

KINDO Ψ

2022-2023



IU CINEMA'S YEAR IN FILM

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Unless noted otherwise, KINO IU is written by Dr. Alicia Kozma and Michaela Owens. It is designed by Kyle Calvert.

Image on cover courtesy of Indiana University Archives.

“Kino-eye = kino-seeing (I see through the camera)... Kino-eye is the documentary cinematic decoding of both the visible world and that which is invisible to the naked eye.”

—Dziga Vertov



WELCOME TO KINOIU

KinoIU foregrounds the varied work of IU Cinema as an organization committed to using film and cinema studies for intellectual emancipation and cultural edification within, and across, the IU and greater-Bloomington communities.

KinoIU penetrates the world and work of IU Cinema.



IU CINEMA STAFF

Indiana University Cinema staff are a collective of intersectional individuals who recognize that we benefit from a variety of privileges and power. We refuse to accept inequity as status quo. We hold ourselves and our organization accountable to tangible, material outcomes in the service of purposefully cultivating transformative educational, cultural, and community work that centers and materially benefits peoples and communities traditionally excluded from power.

IU Cinema acknowledges that our building—and all our work—takes place on the unceded lands of the Myaamiaki, Lënape, Bodwéwadmik, and Saawanwa peoples. We are honored to work on these lands.



Dr. Alicia Kozma
Director



Brittany D. Friesner
Managing Director



Kyle Calvert
Lead Creative Specialist



B. Elena Grassia
*Director of Cinema
Technology*



Jessica Davis Tagg
*Director of Events and
Engagement*



Seth Mutchler
*Cinema Technology
Specialist*



Elizabeth Roell

*Administrative Operations
Manager*



Michaela Owens

*Communications and
Outreach Media Specialist*



Liliana Guzmán

Social Media Manager



Bailey Clark

Events and Engagement Assistant



Ava Clouden

House Manager



Ryan Ille-Potter

Projectionist



Will Eltzroth

House Manager



**Ebenezer Eserowwe
Eferobor**

Projectionist



Noni Ford

*Outreach and Engagement
Coordinator*



Julia Jeffries

House Manager



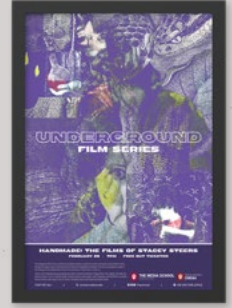
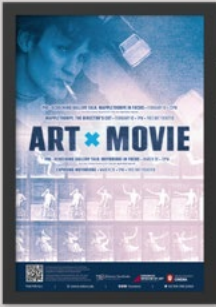
Kirsten Kosik

*Events Specialist &
Promotional Team Captain*

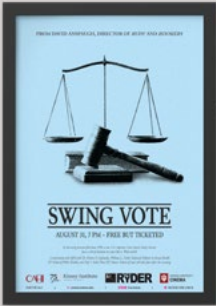
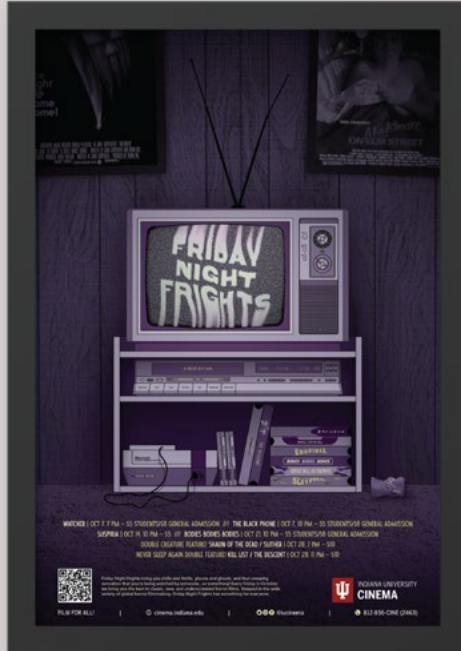


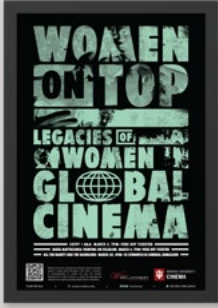
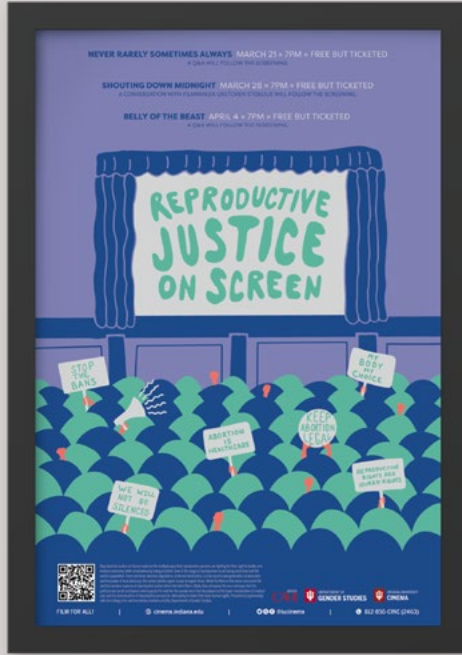
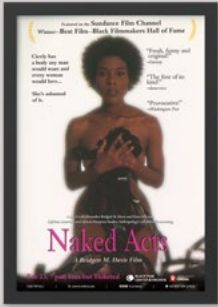
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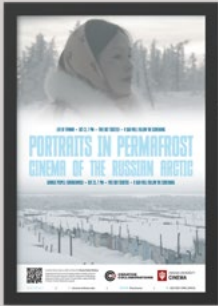
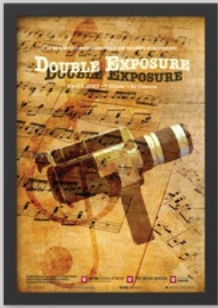


IU CINEMA





FILM FOR ALL





**ESTABLISHING
SHOT**

Founded by IU Cinema, Establishing Shot critically frames cinema with original articles by a roster of dedicated movie lovers and guest contributors which reflect the Cinema's programming with writing that is sometimes silly, occasionally academic, often thought-provoking, and always rewarding. Establishing Shot is run by editor-in-chief Michaela Owens.

