, wildest, most exciting beat blast ever to pound the screen! Filmed at the Santa Monica Civic Auditorium just eight months after The Beatles appeared on *The Ed Sullivan Show*, *The T.A.M.I. Show* introduced the first concert movie of the rock era. In one of the rarest and most sought-after performance films of its time, the 1964 concert event featured The Rolling Stones, James Brown, Chuck Berry, The Beach Boys, Marvin Gaye, Smokey Robinson, The Supremes and many other American and British Invasion hit-makers in their prime. Quentin Tarantino ranked the film as “one of the top three of all rock movies.”

### Outdoor Screening

#### A Hard Day's Night (1964) Directed by Richard Lester

June 4 – 9 pm – Free, no ticket required

G – HD – 87 min

#### Screening takes place outdoors in Dunn Meadow.

Meet the Beatles! Just one month after they exploded onto the U.S. scene with their *Ed Sullivan Show* appearance, John, Paul, George, and Ringo began working on a project that would bring their revolutionary talent to the big screen. *A Hard Day's Night*, in which the bandmates

play cheeky comic versions of themselves, captured the astonishing moment when they officially became the singular, irreverent idols of their generation and changed music forever. Directed with raucous, anything-goes verve by Richard Lester, *A Hard Day's Night* reconceived the movie musical and remains one of the most deliriously entertaining movies of all time. **No rain date for this screening is scheduled.**

### Outdoor Screening

#### Stop Making Sense (1984) Directed by Jonathan Demme

June 5 – 9 pm – Free, no ticket required

Not rated – HD – 88 min

#### Screening takes place outdoors in Dunn Meadow.

Universally acclaimed as one of the best concert films ever made, Jonathan Demme's *Stop Making Sense* documents the groundbreaking band Talking Heads at the height of their career. The film made technical history as the first concert film made entirely utilizing digital-audio techniques. Filmed during three concert performances in Los Angeles in December 1983, Demme's creative genius and the band's explosive energy make the film an exhilarating and exciting event. Upon release, critic Pauline Kael wrote, “A dose of happiness from beginning to end. *Stop Making Sense* is close to perfection.” **No rain date for this screening is scheduled.**



The T.A.M.I. Show



Stop Making Sense



A Hard Day's Night

# SCIENCE ON SCREEN

Science on Screen® creatively pairs screenings of classic, cult, and documentary films with lively introductions by notable figures from the world of science, technology, and medicine. In 2011, the Coolidge Corner Theatre Foundation received a \$150,000 grant from the Alfred P. Sloan Foundation to expand Science on Screen® to independent cinemas nationwide. Since the launch of the national Science on Screen initiative in 2011, the Coolidge and the Sloan Foundation have awarded 237 grants to 86 nonprofit cinemas across the country. IU Cinema is honored to be one of the 2019–2020 Science on Screen award recipients, having previously received the honor in 2014–15, 2016–17, and 2017–18.

Curated by Brittany D. Friesner.



The Secret of NIMH



The Martian



Making Waves: The Art of Cinematic Sound



Stuffed

## Making Waves: The Art of Cinematic Sound

(2019) Directed by Midge Costin

January 18 – 7 pm – \$4

Not rated – 2K DCP – 94 min

Directed by veteran Hollywood sound editor Midge Costin, this documentary reveals the hidden power of sound in cinema, introducing us to the unsung heroes who create it and featuring insights from legendary directors with whom they collaborate. Featuring behind-the-scenes stories of iconic directors such as George Lucas, Steven Spielberg, David Lynch, Barbra Streisand, Ang Lee, Sofia Coppola, and Ryan Coogler, who have worked with sound design pioneers Walter Murch, Ben Burtt, and Gary Rydstrom and the many women and men who followed in their footsteps. **A post-film discussion will follow the screening.**

## The Secret of NIMH

(1982) Directed by Don Bluth

February 1 – 4 pm

Free for children ages 12 and younger, \$4 for all other tickets

G – 2K DCP – 82 min

Mrs. Brisby is a mild-mannered mother mouse with a plan to move heaven and earth—or at least her house and home—to save her family from Farmer Fitzgibbons'

plow. On her way to find help, she discovers NIMH—a secret society of highly-intelligent rats who have escaped from a nearby science lab and whose know-how might be the key to completing her quest. Voiceover talent featured in this animated classic includes Wil Wheaton, Shannen Doherty, John Carradine, Dom DeLuise, Derek Jacobi, and Elizabeth Hartman. **Suggested for children age 8 and older.**

## Stuffed

(2019) Directed by Erin Derham

February 24 – 7 pm – \$4

Not rated – 2K DCP – 84 min

**Artist Allis Markham is scheduled to be present.**

*Stuffed* is a documentary about the surprising world of taxidermy. Told through the eyes and hands of acclaimed artists across the world, the film explores this diverse subculture, where sculptors must also be scientists, seeing life where others only see death. From an all-woman studio in Los Angeles which has elevated taxidermy to the forefront of fashion and modern art, to fine artists in the Netherlands, these passionate experts push creative boundaries. The film highlights a diversity of perspectives including an anatomical sculptor in



South Africa and a big-game taxidermist in Ohio. And, in an unexpected twist, *Stuffed* reveals the importance of preserving nature, using taxidermy as its unlikely vehicle, and the taxidermist as its driver. Allis Markham, owner of Prey Taxidermy, is an award-winning taxidermist based in Los Angeles. In 2017, she was named 'Third in the World' at the World Taxidermy Championships. Born in the small town of Madison, Ind., Allis grew up with a love of both nature and art—happily with a lack of supervision that made exploring both possible. Her clients include the Los Angeles Natural History Museum, the Moore Lab of Zoology, The Frost Museum of Science, Colorado State University, and The Getty Museum. This screening is supported by IU's Art and Humanities Council's Indiana Remixed. **Contains mature content.**

**The Martian** (2015) Directed by Ridley Scott

March 24 – 7 pm - \$4

PG-13 – 2K DCP – 143 min

**National Week of Science on Screen Program.**

**Volcanologist Mariek Schmidt is scheduled to be present.** From legendary director Ridley Scott comes a gripping tale of human strength and the will to survive. During a mission to Mars, American astronaut Mark Watney is presumed dead and left behind. But Watney is still alive. Against all odds, he must find a way to contact Earth in the hope that scientists can devise a rescue plan to bring him home. Following the film will be a panel discussion on the reality of how Mars could be made habitable. Dr. Mariek Schmidt is a volcanologist and igneous petrologist with research interests that span both Earth and Mars. She was a collaborator on the Mars Exploration Rover and is a Participating Scientist on the Mars Science Lab mission as well as a member of the Alpha Particle X-Ray Spectrometer instrument team. Her research is now centered equally on Mars and Earth, with investigations into the histories of volcanic fields in Oregon and New Mexico and Mars-based research on Martian meteorites and rover landing sites. **Contains mature content.**

**Ailo: Une Odyssée en Laponie (Ailo: A Reindeer's Journey)**

(2019) Directed by Guillaume Maidatchevsky

April 4 – 4 pm

Free for children ages 12 and younger, \$4 for all other tickets

Not rated – 2K DCP – 86 min

Meet Ailo, a newborn reindeer who embarks on an incredible journey across hundreds of miles of Arctic wilderness with the help of his mother. *Ailo: A Reindeer's Journey* is narrated by Donald Sutherland and set against the frozen majesty of Finnish Lapland. The documentary is an uplifting story for the whole family while addressing issues of climate change as well as man's impact on nature. All the scenes in the film were filmed with real animals, although some wild animals were subtly directed to act in select scenes. Director Guillaume Maidatchevsky said of his film, "To be able to understand why we should protect nature, we must see what nature truly means."