*In celebration of its 85th anniversary and the birthday of leading lady Katharine Hepburn, Michaela Owens goes long on *Bringing Up Baby*, Hepburn and Grant, and the "profundity of nonsense" in her May 2023 ode to the ultimate screwball comedy.*

BRINGING UP BABY AT 85: LOVE IN THE CONNECTICUT WILDERNESS

By Michaela Owens

It is an inescapable fact that we don't deserve Katharine Hepburn and Cary Grant.

Separately, together, it doesn't matter. They were just too beautiful, too miraculous, too good. By the time I laid eyes on their second collaboration, *Bringing Up Baby*, in high school, I was already head over heels for Kate and Cary, but Howard Hawks's daffy screwball comedy about the misadventures of a flighty heiress, a tightly wound paleontologist, and a purring leopard wasn't something I could prepare for as it roared in the face of lucidity and reveled in the realm of lunacy.



*Left: Cary Grant and Katharine Hepburn in *Bringing Up Baby**

*Facing: Susan and *Baby**



The world of screwball comedy often tells us that “normal” is an illusion we create to feel safe and bring us comfort—which is why it can be so dangerous. If you’re hellbent on the construct of normalcy, what are you ultimately denying yourself? For *Bringing Up Baby*, the answer is a series of calamities that will take away your fiancée, your glasses, your million-dollar grant, and your dignity but will also give you a lifelong playmate whose sheer existence led to the best damn day you’ve ever had.

As I wrote for IU Cinema’s screwball series in 2022, the genre “emerged during the Great Depression and thrived until the early 1940s as American audiences hungered for escapism. A heady concoction of unparalleled sophistication, feverish situations, witty repartee, and punch-drunk love, screwball comedies look like chic chaos at first glance, but underneath their glimmering surface,

they smartly interrogate and mock traditional ideas of gender, sex, social class, morality, and romance with all the exaggeration, eccentricity, and eroticism they can muster. Featuring plots that lean towards the nonsensical; zany characters; beautifully slapstick shenanigans and fast-paced verbal sparring; cock-eyed depictions of romance—from the meet-cute to the happily-ever-after to the divorce and back again—and fascinating roles for women that allowed them to dominate the screen, the screwball comedy’s mischievous soul and Production Code-defying antics make for a moviegoing experience unlike anything else.”

Released in 1938, audiences didn’t immediately embrace *Bringing Up Baby*. Despite good reviews, it wasn’t a box-office hit and lingered in people’s memories as an outrageous farce until decades later when it was recognized as the epitome of screwball and a highpoint of classic

Hollywood filmmaking. The movie follows David Huxley (Grant), a repressed paleontologist whose fate one day becomes entwined with Susan Vance's (Hepburn), a decidedly unrepressed socialite whose aunt is considering a large donation to David's museum. All David wants to do is marry his fiancée, Alice, and complete his brontosaurus skeleton with the newly arrived intercostal clavicle bone, but when he is roped into helping Susan transport Baby, a leopard from Brazil sent by her brother, to her Connecticut farm, David's life becomes bedlam.

Susan Vance doesn't disregard convention so much as she never realizes it exists. "You look at everything upside-down," David whines, but her reasoning, however skewed it may be, actually does make sense more often than not. With total trust and confidence in herself and those she loves, Susan is optimistic in her worldview and, unlike many screwball heroines, sincerely believes in humanity. She isn't sarcastic, sassy, or cynical like the gals of Preston Sturges or Billy Wilder, embodying instead a breezy dynamism and guileless vulnerability that disarm with their boldness.

Growing up, the unstoppable of women in screwball comedy absorbed itself into my DNA, beginning with *His Girl Friday*. As a 13-year-old, I thought (and still think) Rosalind Russell's Hildy Johnson was one of the most badass female characters ever captured on celluloid. Feminism in classic film, particularly Code films, can be tricky, though, because it often comes with caveats. A woman character can have premarital sex, but she'll probably be punished for it with a baby she can't keep or some other insurmountable heartbreak.

She can be a top executive in a company, but she'll probably have to give it up for the man she loves to soothe his fragile ego. She can lie, cheat, and steal to survive in a misogynistic world, but she probably won't make it to the final reel.

Screwball comedy promises something more...magical. In this most intoxicating of genres, women can be *wild*, slapping, screaming, jumping, giggling, and scheming their way to happiness. By the end of *Bringing Up Baby*, Susan is left untamed, her ambition and weirdness intact—and also, it should be noted, her desirability. David may find her vivacity alarming or even tiresome at times, but he ultimately realizes he digs it. (I am so sorry.) Susan Vance and her cinematic sisters illustrate a womanhood that says, "Be annoying. Be maddening. Take up space. Question the systems that are in place—and then f*ck them up when they stifle you." And boy, is it glorious.

That same ethos describes the actress who portrayed Susan, my woman of the century, Katharine Hepburn. Like Bette Davis, Myrna Loy, or Joan Crawford, Hepburn rarely transformed into her characters but rather nudged them into becoming a reflection of herself. After all, she was far more interesting than anyone she was asked to play. Insolent, prickly, resilient, hardy, radiant, and unmistakably Yankee, Hepburn was a thorough original who turned Hollywood upside down with her unapologetic attitude, unusual look, and idiosyncratic approach to being a celebrity, all of which punctured the idea of what a star, especially a female one, could be. It's safe to say that the filmmaking industry hasn't been the same since those formidable Hepburn cheekbones first appeared on

the silver screen, and *Bringing Up Baby* is an ideal vehicle for the divine eccentricity that made her so electric.

While somersaults and double takes were Cary Grant's bread and butter, they were a whole new beast for Hepburn, who was convinced during production that she was giving a terrible performance. You can understand why with her voice pitched an octave or two higher than normal, making it flutterier and more girlish, and her ramrod-straight body hurtling through the air as she wobbles, weaves, wiggles, and writhes. In theory, it is odd to think of Hepburn as a screwball heroine like Susan, a woman you have to imagine the actress would deem silly if they ever met in real life. Then again, Hepburn herself just might have been the screwiest dame of classic Hollywood, a woman who believed in pants, cold swims, freckles, open windows year-round, and plain old common sense. Watching something like Hepburn's iconic interview with Dick Cavett, you can see how she might've identified with a whirling dervish like Susan as she takes charge

of the proceedings, switching out coffee tables, moving chairs, and spontaneously deciding to tape the conversation a day early. Hepburn and Susan know what they want—why should they beat around the bush and act coy about it? I mean, can you imagine anything more *boring*?

When we meet Susan, one of the first things she says as she drives David to the brink of hysteria on a golf course is “What does it matter? It's only a game anyway!” Not only does this line encapsulate her entire outlook, it's the unofficial tagline for the film—and the core of why Susan and David clash. Make no mistake, though, David is not the straitlaced academic he seems to think he is. From the very start, he is on a different frequency, his nerves in knots as he sputters and stammers through conversations while his body lurches and vibrates. The man is a ticking time bomb, and Susan is the bomb squad member who decides that the best course of action isn't to defuse him but to accelerate the clock. She recognizes the inner weirdo in David screaming to get out and she is more than happy to push, pull, and prod him until it is free.



Left: Cary Grant
as David Huxley

Hepburn and Grant's work here is so different than their other, more grounded collaborations that it almost gives you whiplash. A nerdy square with the face of the handsomest man who ever lived, the character of David requires the acrobatic elegance and sidesplitting exasperation that were often part of Grant's comedic arsenal, but it also asks for broad choices like full-throatedly serenading a leopard, leaping in a fuzzy negligee, and repeatedly opening his mouth to speak only to be ignored. Grant would indulge in this specific kind of hammy-ness (I say that with love) just two more times in 1944's *Arsenic and Old Lace*—which was a performance he hated because he felt he went too over-the-top—and 1966's *Father Goose*—which he believed was the closest to who he really was. But those films are no match for the mania of *Bringing Up Baby*, whose quirkiness still runs amok 85 years after its release.

Propulsion is the name of the game here. Dialogue, characters, gags—all of it must be constantly moving. There is a fluidity to the film's dance, with every character toeing the line between sanity and insanity. Identities are fabricated, tried on, and discarded like a cigarette match. The truth, something that we like to think will help and vindicate us, is rarely believed, its elasticity stretched to the breaking point. You saw a leopard roaming the streets? Impossible. Your aunt is Elizabeth Random? Couldn't be, she just said her niece is home in bed. You accidentally picked up someone else's purse that is identical to yours? Nah, you definitely swiped it on purpose.

It's as if the film has stumbled through the looking glass, with Alice becoming a man in Harold Lloyd glasses and Wonderland the cozy Connecticut countryside of the 1930s. When Susan's Aunt



Elizabeth first discovers David in her home, she repeatedly asks him who he is until he replies, weakened, “I don’t know, I’m not quite myself today,” echoing Alice’s musing to the Caterpillar, “I knew who I was this morning, but I’ve changed a few times since then.” Like Lewis Carroll’s story, there is a fantasy element to *Bringing Up Baby*, not only because it features an impish sprite of a leading lady and a leopard who is soothed by the bouncing melody of “I Can’t Give You Anything But Love,” but also because it creates a world where absurdity wins out, where the life you’re expected to lead and the responsibilities tied into that—a career that safely tucks you away somewhere, a marriage that solves the crisis of singledom, a mortgage that anchors you to growing debt—are revealed as the scams we should suspect them to be. David clings to convention like the security blanket it is, but his time with

Susan unravels that blanket until it is just a tangle of loose threads for Baby to play with. Spirited away from the comforts of his staid museum where he can consider ideas in silence and receive telegrams about the latest archeological find, David is thrust into the anarchic universe of Susan, where the noise is unrelenting, the thoughts are fast and furious, and instead of reading about a dig site, you make your very own in the front yard with a rascally terrier named George.

Right away, from David and Susan’s first collision, you can see their compatibility in their bodies; they aren’t rigid and composed like everyone around them, they’re loose-limbed and frenetic. At the end of the film, David’s fiancée Alice tries to insult him by calling him a butterfly, but it’s true. He and hummingbird Susan float through the air, alighting on chairs and beds and rocks only to spring up and move on to the next adventure. There is a symmetry to their movements, such as when they’re talking on the phone with each other and Susan trips over the cord. Believing her to be in danger, David starts to rush out of his apartment until he is also felled by his phone’s cord. This happens throughout the film as they both plummet down hills, plunge into a deceptively deep river, dig for the intercostal clavicle, and fight the aggressive leopard who has escaped a nearby circus and is confused for Baby.

Despite David and Susan never sharing a kiss, there is an unconventional eroticism to their interactions. In screwball, the couple that plays together stays together, and in an era where the Production Code restricted sex onscreen, the genre’s leading men and ladies channeled their lust into wordplay that fizzed like champagne,

Left: David and Susan’s antagonistic second meeting



fighters that challenged, frustrated, and impassioned them (as *Bringing Up Baby* tells us, “The love impulse in man frequently reveals itself in terms of conflict”), and a different type of physicality that makes them moan, gasp, and maybe even scream as they slip, trip, and fall.