**Suggested for children age 6 and older.**

**Dawn of the Dead** (1978) Directed by George A. Romero

April 17 – 7 pm – \$4

Not rated – 2K DCP – 127 min

The year 2019 marked the 40th anniversary of George A. Romero's iconic film *Dawn of the Dead*. The film is a bold and subversive critique on American consumerism and was the first to bring zombies to a worldwide audience. Fleeing the zombie apocalypse, four survivors seek refuge in a suburban shopping mall, where the marauding undead prove nearly as terrifying as the horrors of late capitalism. Romero's Unrated Original Theatrical release cut was first exhibited in April 1979 and is the exact version which will be screened for this program—a rare opportunity to see this version of the film on the big screen! Filmed at Monroeville Mall, Pittsburgh. **Contains mature content, including violence and strong language.**



Ailo: Une Odyssée en Laponie (Ailo: A Reindeer's Journey)



© 1978, New Amsterdam Entertainment, Inc./The MKR Group. All Rights Reserved. Photo Credit: Katherine Kolbert

Dawn of the Dead



**Science  
on Screen**

# PRESIDENT'S CHOICE FILM SERIES: FELLINI AT 100

There has been no other filmmaker in history who has translated their own subconscious into moving images quite like Federico Fellini, who was born in the small, Adriatic coastal town of Rimini, Italy in 1920. The memories of his youth would be mined throughout his career for films like *Roma* and *Amarcord*, and most of his films have some level of autobiographical reflection.

Starting as an early collaborator with Roberto Rossellini, Fellini received Oscar nominations for writing in 1947 for *Rome, Open City* and in 1950 for *Paisan*. In 1950, he also co-directed his first feature film *Variety Lights* with Alberto Lattuada, in which he would cast his future wife and muse, Giulietta Masina. As his career developed, Fellini would replace realism with surrealism, inspired by the writings of Carl Jung. He would eventually abandon the rigid confines of narrative, favoring imagery over structure. Many of his films would become a series of vignettes, believing entire movies could operate in this lyrical, dream-like way.

His body of work and legacy have given audiences a new way of experiencing films and generations of filmmakers the freedom to take risks and experiment, even allowing their films to take on their own carnival-like, 'Felliniesque' form. Thank you, Maestro!

Curated by President Michael A. McRobbie.



Juliet of the Spirits

## Juliet of the Spirits

(1965) Directed by Federico Fellini

January 16 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 137 min

**55th Anniversary Screening.** In *Juliet of the Spirits*—Federico Fellini's first feature-length color film—Giulietta Masina (Fellini's real-life wife) plays Juliet, a betrayed wife who begins to explore her subconscious through dreams, memories, visions, and the sexual exploits of her neighbor, Suzy (Sandra Milo). As the movie unfolds, Juliet delves into her desires and discovers a new, independent self. Visually stunning and hallucinatory cinematography paint her psychic landscape in one of Fellini's most surreal and haunting films, topped with a score by Nina Rota. Winner of the Golden Globe Award for Best Foreign Language

Picture. In Italian with English subtitles. **Contains mature content, including sexual situations.**

## Fellini-Satyricon (1969) Directed by Federico Fellini

March 29 – 1 pm – Free, but ticketed

R – 35mm – 127 min

After his young lover, Gitone, leaves him for another man, Encolpio decides to kill himself, but a sudden earthquake destroys his home before he has a chance to do so. Now wandering around Rome in the time of Nero, Encolpio encounters one bizarre and surreal scene after another. With widescreen composition which recreates the depthlessness of fresco and music out of time, everything throbs with strange violence, baffling sexuality, excessive



Fellini-Satyricon



8 1/2



Fellini's Roma

bingeing, philosophical reflection, and esoteric poetry. In Italian with English subtitles. **Contains mature content, including sexual violence.**

**Fellini's Roma** (1972) Directed by Federico Fellini  
April 27 – 7 pm – Free, but ticketed  
R – 2K DCP – 120 min

*Fellini's Roma* is an autobiographical tribute to Rome, featuring narration by Fellini himself and a mixture of real-life footage and fictional set pieces. It flows from episode to episode, beginning with the director's early years—arriving in Rome in 1931 during the time of Mussolini. The teenage Fellini moves into a tenement building and explores the wild characters living in the neighborhood. These events

switch between the past and contemporary times, including a story line that involves a 1970s film crew making a movie about Rome. In true Fellini fashion, the journey is full of surreal segments and a sense of spectacle. In Italian with English subtitles. **Contains mature content, including violence and sexual situations.**

**Additional Fellini at 100 Films:**  
**8 1/2** (1963) Directed by Federico Fellini  
March 15 – 4 pm – Free, but ticketed

See page 32 for details.

# ART AND A MOVIE

These programs are presented in partnership with the Eskenazi Museum of Art and IU Cinema, made possible in part by gifts from Marsha R. Bradford and Harold A. Dumes. The pre-screening gallery talks take place at the Eskenazi Museum of Art. The films are screened at IU Cinema. **This partnership is supported through IU Cinema's Creative Collaborations program.**

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

## Pre-screening Gallery Talk:

### Ai in Focus

January 26 – 12 pm – Free, no ticket required

Eskenazi Museum of Art, Featured Exhibition Gallery, first floor

Elliot Reichert, the Eskenazi Museum of Art's Curator of Contemporary Art, will discuss a print by Ai Weiwei in the exhibition *Re/New: Recent Acquisitions by Contemporary Artists* that comments on his imprisonment and pays homage to the Dadaist Marcel Duchamp.

### Ai Weiwei: The Fake Case

(2013) Directed by Andreas Johnsen

January 26 – 1 pm – Free, but ticketed

Not rated – 2K DCP – 86 min

This Danish documentary chronicles the infamous Chinese artist Ai Weiwei's period of incarceration for 81 days and his subsequent house arrest, as well as his artistic development and political activism. While filmmaker Andreas Johnsen had to stay within the government's rules for Ai's parole, she follows him through the changing seasons and records his physical, mental, emotional, and artistic recovery process. In defiance,

Ai turns his Kafkaesque legal situation and constant government surveillance into a kind of cathartic art experience—turning oppression into optimism. He goes as far as recreating his jail cell in the installation *S.A.C.R.E.D.* In English and Mandarin with English subtitles.

## Pre-screening Gallery Talk:

### Richter in Focus

March 1 – 3 pm – Free, no ticket required

Eskenazi Museum of Art, Featured Exhibition Gallery, first floor

Nan Brewer, the Eskenazi Museum of Art's Lucienne M. Glaubinger Curator of Works on Paper, will discuss a unique, hand-painted color photograph by Gerhard Richter in the exhibition *Re/New: Recent Acquisitions by Contemporary Artist*.

### Never Look Away

(2018) Directed by Florian Henckel von Donnersmarck

March 1 – 4 pm – Free, but ticketed

R – 2K DCP – 189 min

This "biopic" gained international notoriety for its many film awards and its charged relationship to the life of the German artist Gerhard Richter. While Richter publicly disavowed the film, the director acknowledges that it was inspired by his interviews with the artist. The result is a powerful depiction of the creative process in the face of horror and hardship. In this case, the story tracks the systematic murder (termed "euthanasia" by the Nazi regime) of people with mental illness during the Holocaust and the subsequent implications on the artist's family. While both a moving epic about the power of love and art to help come to terms with painful memories, it also offers interesting insights into the meaning of art in totalitarian regimes, the effects of capitalism and individualism, and the practice of art education. In German and Russian with English subtitles. **Contains explicit content, including violence, scenes depicting suicide, and sexual situations.**



Ai Weiwei: The Fake Case



Never Look Away

# NATIONAL THEATRE LIVE

Experience the artistry and excellence of the Royal National Theatre of Great Britain at IU Cinema. National Theatre Live is the National Theatre's groundbreaking project to broadcast the best of British theater live from the London stage to cinemas around the world.

Curated by Brittany D. Friesner.

## **All My Sons** (2019) Directed by Jeremy Herrin

**February 23 – 4 pm – \$12 IUB students, \$15 non-students**

PG-13 – 2K DCP – 165 min

Broadcast live from The Old Vic in London, Academy Award-winner Sally Fields and Bill Pullman star in Arthur Miller's blistering drama *All My Sons*. Despite hard choices and even harder knocks, Joe and Kate Keller are a success story in 1947 America. They have built a home, raised two sons, and established a thriving business. But nothing lasts forever, and their contented lives—already shadowed by the loss of their eldest boy to war—are about to shatter. With the return of a figure from the past, long-buried truths are forced to the surface and the price of their American dream is laid bare. Jeremy Herrin directs an all-star cast, which also includes Jenna Coleman and Colin Morgan alongside Bessie Carter, Oliver Johnstone, Kayla Meikle, and Sule Rimi.