In *Bringing Up Baby*, David and Susan are pulled into each other’s orbit, as wonderfully exemplified by the scene where they run into one another at a cocktail lounge. As they bicker over who is following whom, he accidentally tears her gown after she clumsily rips his tuxedo jacket. Of course, “ripping off each other’s clothes” is usually a phrase associated with sex, and it’s hard not to think of its appropriateness here when the scene ends with her undergarment-clad backside exposed, forcing David to cover it up by placing his arm around her waist and pressing himself against her body so they can walk out of the room in lockstep.

With Alice, sex isn’t a priority; much to David’s chagrin, she dismisses the prospect of a honeymoon or children. With Susan, though, sex—however it could be disguised to tiptoe past the Production Code—is at the forefront. As many others have written before me, David’s fixation on finding and keeping his bone is, uh, quite the euphemism for the character’s sexual desire. There is also the way he and Susan tumble over each other literally and figuratively, their bodies crashing into one another while their words overlap or even meld, such as whenever they sing to Baby.

Bringing Up Baby isn’t an overtly romantic film, but the delicious chemistry of Hepburn and Grant is enough to make

anyone feel woozy as they tease the romance out of the script with an illegal amount of charm. You can see it when David groans that all he wants to do is get married and the camera cuts to a two-shot of Susan and her aunt, who ignores him and directs her questions to her niece. Susan, however, does react. She knows that David is talking about marrying Alice, but the softness and adoration radiating from her face as she gazes at him reiterates what we already know: Ms. Swallow won’t be the bride David has in mind. It’s a look that lasts only seconds, and yet it telegraphs the seriousness of Susan’s feelings exquisitely.

Although Susan is the one who becomes enamored first and lets everyone know it, there are glimpses of David’s defenses crumbling. The most obvious might be when he suggests Susan go home during their trek in the woods so he can find Baby alone, causing her to burst into sobs. With her head buried in his shoulder, he is trying to reassure her when she suddenly lifts her moonlit face to his and says with a pleading, trembling voice, “Oh, David.” Before their lips can touch, though, he catches himself and agrees to let Susan remain with him.

My favorite example, however, is their duet to coax Baby off of a neighbor’s roof. Hesitant at first, David slowly gives into the ridiculousness of the moment as he harmonizes with Susan, George the dog, and even Baby, flashing a smile and nodding his head in approval whenever he is pleased with a particular note they hit. This is what love should be: standing side by side with your partner, singing with your entire bodies to a tune that no one else can hear.

To me, the best cinema is the kind that makes you believe in the profundity of nonsense. I don't need logic and reason, not when I can have the simplistic but stunning musicals of classic Hollywood, the earnest wearing of hearts on sleeves in romantic comedies, and the life-affirming foolishness of screwball comedies like *Bringing Up Baby*. I have never understood the idea that a film is lesser than because it doesn't brood or send me into an existential spiral or wring every tear from my eyes. I can find meaning from films that do that, sure, but they don't often pierce my heart. However, pure insanity like the spectacular aquamusicals of Esther Williams, the madcap follies of a Mitchell Leisen screwball, or the swooning rom-coms of Hugh Grant (who once asked co-star Emma Thompson if *Love Actually* was the "most psychotic"

movie they've ever done, a flawless quip I honestly think about once a week)? That is what makes me curl my toes in delight and remember the goodness of life.

The world is terrible and everything is on fire, so why not surrender to silliness? Why not let your heart take over your head? Why not let joy be its own merit rather than a motive for denigration? In short, why not chase a leopard?

Michaela Owens is Establishing Shot's editor and IU Cinema's Communications and Outreach Media Specialist. She has an MA in Cinema and Media Studies from IU and is a classic Hollywood (and Esther Williams) obsessive.

Below: The soothing harmonies of David, George, and Susan



A shining example of the kind of unique events IU Cinema brings to campus and the greater Bloomington community, our exclusive preview screening of Glass Onion, accompanied by a Q&A with its composer Nathan Johnson, was the perfect way to end our Fall 2022 season.

MOVIES AND MUSIC

Presented in partnership with local law firm Meitus Gelbert Rose LLP, the Jacobs School of Music, and the Maurer School of Law—and thanks to our friends at Netflix—this event was an incredible opportunity for our audience to see Rian Johnson’s acclaimed whodunnit since the film had only been released in select theaters for a very limited time and would subsequently be shown at the Cinema just a few days before its wider Netflix release, resulting in a screening that sold out within hours of tickets becoming available.

The highly anticipated sequel to the hit *Knives Out* (2019), *Glass Onion* earned rave reviews at film festivals across the world and features a cast that includes Daniel Craig as the already-iconic detective Benoit Blanc and Edward Norton, Janelle Monáe, Leslie Odom Jr., Kate Hudson, Dave Bautista, and Kathryn Hahn as the group of old friends Blanc

must investigate to solve a dastardly murder plot.

While there is much to praise in *Glass Onion*, we were thrilled to put a spotlight on the film’s music by hosting Nathan Johnson for an onstage conversation with Indianapolis composer and filmmaker Ashton Gleckman, who has worked with luminaries like Hans Zimmer. An award-winning composer who has scored such movies as *Brick*, *Nightmare Alley*, *The Brothers Bloom*, *Looper*, and *Knives Out* and the Peacock series *Poker Face*, Johnson delighted the audience as he discussed his influences for *Glass Onion*, his working relationship with cousin and frequent collaborator Rian Johnson, and more.