**Contains mature content.**

## **A Midsummer Night's Dream**

(2019) Directed by Nicholas Hytner

**April 26 – 4 pm – \$12 IUB students, \$15 non-students**

PG-13 – 2K DCP – 180 min

A feuding fairy King and Queen of the forest cross paths with four runaway lovers and a troupe of actors trying to rehearse a play. As their dispute grows, the magical royal couple meddle with mortal lives leading to love triangles, mistaken identities, and transformations ... with hilarious, but dark consequences. Gwendoline Christie, Oliver Chris, David Moorst, and Hamed Animashaun lead the cast as Titania, Oberon, Puck, and Bottom. Directed by Nicholas Hytner, this production of *A Midsummer Night's Dream* will build on the success of his immersive staging of *Julius Caesar* (NT Live 2018). The Bridge Theatre will become a forest—a dream world of flying fairies, contagious fogs, and moonlight revels, surrounded by a roving audience following the action on foot. **Contains mature content.**



All My Sons



A Midsummer Night's Dream

# UNDERGROUND FILM SERIES

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

Curated by Matt Lutz, I-Lin Liu, and the Underground team, with support from IU Cinema, The Media School, and Cinema and Media Studies.

## Unstrap Me (1968) Directed by George Kuchar

February 8 – 7 pm – Free, but ticketed

Not rated – 16mm – 78 min

An aging, sexually frustrated Uncle Bojo abandons his passionless homelife for a road trip full of titillating thrills and horny engagements. Made by George Kuchar—known for his prolific output of lurid and hilarious amateur films—*Unstrap Me* is a spectacle of fantastic costumes, dazzling settings, outrageous make up, and racy encounters. About the film, Kuchar said, “This film is my longest movie in color because someone else produced it. It has a lot of scenery and the soundtrack has a lot of sound.” **Contains explicit content.**



Ken Jacobs 16mm Shorts Program



Speaking Directly

## Speaking Directly (1974) Directed by Jon Jost

March 7 – 7 pm – Free, not ticketed

Not rated – 16mm – 90 min

After a decade making short films and participating in activism during the '60s, filmmaker Jon Jost was ready to make a breakthrough—a tour-de-force work capable of impacting the world. It was the 1970s. The Watergate hearings had just begun. Working with a shoestring budget and drawing on his experiences as an activist—two years in federal custody for draft resisting—Jost created a film in the mold of a State of the Nation address from the perspective of American radicalism.

## Ken Jacobs 16mm Shorts Program

(1963–91) Directed by Ken Jacobs

April 24 – 10 pm – Free, but ticketed

Not rated – 16mm – 108 min

This program showcases Jacobs's technical interventions on the film medium involving experimental projection techniques. The use of filters in *Opening the Nineteenth Century* creates the Pulfrich Effect in order to induce a three-dimensional experience, while Jacobs slows down cinematic time through projection speed in *Soft Rain*. By keeping the lower frame visible in *Keaton's Cops* and experimenting with depth in *Globe*, Jacobs expands the limits of the frame and fractures the filmic image. The program will end with *Blonde Cobra*, the legendary 1963 film featuring artist Jack Smith in what Jacobs calls “a look in on an exploding life, on a man of imagination suffering pre-fashionable Lower East Side deprivation and consumed with American 1950s, '40s, '30s disgust.” **Contains mature content.**

### Additional Underground Films:

#### Media Distortions:

#### The Avant-Garde & Popular Culture

January 22 – 7 pm – Free, but reservation required\*

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



Unstrap Me

# CITY LIGHTS FILM SERIES

City Lights Film Series is a continuing series of key masterworks of 20th-century filmmaking. All films are programmed by graduate students from the title list in the David S. Bradley Film Collection, held by the Lilly Library.

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

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



Lost Horizon



Yojimbo



Leave Her to Heaven

**Yojimbo** (1961) Directed by Akira Kurosawa

**January 25 – 4 pm – Free, but ticketed**

Not rated – 35mm – 110 min

Drawing as much from the American Western and film noir as the samurai movie, Akira Kurosawa's darkly comic *Yojimbo* deftly stirs the genre melting pot.

Toshiro Mifune stars as the intractable Sanjuro, a ronin hired as a bodyguard—or Yojimbo—for two rival clans in a town with no one worth saving. The film's critical success spawned an immediate sequel, *Sanjuro* (1962), and numerous homages, from Sergio Leone's *A Fistful of Dollars* (1964) to Walter Hill's *Last Man Standing* (1996). In Japanese with English subtitles. **Contains mature content, including sexual violence.**

**Lost Horizon** (1937) Directed by Frank Capra

**February 8 – 4 pm – Free, but ticketed**

Not rated – 2K DCP – 132 min

After surviving a plane crash in the Himalayas, Robert Conway (Ronald Colman) and a band of survivors find their way to Shangri-La, a magical utopia hidden deep

in the mountains. There they find inner peace, love, and a sense of purpose—until a nefarious plot emerges that could ruin everything. Based on the 1933 James Hilton novel of the same name and directed by one of the era's most celebrated filmmakers, *Lost Horizon* remains an important cultural reference point.

**Contains mature content.**

**Leave Her to Heaven** (1945) Directed by John M. Stahl

**April 11 – 4 pm – Free, but ticketed**

Not rated – 35mm – 110 min

**75th Anniversary Screening.** John M. Stahl's *Leave Her to Heaven* (1945) delves deep into film-noir themes.

Featuring Oscar-nominated Gene Tierney and her love interest Cornel Wilde, this gorgeous Technicolor drama not only has murder and intrigue—it is a close examination of the thin line which separates love and obsession. The film offers a character study of the femme fatale at her best—or, rather, her worst—and explores the reverberating consequences of an all-consuming pathological jealousy. **Contains mature content.**

# EAST ASIAN FILM SERIES: THE CITYSCAPE IN EAST ASIAN CRIME CINEMA

In the modern and contemporary era, the rise of the metropolis has changed how people interact with their environment and with each other in East Asia. The urban crime film genre is arguably the genre which best depicts these transformations and has historically been one of the most popular film genres in the region. Set in these newly developed spaces, the urban crime film explores these changes in a variety of ways, as demonstrated by the films in this series. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by William Carroll of the Department of East Asian Languages and Cultures, with support from IU Cinema and the East Asian Studies Center.



Dai Si Gin (Breaking News)



Tokyo Nagaremono (Tokyo Drifter)



Dai Si Gin (Breaking News)



Tokyo Nagaremono (Tokyo Drifter)

## Tokyo Nagaremono (Tokyo Drifter)

(1966) Directed by Suzuki Seijun

February 3 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 82 min

With its bright color palette, creative use of the Ginza nightclub district, and catchy pop-ballad theme song—which the protagonist croons at every opportunity—*Tokyo Drifter* starts by indulging the hedonistic youth culture of 1960s Tokyo and builds toward stylistic abstraction in its climactic gunfight, filmed in nearly empty studio space with striking shifts in color and lighting. Suzuki's minimalist soundstage set blurs the distinction between fantasies, supernatural, and reality, creating a fever-dream-like cityscape. In English and Japanese with English subtitles. **Contains mature content, including violence.**

## Dai Si Gin (Breaking News)

(2004) Directed by Johnnie To

April 20 – 7 pm – Free, but ticketed

Not rated – 35mm – 90 min

*Breaking News* explores the effect of news on social relations in the 21st century metropolis. When a group of bank robbers accidentally hide out in the same building as some hitmen, the police chase after the first group of criminals and inadvertently run into the second. The omnipresent surveillance cameras and cellular phone exchanges only amplify the confusion. As character interactions are partitioned by concrete walls and media interfaces, the camera glides freely across spaces. In Cantonese, English, and Mandarin with English subtitles. **Contains mature content, including violence.**



# RECENT COMING-OF-AGE FILMS BY SOUTH KOREAN WOMEN DIRECTORS

South Korea has one of the world's most interesting and dynamic film industries, but as in many other film industries, women's voices are vastly underrepresented. These two very recent, critically acclaimed films, each one made by a woman director and featuring a woman protagonist, both focus on the transition from girlhood to adulthood, but otherwise could hardly be more different. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Seung-kyung Kim and John Finch of the Institute for Korean Studies, with support from IU Cinema.



리틀 포레스트 (Little Forest)



벌새 (House of Hummingbird)

## 리틀 포레스트 (Little Forest)

(2018) Directed by Yim Soon-rye

February 1 – 7 pm – Free, but ticketed

PG-13 – 2K DCP – 103 min

**Film Scholar and IU Alumnus Darcy Paquet is scheduled to be present.** Hye-won is just out of college and not getting anywhere in life in the big city. She returns to the village and the house where she grew up. Her mother has moved away, but the house is welcoming and full of memories. The movie features the rural setting, the seasons, and especially the food that she learned how to cook from her mother. Hye-won reconnects with old friends, but her mother is only present in letters and flashbacks. In Korean with English subtitles.

## 벌새 (House of Hummingbird)

(2018) Directed by Bora Kim

February 9 – 1 pm – Free, but ticketed

February 10 – 7 pm – Free, but ticketed

Not rated – 2K DCP – 138 min

**Director Bora Kim is scheduled to be present for the February 10 screening.** *House of Hummingbird* follows the life of Eun-hee, a 14-year-old middle school girl, as she copes with growing up in the development-obsessed Seoul of the mid-1990s. Director Bora Kim was the same age as the protagonist during that time and makes use of autobiographical details to flesh out the character of Eun-hee. The specific details of time and place anchor a more universal story about the struggles of early adolescence. In Korean with English subtitles.

# THE CONSEQUENCES OF ENDURING CONFLICT: EXPLORING ISRAELI-PALESTINIAN RELATIONS

Bloomington community organization Citizens for a Just Peace in Palestine/Israel has curated three films in accord with its conviction that peace between Israelis and Palestinians remains one of the crucial imperatives of our time. Such a peace can be achieved only when both parties enjoy the blessings of real justice and security. The films explore the forces that generate conflict, as well as possible avenues of peaceful resolution, while underscoring the common humanity of those involved in existential struggles. Post-film discussions will follow each screening.

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

Curated by Bob Arnove and Beverly Stoeljte of Citizens for a Just Peace in Palestine/Israel, with support from IU Cinema and the Ryder Film Series.



**Lemon Tree** (2008) Directed by Eran Riklis

**March 2 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 102 min

The struggle over land and security plays out in interactions between a Palestinian woman, Salma Zidane, owner of a lemon grove, and her neighbor, the Israeli Defense Minister. Zidane opposes the destruction of the grove, which is viewed as a security threat. The wife of the Minister opposes destroying the trees without ever interacting with Zidane. The film explores interpersonal relations, historical legacies, and governmental policies that both separate and unite individuals and their communities over scarce and cherished resources. In Arabic, English, and Hebrew with English subtitles.

**5 Broken Cameras**

(2011) Directed by Emad Burnat & Guy David

**March 12 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 94 min

Palestinian farmer Emad Burnat bought his first camera to film his newborn son. Soon his vision expanded to document turmoil in his village as

Israeli troops arrived to bulldoze olive groves and build a wall cutting off 60% of the villagers' farmland. Five cameras were all smashed as he filmed the destructive actions of both soldiers and Israeli settlers. The village, however, achieves a legal victory, while his son follows him about projecting an image of innocence and hope. In Hebrew and Arabic with English subtitles. **Contains explicit content, including violence.**

**Tel Aviv on Fire** (2019) Directed by Sameh Zoabi

**April 30 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 97 min

This comedy involves a Palestinian from Jerusalem, working as a trainee on the Palestinian popular soap opera "Tel Aviv on Fire." Every day, Salem must cross a difficult Israeli checkpoint. There, he meets its commander, Assi, whose wife is a big fan of the show. Assi offers ideas that Salem uses to promote himself as a screenwriter. His career soars until Assi and the show's producers/financiers disagree on its ending. Salem solves his problems with a final masterstroke. In Hebrew and Arabic with English subtitles.

# LOVE! I'M IN LOVE! CLASSIC BLACK CINEMA OF THE 1970S

Love! I'm in Love! Classic Black Cinema of the 1970s features movies about people working mightily and joyfully to build happy intimate relationships. The post-civil rights era's unfinished project of equal access to quality housing, jobs, health care, and education serves as both atmosphere and a formidable antagonist. Traditional in many ways, these romantic dramas center Black lives and feature Black stars in the archetypal narrative of people figuring out how to love and live fully, with purpose and delight. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Terri Francis of the Black Film Center/Archive, with support from IU Cinema, the IU Libraries Moving Image Archive, and The Media School. Special thanks to Yeeseon Chae.

**Claudine** (1974) Directed by John Berry

February 6 – 7 pm – Free, but ticketed

PG – 2K DCP – 92 min

A unique film on the emotional truths of living under the big, omnipresent force of the welfare office, *Claudine* follows the titular character—played by the dynamic Diahann Carroll—as she raises her children by working as a domestic maid for rich, white families. Her life is changed when Roop (James Earl Jones), a charming garbageman, catches her fancy. The lives of both begin to feel richer and more worth living, but also more complicated.

**A Warm December** (1973) Directed by Sidney Poitier

February 14 – 7 pm – Free, but ticketed

PG – 35mm – 99 min

Sidney Poitier stars in this whirlwind romance as the recently widowed Dr. Matt Younger who meets Catherine (Esther Anderson) while in London with his daughter. As Matt gets closer to Catherine, he realizes she is not only a princess and ambassador's niece, but is also sick with sickle-cell anemia. Tender and fantastically romantic, the film combines narrative elements of *Roman Holiday* and *Love Story*. Showing the idea of love as the be-all-end-all, the story is centrally focused around whether our beautiful couple can end up together.

**Aaron Loves Angela** (1975) Directed by Gordon Parks Jr.

February 17 – 7 pm – Free, but ticketed

R – Digital – 99 min

**45th Anniversary Screening.** Teenage Aaron (Kevin Hooks), a member of the aspiring but losing basketball team the Harlem Saints, doesn't really want to do anything but be with Angela (Irene Cara). Despite his father's wishes to turn Aaron into the sports star he could've been, Aaron tries to woo Angela by wandering around New York and scheming with his best man, Willie. The teenage couple fall in puppy love and soon they're all running around together, holding hands, exploring 1970s New York. **Contains mature content.**

**Additional Love! I'm in Love! Events:**

**Something Good – Negro Kiss**

(1898) Directed by William Selig

February 21 – 12:15 pm – Free, no ticket required

Franklin Hall, Room 312

Dr. Allyson Field, University of Chicago, will discuss the restoration and historical context of *Something Good – Negro Kiss*, which was discovered and restored by University of Southern California archivist Dino Everett and properly identified by Field. The performers featured in the film are Saint Suttle and Gertie Brown.



Claudine



Aaron Loves Angela



A Warm December

# THE UNDERCOMMONS AND DESTITUEUT POWER

This year's Critical Ethnic Studies Symposium—with the theme “The Undercommons and Destitueut Power”—brings together two documentaries: *The Battle Front for the Liberation of Japan: Summer in Sanrizuka* and *Narita: The Peasants of the Second Fortress*. Both films chronicle the emergence of a decade-long resistance to capitalist expansion in the Japanese countryside. A vital intimacy grows between the filmmakers, farmers, students, and the land they defended—the movement springs from daily life and transforms it. Such are the experiences of the undercommons and destitueut power. Though both films were shot nearly 50 years ago, we catch a glimpse of the revolutionary potential of our lives today. **The partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by the organizers of the 2020 CES symposium for the Critical Ethnic Studies Program, with support from IU Cinema and the departments of American Studies and Anthropology.