Left: Glass Onion, screening courtesy of Netflix

Right: (L) Ashton Gleckman with Nathan Johnson (R)



“I signed up to volunteer because not only does it give me the chance to see a wide variety of films, but it also allows me to give back to the movies. I love getting to see people’s reactions and hear the comments they make as they exit the theatre, because either way, the film made an impact on them.”

—Allison Nelson

SUPPORT STUDENTS, SUPPORTING CINEMA

Graciously funded by film lover and dedicated IU Cinema patron Tina M. Jernigan, the TINA M. JERNIGAN IU CINEMA STUDENT SCHOLARSHIP provides students who work or volunteer at the Cinema a financial resource to support their educational goals. This year, we were happy to award the scholarship to Allison Nelson and Ebenezer Eferobor.

In addition to being a volunteer usher, Allison Nelson was a Master of Science student who graduated in December 2022 with a major in Earth and Atmospheric Sciences. An experienced park ranger and aspiring paleontologist who also played in one of the Jacobs School’s jazz ensembles, Allison always loved movies but found herself even more invested in them, especially documentaries and international art

house films, when the pandemic struck. She is currently pursuing her PhD.

Born and raised in Lagos, Ebenezer Eferobor is a recent graduate of the Jacobs School of Music with concentrations in composition and sound editing.

“What does IU Cinema mean to me? I think it is fair to say at this point that it goes far beyond words. But if I may, IU Cinema is the breath that I needed to stay above water. I know I can always count on the people here.”

—Ebenezer Eferobor

Interested in exploring the intersection of music and culture in Nigerian scholarship, Black cinema, and the African diaspora, he has composed and contributed sound design for several short films, including *Holding Back* , an official selection for the Central Florida Film Festival. The winner of the latest Jon Vickers Scoring Award, Ebenezer’s talents will be brought to IU Cinema’s big screen in

November 2023 when his score for the Yasujirō Ozu classic *Dragnet Girl* has its world premiere.

The Jorgensen Guest Filmmaker Series was established to build bridges between the IU campus and Bloomington communities and a global network of film professionals whose talents and creativity have made indelible imprints across film and cultural landscapes. Since its inception, the Jorgensen Series has hosted over 300 renowned guests. None of this would be possible without the generous support of the Ove W Jorgensen Foundation and Jane and Jay Jorgensen. Their continued commitment to IU Cinema helps form the bedrock of our work.

JORGENSEN GUEST FILMMAKER SERIES

In 2022-23, IU Cinema's Jorgensen Guest Filmmaker Series was honored to host the following film professionals:



Maya Cade, Founder and Curator, Black Film Archive

Maya Cade was IU Cinema's Fall 2022 guest programmer-in-residence and Jorgensen guest. As the founder and curator of the Black Film Archive, a register of Black films from 1898 to 1989 that are available to stream online, she has developed a living, breathing, publicly accessible archive of Black film history, craft, and storytelling.

CURATED BY MAYA CADE, FOUNDER OF THE BLACK FILM ARCHIVE
IU CINEMA GUEST PROGRAMMER IN RESIDENCE

FAMILY AS HOME YOUR CHILDREN COME BACK TO YOU & CLAUDEINE * SPECIAL INTRODUCTION SEPT. 1, 7PM	BOY AS HOME A DIFFERENT EMMA & JESSE'S BIRTHDAY * SPECIAL INTRODUCTION SEPT. 8, 7PM	IDENTITY AS HOME DREAMING SELVES & BLACK MOTHERS * SPECIAL INTRODUCTION SEPT. 22, 7PM
TRANSITION AS HOME AFRICAN WOMAN, U.S.A. & MY BROTHER'S WEDDING * SPECIAL INTRODUCTION SEPT. 30, 9PM	JORGENSEN GUEST FILMMAKER SERIES IN CONVERSATION WITH FILMMAKERS TERRELL, MARSHALL SEPT. 30, 7PM	QUEERNESS AS HOME BEHIND EVERY GOOD MAN & PARLAN * SPECIAL INTRODUCTION OCT. 1, 7PM

HOME IS WHERE THE HEART IS: BLACK CINEMA'S EXPLORATION OF HOME

Maya Cade is the creator and curator of Black Film Archive and a scholar-in-residence at the Library of Congress. The Black Film Archive is a register of Black films from 1898 to 1989 that are available to stream online—in a living, breathing, publicly accessible archive of Black film history, craft, and storytelling.

Maya's program HOME IS WHERE THE HEART IS: BLACK CINEMA'S EXPLORATION OF HOME is an expansion look into the many meanings of the word "home." Film programming will be supported by a display of archival holdings from IU's Black Pan Center & Archive in the Central Tower lobby and a program panel filmmaker conversation. All events in this series will be free but ticketed.

BLACK PHILANTHROPY CIRCLE
 INDIANA UNIVERSITY CINEMA

FILM FOR ALL | cinema.indiana.edu | @iucinema | 812-856-CINE (2413)

Left: Maya Cade (L) and filmmaker Isabel Sandoval

Facing: IU Cinema Director Dr. Alicia Kozma and filmmaker Stephanie Rothman

Cade curated five programs—each comprised of a special introduction, short film, and feature presentation—that helped to inaugurate the next phrase of her archive project, focused on films made in 1979 and after. Cade curated a thoughtful and expansive collection of work that provides an intimate look into the many mutations of the idea of “home” across the spheres of family, ancestry, queerness, body, and transition.

Her film programming was augmented by meetings and mentorship sessions with students, a display of archival holdings from IU’s Black Film Center & Archive, and a Jorgensen Guest Filmmaker conversation with Isabel Sandoval, award-winning filmmaker (*Señorita*, *Aparisyon*, *Lingua Franca*) and past IU Cinema Jorgensen guest.