Summer in Sanrizuka



Narita: The Peasants of the Second Fortress

## **The Battle Front for the Liberation of Japan: Summer in Sanrizuka** (1968)

Directed by Shinsuke Ogawa

March 27 – 10 pm – Free, but ticketed

Not rated – 16mm – 108 min

In 1968, the Japanese government announced plans to build an international airport in the fields of Sanrizuka near Tokyo, and thus dispossess thousands of farmers of their land. Students from cities, activists, and the filmmakers rushed to ally with the peasants. Their common fight against the eviction became one of the most enduring social ruptures in the history of postwar Japan. *Summer in Sanrizuka* captures the beginning of one battle between endless growth and ecological bases of life—the images are timeless. In Japanese with English subtitles.

## **Narita: The Peasants of the Second Fortress**

(1971) Directed by Shinsuke Ogawa

March 28 – 7 pm – Free, but ticketed

Not rated – 16mm – 143 min

If *Summer in Sanrizuka* is a call-to-arms, *The Peasants of the Second Fortress* is a call-to-inhabit. In 1971, the resistance to construction persisted, and the film crew embedded with the farmers, settling in one of the villages at the center of the conflict. Digging tunnels and building fortresses to protect against police violence became a way of life. As new worlds took shape on the terrain, the radio tower sounded the message, “In spring the shoots will sprout from the earth. *Sanrizuka* is still alive.” In Japanese with English subtitles.

# 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.**

Curated by Melanie Castillo-Cullather and Sarah Stamey of the Asian Culture Center and Ellen Wu of the Asian American Studies Program, with support from IU Cinema.

## Chinatown Rising

(2019) Directed by Harry Chuck & Josh Chuck

**March 29 – 4 pm – Free, but ticketed**

Not rated – 2K DCP – 112 min

Amidst the social upheavals of the 1960s and '70s, a young student from San Francisco's Chinatown set out to document the political turmoil roiling his own community. Armed only with a 16mm camera and leftover film scraps, Harry Chuck captured the astonishing energy of Chinese American activists who challenged conservative elders and helped launch the Asian American Movement. Shot over 45 years, *Chinatown Rising* features exquisite unreleased archival footage to tell of this unprecedented moment in Asian American history.

**Lingua Franca** (2019) Directed by Isabel Sandoval

**April 5 – 4 pm – Free, but ticketed**

**April 10 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 90 min

**Writer/Director Isabel Sandoval is scheduled to be present for the April 5 screening.** In this beguiling drama,

an undocumented Filipina immigrant works as a caregiver to a Russian-Jewish grandmother in Brooklyn. Secretly paying an American man for a green-card marriage, the threat of deportation constantly shadows her. When he backs out, she begins a relationship with a slaughterhouse worker who is unaware that she is transgender. In English and Tagalog with English subtitles. **Contains mature content, including sexual situations.**

**When We Walk** (2019) Directed by Jason DaSilva

**April 9 – 7 pm – Free, but ticketed**

Not rated – 2K DCP – 78 min

Director Jason DaSilva's autobiographical *When We Walk* tracks his daily exertions balancing his progressive multiple sclerosis and fatherhood. The follow-up to the Emmy Award-winning *When I Walk* (2013), *When We Walk* is the second installment of a documentary trilogy chronicling a devoted filmmaker and father's indestructible drive to keep the cameras rolling no matter what—and to show his son what it means to never give up.



Lingua Franca



Chinatown Rising



When We Walk

# 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.



Ash Mayfair

## 2011–19 Jorgensen Guests have included:

Vadim Abdrashitov, James Acheson, Haifaa al-Mansour, Natalia Almada, Barry Allen, Alloy Orchestra, Rick Alverson, Ana Lily Amirpour, Kenneth Anger, David Anspaugh, Anthony Arnone, Angus Aynsley, Beth B, Jonathan Banks, Jacob Bender, Robby Benson, Joseph Bernard, Prashant Bhargava, Olivia Block, Peter Bogdanovich, John Boorman, Neil Brand, Irene Taylor Brodsky, Richard Brody, Tony Buba, Charles Burnett, Philip Carli, George Chakiris, Glenn Close, Roger Corman, Pedro Costa, Donald Crafton, Nia DaCosta, David Darg, Julie Dash, Bridgett M. Davis, Peter Davis, Josephine Decker, Claire Denis, Danfung Dennis, Joseph Dorman, Dennis Doros, Nathaniel Dorsky, Sara Driver, Cheryl Dunye, Ava DuVernay, Tamer El Said, Mike and Chris Farah, Xie Fei, Hannah Fidell, Ari Folman, Ja'Tovia Gary, David Gatten, Lucian Georgescu, Sandra Gibson, Jill Godmilow, Bobcat Goldthwait, Bette Gordon, Megan Griffiths, Larry Groupé, Werner Herzog, Jerome Hiler, Eliza Hittman, J. Hoberman, Kataoka Ichiro, Dennis James, Steve James, Jeremy Kagan, Abbas Kiarostami, Alison Klayman, Kevin Kline, Dany Laferrière, Alain LeTourneau, Rod Lurie, William Lustig, Guy Maddin, Terence Marsh, Ash Mayfair, Albert Maysles, Paul D. Miller (DJ Spooky), Pam Minty, Bryn Mooser, Bill Morrison, Mira Nair, Stanley Nelson, Avi Nesher, Edward James Olmos, Ron Osgood, Darcy Paquet, Richard Pena, Nisha Pahuja, Numa Perrier, Alex Ross Perry, Alexandre O. Philippe, Angelo Pizzo, Luis Recoder, Nicolas Winding Refn, Kelly Reichardt, Carlos Reygadas, Boots Riley, Deborah Riley Draper, Bruce Joel Rubin, Stefani Saintonge, Mireia Sallares, Walter Salles, Nelson Pereira Dos Santos, John Sayles, Christel Schmidt, Paul Schrader, Michael Schultz, Jonathan Sebring, 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.



Numa Perrier



Alloy Orchestra

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

**Jim Jarmusch**

January 31 – 4 pm

**Hugo Perez**

March 27 – 4 pm

**Ken and Florence Jacobs**

April 24 – 4 pm

**Bora Kim, KyungMook Kim  
& Darcy Paquet**

February 10 – 4 pm

**Isabel Sandoval**

April 6 – 4 pm

# CREATIVE COLLABORATIONS

In support of IU's longstanding commitment to excellence, research, and public engagement in the arts, the IU Cinema's Creative Collaborations program provides a platform for making IU's intellectual and cultural assets accessible and visible through campus- and community-wide thematic film programming, creating a space for making the arts and humanities at IU Bloomington robustly public-facing through strong and innovative outreach throughout the Bloomington campus and community. Since opening in 2011, we have partnered with more than 250 campus and community collaborators on nearly 1,500 partnered events.

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

## **IU Cinema Program Advisory Board Members 2019–2020:**

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

Alaina Patterson and Ruth Carter





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 2020 Creative Collaborators and Programming Partners

Alfred P. Sloan Foundation  
Asian American Studies Program  
Asian Culture Center  
Black Film Center/Archive  
Bloomington PRIDE Film Festival  
Borns Jewish Studies Program  
Center for Documentary Research and Practice  
Center for Integrative Photographic Studies  
Center for Latin American and Caribbean Studies  
Center for Sexual Health Promotion  
Cicada Cinema  
Cinema and Media Studies  
Citizens for a Just Peace in Palestine/Israel  
College Arts and Humanities Institute  
Critical Ethnic Studies Program  
Cultural Studies Program  
Department of American Studies  
Department of Anthropology  
Department of Art History  
Department of Audio Engineering and Sound Production  
Department of Composition  
Department of East Asian Languages and Cultures  
Department of English  
Department of Gender Studies  
Department of History  
Department of Spanish and Portuguese  
Department of Theatre, Drama, and Contemporary Dance  
East Asian Studies Center  
Eskenazi Museum of Art  
Eskenazi School of Art, Architecture + Design  
Hungarian Cultural Association  
Hungarian Studies Program  
Indiana Remixed  
Indiana University Student Composers Association  
Inner Asian and Uralic National Resource Center  
Institute for Korean Studies  
IU Consortium for the Study of Religion, Ethics, and Society  
IU Hillel  
IU Libraries Moving Image Archive  
IU's Art and Humanities Council  
IU's Violence Studies Network  
Jacobs School of Music  
The Kinsey Institute  
The Media School  
Minority Languages and Cultures Project  
Music Scoring for Visual Media Program  
Myerson Family Fund  
Office of the Bicentennial  
Office of the President  
Office of the Provost and Executive Vice President  
Platform  
Ryder Film Series  
Science on Screen  
Writers Guild of Bloomington



Numa Perrier and Terri Francis



Zak Williams and Christine Ake

# IU CINEMA JANUARY 2020 FILM CALENDAR

Sunday	Monday	Tuesday   Wednesday
		1
5	6	7 8
12	7 pm <b>Stranger Than Paradise</b> Pg 10	14 15
1 pm <b>9 to 5</b> Pg 35 4 pm <b>Widows</b> Pg 18	<b>CLOSED FOR MLK JR DAY</b>	21 7 pm <b>Media Distortions: The Avant-Garde &amp; Popular Culture @ Wells Library 048</b> Pg 44
1 pm <b>Ai Weiwei: The Fake Case</b> Pg 42 4 pm <b>Mystery Train</b> Pg 10 7 pm <b>Year of the Horse &amp; Gimme Danger @ The Blockhouse</b> Pg 12	7 pm <b>Cunningham 3D</b> Pg 5	7 pm <b>Coffee and Cigarettes @ Hopscotch Coffee</b> Pg 12 28 7 pm <b>Down by Law @ The Woodshop, Upland Brewing Co.</b> Pg 12

Thursday

2

7 pm **The Lighthouse** Pg 4

9

7 pm **Juliet of the Spirits** Pg 40

16

7 pm **Constantine** Pg 18

23

7 pm **SQÜRL: Jim Jarmusch and Carter Logan** Pg 11

30

Friday

3

7 pm **Give Me Liberty** Pg 4

10

7 pm **I Was Born, But ... w/live music** Pg 24

10 pm **The Harder They Come** Pg 30

17

7 pm **Mallrats** Pg 28

10 pm **Vuelven (Tigers Are Not Afraid)** Pg 4

24

4 pm **Jim Jarmusch Jorgensen Program** Pg 11

7 pm **Dead Man** Pg 11

10 pm **The Limits of Control** Pg 11

31

Saturday

4

4 pm **Give Me Liberty** Pg 4

7 pm **The Lighthouse** Pg 4

11

4 pm **The Adventures of Prince Achmed** Pg 34

7 pm **Making Waves: The Art of Cinematic Sound** Pg 38

18

4 pm **Yojimbo** Pg 45

7 pm **Vuelven (Tigers Are Not Afraid)** Pg 4

25



# IU CINEMA FEBRUARY 2020 FILM CALENDAR

Sunday

Monday

Tuesday | Wednesday



1 pm **Sunset Boulevard** Pg 32

7 pm **Tokyo Nagaremono  
(Tokyo Drifter)** Pg 46

4 pm **Paterson** Pg 12

4

2

3

5

1 pm **벌새 (House of  
Hummingbird)** Pgs 14, 47

4 pm **Bora Kim, KyungMook Kim  
& Darcy Paquet  
Jorgensen Program** Pg 15

4 pm **줄탁동시  
(Stateless Things)** Pg 15

7 pm **벌새 (House of  
Hummingbird)** Pgs 14, 47

11

9

10

7 pm **Seahorse** Pg 18

12

7 pm **Aaron Loves Angela** Pg 49

18

16

17

19

1 pm **Pier Kids** Pg 5

7 pm **Stuffed** Pg 38

4 pm **National Theatre Live:  
All My Sons** Pg 43

25

23

24

26

Thursday

Friday

Saturday



4 pm **The Secret of NIMH** Pg 38

7 pm **리틀 포레스트 (Little Forest)** Pg 47

1

7 pm **Claudine** Pg 49

7 pm **To Each His Own Cinema** Pg 26

10 pm **Eraserhead** Pg 30

4 pm **Lost Horizon** Pg 45

7 pm **Unstrap Me** Pg 44

6

7

8

7 pm **A Warm December** Pg 49

7 pm **Jon Vickers Scoring Award: Dr. Jekyll and Mr. Hyde** Pg 22

13

14

15

12:15 pm **Something Good – Negro Kiss @ Franklin Hall, Room 312** Pg 49

4 pm **CatVideoFest 2020** Pg 34

7 pm **Clueless** Pg 28

20

21

22

7 pm **Los Tiburones (The Sharks)** Pg 6

7 pm **Los Tiburones (The Sharks)** Pg 6

10 pm **Jabberwocky** Pg 31

4 pm **Dolor y gloria (Pain and Glory)** Pg 6

7 pm **Kings of the Road** Pg 26

27

28

29

# IU CINEMA MARCH 2020 FILM CALENDAR

Sunday	Monday	Tuesday   Wednesday
<p>1 pm <b>Dolor y gloria (Pain and Glory)</b> Pg 6</p> <p>4 pm <b>Never Look Away</b> Pg 42</p> <p>1</p>	<p>7 pm <b>Lemon Tree</b> Pg 48</p> <p>2</p>	<p>3</p> <p>4</p>
<p>7 pm <b>Double Exposure 2020</b> Pg 23</p> <p>8</p>	<p>7 pm <b>True Stories</b> Pg 29</p> <p>9</p>	<p>10</p> <p>11</p>
<p>1 pm <b>The Smallest Show on Earth (Big Time Operators)</b> Pg 27</p> <p>4 pm <b>8 ½</b> Pg 32</p> <p>15</p>	<p>CLOSED FOR SPRING BREAK</p> <p>16</p>	<p>CLOSED FOR SPRING BREAK</p> <p>17</p> <p>CLOSED FOR SPRING BREAK</p> <p>18</p>
<p>CLOSED FOR SPRING BREAK</p> <p>22</p>	<p>23</p>	<p>7 pm <b>The Martian</b> Pg 39</p> <p>24</p> <p>25</p>
<p>1 pm <b>Fellini-Satyricon</b> Pg 40</p> <p>4 pm <b>Chinatown Rising</b> Pg 51</p> <p>29</p>	<p>7 pm <b>Malintzin: la historia de un enigma (Malintzin, the Story of an Enigma)</b> Pg 19</p> <p>30</p>	<p>7 pm <b>Flamekeeper: The Michael Cleveland Story</b> Pg 19</p> <p>31</p> 

**Thursday**

5

**Friday**

6

**Saturday**

7

7 pm **Beanpole** Pg 7

4 pm **Easy to Love** Pg 35

7 pm **Speaking Directly** Pg 44

7 pm **5 Broken Cameras** Pg 48

12

7 pm **La Gomera (The Whistlers)** Pg 7

13

4 pm **The Only Son** Pg 24

7 pm **La Gomera (The Whistlers)** Pg 7

14

**CLOSED FOR SPRING BREAK**

19

**CLOSED FOR SPRING BREAK**

20

**CLOSED FOR SPRING BREAK**

21

7 pm **Special Presentation: Hugo Perez Presents** Pg 13

26

4 pm **Hugo Perez Jorgensen Program** Pg 13

7 pm **Neither Memory Nor Magic** Pg 13

10 pm **The Battle Front for the Liberation of Japan: Summer in Sanrizuka** Pg 50