Stephanie Rothman, writer/director/producer

Stephanie Rothman was one of very few women to have a significant directorial career in “New Hollywood.” By 1974,

she had been working in the film industry as a writer, director, and producer for a decade, had seven feature directorial credits to her name, and was the Vice President of Creative Development at an independent studio. However, for decades her career and cinematic output languished in semi-obscurity. Thankfully, beginning in 2015, her work has been rediscovered and appraised for the groundbreaking contributions it offers—both cinematically and in the film industry itself. In the last eight years, two Rothman films have been restored and screened at MoMA, the esteemed theaters Metrograph and Film Forum, and the TCM Classic Film Festival, and has been featured on the Criterion Channel streaming service.

Often quoted as ahead of their time, Rothman’s films address racial, class, and gender politics head-on and are formally and aesthetically varied. Working across genre, Rothman engages with the complicated intersections between work toward social utopia, human nature, and everyday life.



IU Cinema screened three Rothman titles as part of her visit: *The Student Nurses* (1970), *The Velvet Vampire* (1971), and *Terminal Island* (1974). Rothman took the time to visit with several classes, meet and speak with students, participate in a Q&A after *The Student Nurses*, and sit for a Jorgensen Guest Filmmaker conversation with IU Cinema Director Dr. Alicia Kozma, who is the author of the 2022 book *The Cinema of Stephanie Rothman: Radical Acts in Filmmaking* (Mississippi UP).

Braxton Pope, producer

A Bloomington native, Braxton Pope is a successful producer best known for his work with iconic screenwriter and director Paul Schrader and actor Nicolas Cage. Pope's films include *The Card Counter* (Paul Schrader, 2021), *Smiley Face Killers* (Tim Hunter, 2020), *Trust* (Alex Brewer and Benjamin Brewer, 2016), *The Canyons* (Paul Schrader, 2013), and many more. Pope has executive-produced visual content for Kanye West and has produced music videos for artists like Drake, MGMT, Silversun Pickups, the Shins, Foster the People, the Dum Dum Girls, and more. He screened *The Card Counter* during his visit to the Cinema and spoke onstage with IU Cinema Director Dr. Alicia Kozma about the decline of the R-rated film.

TERMINAL ISLAND
 MARCH 30 • 7PM • \$5

STEPHANIE ROTHMAN JORGENSEN PROGRAM
 APRIL 6 • 7PM
 FREE BUT TICKETS

THE STUDENT NURSES
 APRIL 2 • 7PM • \$5

THE VELVET VAMPIRE
 APRIL 7 • 10PM • \$5

RADICAL ACTS
 THE CINEMA OF STEPHANIE ROTHMAN

The legacy of the New Hollywood movement of the 1960s, '70s and '80s lives on in cinematic history, but what has always been missing from the surface is the role of women. Stephanie Rothman's films, and those made in the wake of '70s and '80s great women directors, are a testament to the role of women in film. It is the only filmmaker whose work is not only an artistic achievement but a social, political, and cultural statement. Her work is a testament to the role of women in film. It is the only filmmaker whose work is not only an artistic achievement but a social, political, and cultural statement. Her work is a testament to the role of women in film.

Rothman's visit is generously supported by the Stephen R. and Elizabeth S. and the Jorgensen Family Foundation.

FILM FOR ALL! | cinema.indiana.edu | PHILANTHROPY | IU INDIANA UNIVERSITY

MARTIN SCORSESE PRESENTS
 OSCAR ISAAC
 TIFFANY HADDISH TYE SHERIDAN

THE CARD COUNTER
 KEEP WHAT YOU SOW

APRIL 27 • 7PM • \$5
 Q&A WITH PRODUCER BRAXTON POPE TO FOLLOW

This film will be shown in a Q&A with producer Braxton Pope, a Bloomington native who has produced a number of films including *The Card Counter* and *The Canyons*. Pope has executive-produced music videos for Kanye West and has produced music videos for artists like Drake, MGMT, Silversun Pickups, the Shins, Foster the People, the Dum Dum Girls, and more. He screened *The Card Counter* during his visit to the Cinema and spoke onstage with IU Cinema Director Dr. Alicia Kozma about the decline of the R-rated film.

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“IU Cinema is a hidden gem, full of incredible people that make you feel welcome and amazing movies that you wouldn’t get to see on the big screen otherwise!” / “Muy feliz de haber encontrado IU cinema. El ambiente y las personas son increíbles!”

—Eilim Carballo

VOLUNTEERING AT IU CINEMA

Watching a film at IU Cinema is an experience unlike any other, and that is due in large part to our dedicated volunteers. Whether they are greeting you at the doors, making sure you find your favorite seat, promoting our films, staffing campus outreach events, writing our *Establishing Shot* blog posts, or chatting with you after a film about that one perfect shot, their energy, enthusiasm, and love for IU Cinema makes our theater everything that it is.

Our volunteers are an integral part of not just the IU Cinema experience, but also of how we are able to operate effectively and efficiently. IU Cinema

staff is a small team, and volunteers help us extend our reach, bringing new ideas and perspectives into the Cinema while helping us maintain financial stability. During our 2022-23 programming season, IU Cinema volunteers donated a total of 1,524 hours to the Cinema, an approximate in-kind contribution of over \$41,000!

Volunteering at IU Cinema affords our team one-of-a-kind opportunities to meet visiting filmmakers and other film professionals, experience the behind-the-scenes process of film distribution and exhibition, engage with a wide variety of community and campus groups—plus,



Left: IU Cinema volunteers and staff at Bloomington Pride

watch all the movies they can manage for free. Our volunteer program has even led to career opportunities for a few of our employees who started out as volunteers! Join this group of amazing people by becoming a part of our volunteer family—simply reach out to us at iucinema@indiana.edu to learn more.