27

4 pm **Monos** Pg 7

7 pm **Narita: The Peasants of the Second Fortress** Pg 50

28



# IU CINEMA APRIL 2020 FILM CALENDAR

Sunday

Monday

Tuesday | Wednesday



1 pm **In a Lonely Place** Pg 32

4 pm **Isabel Sandoval Jorgensen Program** Pg 16

4 pm **Lingua Franca** Pgs 16, 51

7 pm **Aparisyon (Apparition)** Pg 16

5

6

1

7

8

1 pm **Late Spring** Pg 25

7 pm **Henry Glassie: Field Work** Pg 20

4 pm **Tokyo Story** Pg 25

12

13

14

15

1 pm **Sullivan's Travels** Pg 33

7 pm **Dai Si Gin (Breaking News)** Pg 46

4 pm **Bacurau** Pg 8

19

20

21

22

1 pm **Vitalina Varela** Pg 8

7 pm **Fellini's Roma** Pg 41

4 pm **National Theatre Live: A Midsummer Night's Dream** Pg 43

26

27

28

29



## Thursday

5 pm **IU 2020** Pg 20

2

7 pm **When We Walk** Pg 51

9

7 pm **Human-Cannabis I:  
Sonnet 27 &  
Human-Cannabis II: ASA**  
Pg 20

16

7 pm **Tel Aviv on Fire** Pg 48

30

## Friday

7 pm **Night of the Comet** Pg 29

10 pm **Jubilee** Pg 31

3

7 pm **Lingua Franca** Pgs 16, 51

10

12 pm **An Afternoon with  
Brian Eno** Pg 21

7 pm **Dawn of the Dead** Pgs 29, 39

17

2 pm **Ken Jacobs 2D Shorts  
@ Wells Library 048** Pg 17

4 pm **Ken and Florence Jacobs  
Jorgensen Program** Pg 17

7 pm **The Guests 3D** Pg 17

10 pm **Ken Jacobs 16mm  
Shorts Program** Pgs 17, 44

24

## Saturday

4 pm **Ailo: Une Odysée en Laponie  
(Ailo: A Reindeer's Journey)**  
Pgs 34, 39

7 pm **There Was a Father** Pg 25

4

4 pm **Leave Her to Heaven** Pg 45

7 pm **Have You Seen My Movie?**  
Pg 27

11

4 pm **Bacurau** Pg 8

7 pm **Montage: A Celebration  
of Moving Pictures:  
Spring 2020 Student  
Films Showcase** Pg 21

18

12 pm **Star Spangled to Death  
@ Wells Library 048** Pg 17

25



# IU CINEMA MAY 2020 FILM CALENDAR

Sunday	Monday	Tuesday   Wednesday
		
<p>1 pm <b>The Bad and the Beautiful</b> Pg.33</p> <p>4 pm <b>Young Ahmed</b> Pg.9</p> <p style="text-align: right; font-size: 2em;">3</p>	<p>7 pm <b>Aurora</b> Pg.9</p> <p style="text-align: right; font-size: 2em;">4</p>	<p>7 pm <b>Aurora</b> Pg.9</p> <p style="text-align: right; font-size: 2em;">5</p> <p>7 pm <b>Cinema Paradiso</b> Pg.27</p> <p style="text-align: right; font-size: 2em;">6</p>
<p style="text-align: center; font-size: 2em;">10</p>	<p style="text-align: center; font-size: 2em;">11</p>	<p style="text-align: center; font-size: 2em;">12</p> <p style="text-align: right; font-size: 2em;">13</p>
<p style="text-align: center; font-size: 2em;">17</p>	<p style="text-align: center; font-size: 2em;">18</p>	<p style="text-align: center; font-size: 2em;">19</p> <p style="text-align: right; font-size: 2em;">20</p>
<p style="text-align: center; font-size: 2em;">24</p> <p style="text-align: right; font-size: 2em;">31</p>	<p style="text-align: center; color: red; font-weight: bold;">CLOSED FOR MEMORIAL DAY</p> <p style="text-align: center; font-size: 2em;">25</p>	<p style="text-align: center; font-size: 2em;">26</p> <p style="text-align: right; font-size: 2em;">27</p>

Thursday



Friday

7 pm **Thelma and Louise** Pg 35

10 pm **Phantom of the Paradise** Pg 31

1

Saturday

4 pm **Vitalina Varela** Pg 8

7 pm **Young Ahmed** Pg 9

2

7

8

9

7 pm **International Arthouse Series Title TBD**

14

7 pm **The Last Waltz** Pg 36

15

4 pm **International Arthouse Series Title TBD**

7 pm **International Arthouse Series Title TBD**

16

7 pm **International Arthouse Series Title TBD**

21

7 pm **Wattstax** Pg 36

22

23

7 pm **International Arthouse Series Title TBD**

28

7 pm **The T.A.M.I. Show** Pg 37


29

4 pm **International Arthouse Series Title TBD**

7 pm **International Arthouse Series Title TBD**

30

# IU CINEMA JUNE 2020 FILM CALENDAR

Sunday	Monday	Tuesday   Wednesday
	1	2
7	8	3
		9
		10

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Thursday	Friday	Saturday
9 pm <b>A Hard Day's Night</b> <b>@ Dunn Meadow</b> Pg 37	9 pm <b>Stop Making Sense</b> <b>@ Dunn Meadow</b> Pg 37	
4	5	6
11	12	13

## CONTRIBUTORS TO THE PROGRAM

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Our achievements to date are the culmination of many people's contributions of time, financial gifts, hard work, and intellectual and creative thought. Along with support from many individuals, the commitment to the arts by Indiana University's administration and faculty is unparalleled. Together, we are building a place and program like no other. In addition to hundreds of people who have volunteered their time and energy, we have these 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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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 2019, 32 IU Cinema volunteer ambassadors are anticipated to donate 748 volunteer hours valued at a rate of \$25.43 per hour for an approximate in-kind contribution of \$19,021.64.<sup>42</sup> Volunteer ambassadors in good standing at the conclusion of the fall 2019 semester are acknowledged below.

## Volunteers in Good Standing

Ian Ausdal  
 Molly Brown  
 Skye Clark  
 Hannah Cler  
 Kathie Durkel  
 Kathy Fiederlein

Susan Gillie  
 Beatriz Gomez  
 Julien Higgins  
 Steve Kuhn  
 Nan McKinley  
 Gordon McNulty

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 Mary Popp  
 Connor Rafferty

Liz Sheldon  
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<sup>42</sup> Calculated based on figures at [www.independentsector.org/resource/the-value-of-volunteer-time](http://www.independentsector.org/resource/the-value-of-volunteer-time)

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<sup>∞</sup> Denotes donor is deceased

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Through the unwavering support of our dedicated and enthusiastic supporters, IU Cinema has established itself as one of the nation's most distinct university cinemas. Of course, there is always opportunity to grow, so we invite you to play a pivotal role in helping us expand our reach. Did you know you can have your name live in perpetuity as part of the IU Cinema legacy by endowing a Cinema seat? Or perhaps you want to support our guest filmmaker visits? Or would you like to collaborate on film programming? Whatever best suits your wishes and interests to contribute to IU Cinema's legacy, we can make it happen together.

For more information regarding these opportunities, visit our website at [cinema.indiana.edu/support-cinema](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. This year, Indiana University celebrates 200 years of exceptional leadership in education, research, and innovation. For All: The Indiana University Bicentennial Campaign is an integral step to achieving University goals for the next century, as well as ensuring a bright future for IU Cinema.

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

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

—Joan Hawkins,  
The Media School

## IU Cinema Creative Collaborations

Since opening in January 2011, IU Cinema has collaborated with more than 250 campus and community partners on over 1,500 events and screenings. In support of IU's longstanding commitment to excellence, research, and public engagement in the arts, IU Cinema's Creative Collaborations program provides a platform for making IU's intellectual and cultural assets accessible and visible through campus and community-wide thematic film programming.

Visit [cinema.indiana.edu/about/creative-collaborations](http://cinema.indiana.edu/about/creative-collaborations) for more information 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.

Visit [cinema.indiana.edu/volunteer](http://cinema.indiana.edu/volunteer) for more information or contact Assistant Director of Events, Facilities, and Guest Services Jessica Davis Tagg at [jtagg@indiana.edu](mailto:jtagg@indiana.edu).

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

—S. James Sherman & Robert T. Sherman,  
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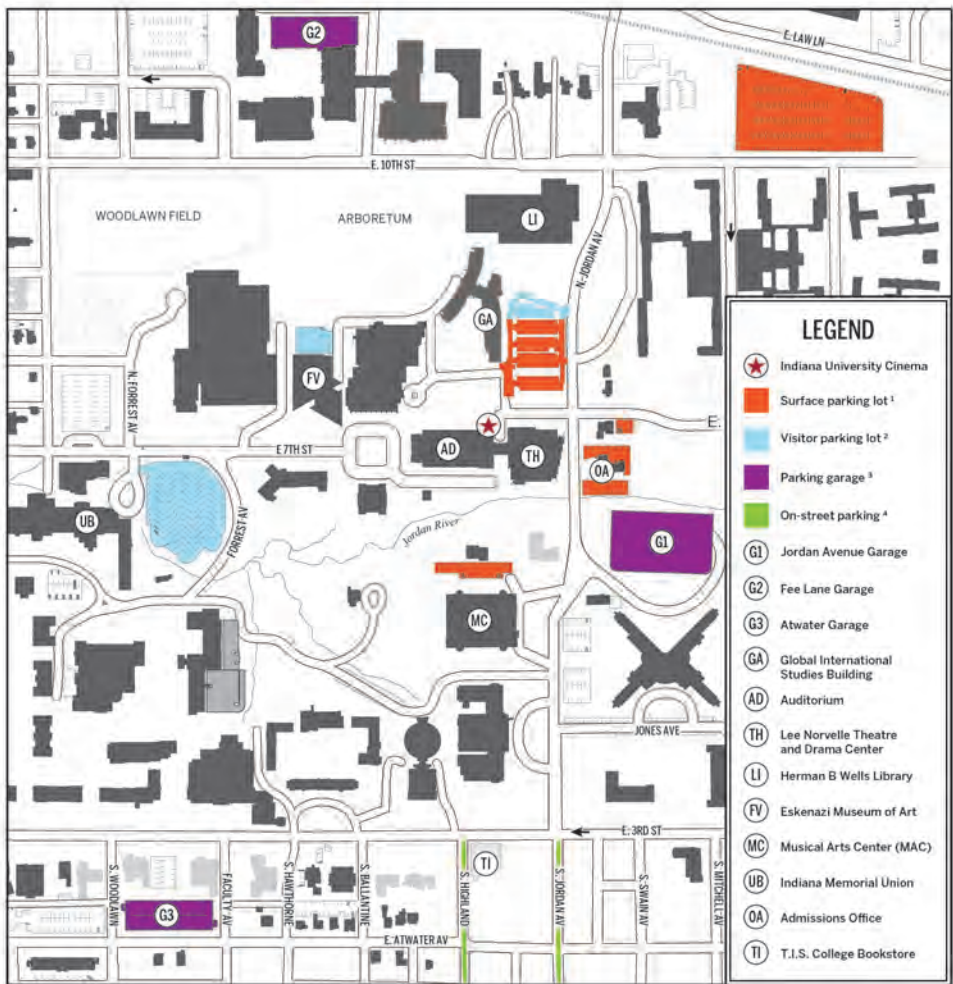
**The IU Cinema is more than just a place for film. It is a place for friends; a place for learning; a place for exposure to new cultures, new people, and new ideas. It's a place for art, a place for music, a place where you can have your beliefs challenged in 90 minutes. It is a place for community, both local and global. The IU Cinema is a place unlike any other ... and my favorite place in Bloomington.**

—Olivia Seyerle, IU Cinema volunteer

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\* Event does not take place at IU Cinema.



## Parking Information

The nearest parking garage to IU Cinema, Jordan Avenue Garage, is free to all visitors Friday after 6 pm through Monday at 7 am. A fee is charged on weekdays, and only certain rows on the top level are available. The maximum fee for vehicles entering after 5 pm is \$10. IU parking permit holders can park in any non-“24-Hour Tow Zone” EM-P or EM-S space on weekdays after 5 pm. Anyone may park free of charge in any non-24-hour EM-P or EM-S space, any ST or CH space, and all campus parking garages on weekends starting Friday at 6 pm until Monday at 7 am.

Auditorium (AU) permits are available for \$32 for July 2019–June 2020. An AU permit allows you to park free of charge in any non-“24-Hour Tow Zone” EM-P, EM-S, or ST space on evenings and weekends of any IU Cinema, IU Auditorium, Musical Arts Center, or IU Theater event. These passes are NOT valid for Monday–Friday matinee screenings.

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

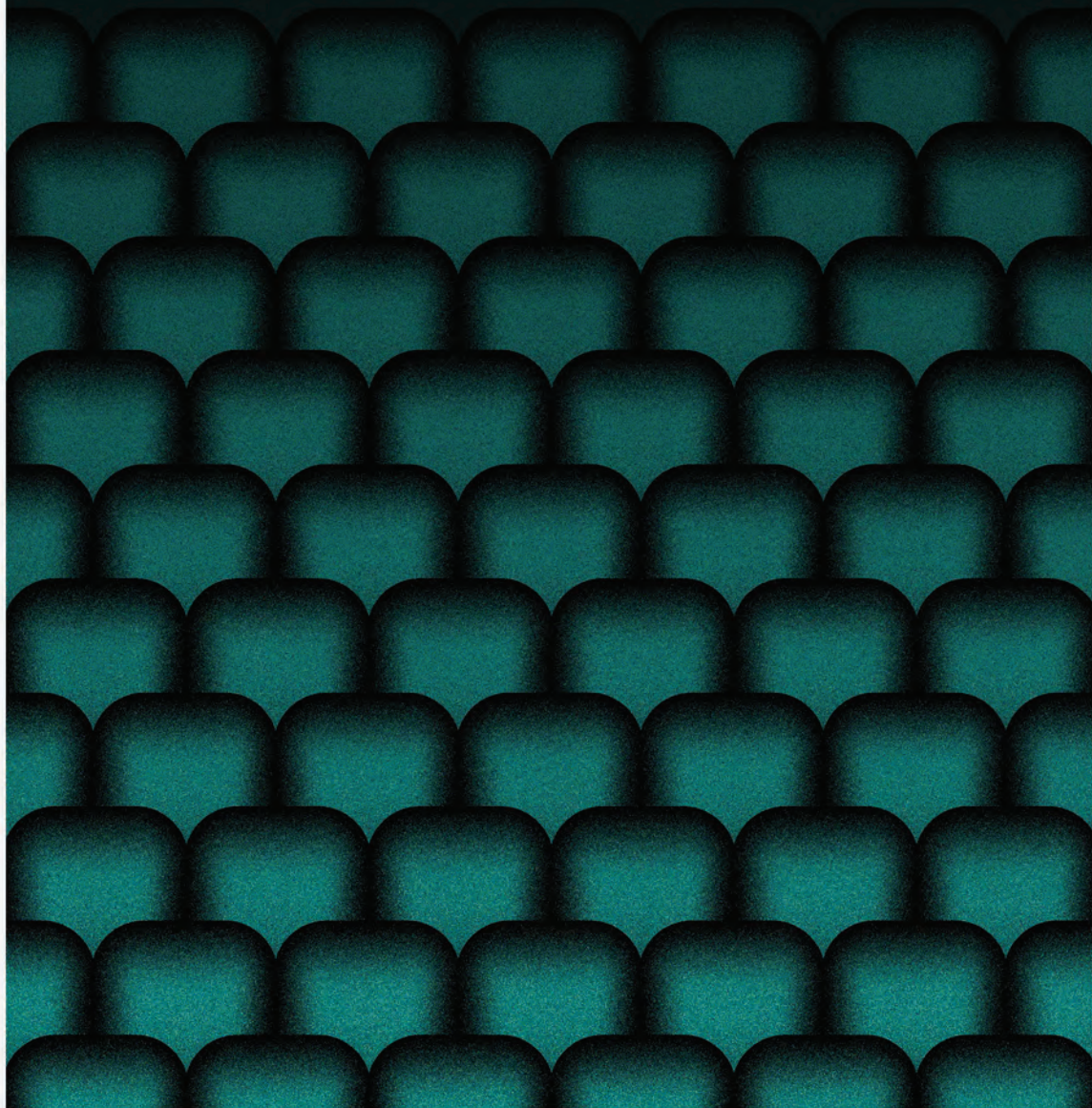
<sup>2</sup> **Visitor parking lot:** Visitor parking includes metered spots and pay lots. IU parking permits do not provide free parking in these lots. All campus meters are enforced Monday–Friday, from 7 am–10 pm. Meters accept only quarters, dimes, and nickels—no pennies or foreign coins. Pay lots 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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