We cannot thank our volunteers enough, and the next time you are at the Cinema, we invite you to thank them too! Volunteers in good standing at the end of fiscal year 2023 are:

“Volunteering at the IU Cinema has been a great addition to my retirement activities. I enjoy interacting with the other volunteers and fellow moviegoers, not to mention being able to see stellar movies in such a first-class space.”

—Debbie Melloan

Volunteers in good standing at the end of fiscal year 2023 are:

<i>Jennifer Boht</i>	<i>Kristen Howard</i>	<i>Allison Nelson</i>
<i>Kassandra Botts</i>	<i>Laura Ivins</i>	<i>Hephzibah Oluwajobi</i>
<i>Eilim Carballo</i>	<i>Jasmin Kim</i>	<i>Jesse Pasternack</i>
<i>Ellie Cothren</i>	<i>Hayden Klopp</i>	<i>Andrew Payne</i>
<i>Sarah Davis</i>	<i>Chandra Sekhar Kommu</i>	<i>Joel Robertson</i>
<i>Kathie Durkel</i>	<i>Hannah Madura</i>	<i>Andrea Serje</i>
<i>Naitile Fehrenbacher</i>	<i>Gordon McNulty</i>	<i>Jessica Sterwerf</i>
<i>Noni Ford</i>	<i>Debbie Melloan</i>	<i>Mia Terek</i>
<i>Marian Gabani Gimenez</i>	<i>Jack Miller</i>	<i>Linda Tial</i>
<i>Nancy Gilberti</i>	<i>Connor Mitchell</i>	<i>Sam Turner</i>
<i>Aidan Haney</i>	<i>Goodman Murphy-Smith</i>	<i>Pamela Vega</i>

Join our amazing roster of volunteers! Email us at iucinema@indiana.edu to learn more.

“I really enjoyed my time [volunteering] at the Cinema, and I think you’ve cultivated a friendly environment that’s welcoming to new people.”

—Hayden Klopp

IU Cinema has never limited itself in terms of the film art we showcase and the stories, peoples, and ideas those films champion. The films that fill our auditorium are from a wide swath of countries; multiple languages stream from our speakers; and a multitude of communities share their stories with our audience. As inclusive as our programming strives to be, there are, nevertheless, groups, stories, filmmaking traditions, aesthetic and formal compositions, and cultural heritages that remain on the periphery of arthouse exhibition. The below programs represent a selection of our 2022-23 films and guests that were specifically designed to counter filmic marginalization and bring critically important and inclusive film art to our audiences.

A WORLD OF FILM

Screening Indigenous Stories, Highlighting Indigenous Creators

Sundance Indigenous Shorts: six short films directed by Indigenous filmmakers, featuring narrative and documentary shorts, this curated selection is a celebration of Native perseverance and an incisive look at inventive filmic storytelling modes.

The films included in this program were:

- *Long Line of Ladies* (Rayka Zehtabchi, Shaandiin Tome – Diné)
- *Kicking the Clouds* (Sky Hopinka – Ho-Chunk Nation/Pechanga Band of Luiseño Indians)
- *Maidenhood* (Xochitl Enriquez Mendoza – Zapoteca)
- *Udeyonv/What They've Been Taught* (Brit Hensel – Cherokee Nation)
- *The Original Shareholder Experience* (Petyr Xyst – Roadrunner clan in the Pueblo of Laguna)
- *The Headhunter's Daughter* (Don Josephus Raphael Eblahan – Ífugão, Visayan)

Michael A. McRobbie's Choice Series | His Name Is Gulpilil: David Gulpilil has one of the most recognizable faces in world cinema, but his name is less so. Gulpilil, who was Yolngu, began acting in Australian cinema as a teenager and immediately signaled himself as a singular talent. As Gulpilil himself said, "I know how to walk across the land in front of a camera because I belong there."

Films included in this series were:

- *The Last Wave* (Peter Weir, 1977)
- *The Tracker* (Rolf de Heer, 2002)
- *Walkabout* (Nicolas Roeg, 1971)

New Voices: The Films of Shaandiin Tome and Rayka Zehtabchi: Shaandiin Tome (Diné) is an Indigenous writer, director, and cinematographer whose work spans documentary and narrative forms. Her narrative projects have been selected for the Sundance Creative Producer's Fellowship 2019, Sundance Talent Forum 2020, and Sundance/OneFifty/WarnerMedia's Indigenous Intensive Fellowship 2020. Rayka Zehtabchi is an Iranian American filmmaker whose documentary short *Period. End of Sentence.* won an Academy Award in 2018, making her the first Iranian American woman to win an Oscar.

Film included in this program were:

- *Long Line of Ladies* (Shaandiin Tome and Rayka Zehtabchi, 2022)
- *Are You Still There?* (Rayka Zehtabchi and Sam A. Davis, 2021)
- *Period. End of Sentence.* (Rayka Zehtabchi, 2018)
- *Mud* (Shaandiin Tome, 2018)
- *A Woman's Place: The Butcher, the Chef and the Restaurateur* (Rayka Zehtabchi, 2020)

MICHAEL A. MCROBBIE'S CHOICE
HIS NAME IS GULPILIL

Small text: "Small text at the top of the page regarding film screenings and contact information for the program." (Note: This text is too small to transcribe accurately but is present in the image.)

WALKABOUT (1971) APRIL 11 - 7pm
THE LAST WAVE (1977) APRIL 18 - 7pm
THE TRACKER (2002) APRIL 25 - 7pm

QR code and contact information for Indiana University Cinema.

NEW VOICES
SHAANDIIN TOME & RAYKA ZEHTABCHI
AUG. 30, 7PM - FREE

LONG LINE OF LADIES
 SHAANDIIN TOME & RAYKA ZEHTABCHI — 2022 (11 min)

ARE YOU STILL THERE?
 RAYKA ZEHTABCHI & SAM A. DAVIS — 2021 (10 min)

PERIOD. END OF SENTENCE
 RAYKA ZEHTABCHI — 2018 (10 min)

MUD
 SHAANDIIN TOME — 2018 (11 min)

A WOMAN'S PLACE: THE BUTCHER, THE CHEF AND THE RESTAURATEUR
 RAYKA ZEHTABCHI — 2020 (10 min)

INDIANA UNIVERSITY CINEMA

Native Women in Cinema: Native peoples face significant erasure in the United States, and within that erasure, women and queer Natives remain desperately marginalized. Native women struggle to find spaces for self-expression in cinema. This series replaces that erasure with three recent and powerful films including:

- *Pure Grit* (Kim Bartley, 2021)
- *Gone With the River/Dauna: Lo Que Lleva El Río* (Mario Crespo, 2014)
- *Drunktown's Finest* (Sydney Freeland, 2014)

Presented in collaboration with Liza Black (Native American and Indigenous Studies).

Reel Ability

Film knows no bounds, and neither should the stories of those who are differently abled. Films included:

- *Crip Camp* (James Lebrecht and Nicole Newnham, 2020); presented in collaboration with Themester and with open captioning and ASL interpretation for the introduction and Q&A
- *Robot & Frank* (Jake Schreier, 2012); presented in collaboration with Dementia Friendly Bloomington
- *The Rebound: A Wheelchair Basketball Story* (Shaina Koren Allen, 2016); presented with the Wheelchair Basketball at IU club

NATIVE WOMEN IN CINEMA

No one in the United States is erased more than Native people, and within that erasure, women and queer Natives remain desperately marginalized. Historically, Native women have died at 10x the rate and serve only as a love interest for a white man. Native women struggle to find spaces for self-expression in cinema. This series replaces that erasure with three recent and powerful films.

DRUNKTOWN'S FINEST APRIL 14, 7PM

PURE GRIT APRIL 15, 4PM

GONE WITH THE RIVER/DAUNA: LO QUE LLEVA EL RÍO APRIL 15, 7PM

FOR ALL | cinema.indiana.edu | #IndianaCinema | 812-856-CINE (2462)

ROBOT and FRANK

JAMES LANGELLA | JAMES MARSDEN | LIV TYLER | SUSAN SARANDON

DEAUVILLE

WINNER BEST SCREENPLAY 2012

NOVEMBER 10 • 7 PM
FREE BUT TICKETED

This screening will be followed by an informal Q&A with Dementia Friendly Bloomington.

FOR ALL | cinema.indiana.edu | #IndianaCinema | 812-856-CINE (2462)

The African Vanguard

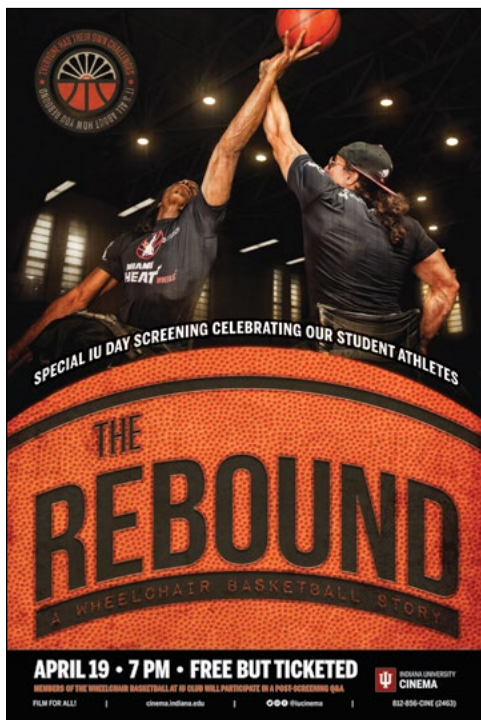
Films, conversations, and artists from across the continent and the global diaspora.

International Arthouse: *Saloum* (Jean Luc Herbulot, 2021, Senegal)

The Best of FESAPCO: a series that celebrated the indelible imprint of the Festival Panafrican du Cinéma de Ouagadougou (FESPACO) and sought to regularize the cultural accessibility of pan-African and African diasporic cinema in the U.S. cultural landscape. Films and events included:

- “I dared to make a film”: A Tribute to the Life and Work of Safi Faye, a talk by scholar and filmmaker Beti Ellerson
- *Rafiki* (Wanuri Kahiu, 2018, Kenya)

- *Pumzi* (Wanuri Kahiu, 2009, Kenya)
- *Caterpillars/Makongo* (Elvis Sabin Ngaibino, 2020; Central African Republic), featuring a Q&A with filmmaker Joseph Gai Ramaka
- “The Future of African Filmmaking” panel and discussion featuring Gaston J.M. Kaboré (Burkina Faso, director); Claire Diao (France/Burkina Faso, film critic and distributor); Jean-Marie Teno (Cameroon, director); and Mahen Bonetti (Sierra Leone, founder and executive director of African Film Festival, Inc.)
- *Desrances* (Apolline Traoré, 2019, Burkina Faso)





ESTABLISHING SHOT

Founded by IU Cinema, Establishing Shot critically frames cinema with original articles by a roster of dedicated movie lovers and guest contributors which reflect the Cinema's programming with writing that is sometimes silly, occasionally academic, often thought-provoking, and always rewarding. Establishing Shot is run by editor-in-chief Michaela Owens.

*From March 2023, Jack Miller's write-up on avant-garde filmmaker and queer cinema icon Jack Smith's *Flaming Creatures* connects the film to such works as Josef von Sternberg's collaborations with Marlene Dietrich and Kenneth Anger's infamous *Scorpio Rising* while also arguing for Smith's genuine love for classic Hollywood and pop culture.*

"A COMEDY SET IN A HAUNTED MOVIE STUDIO:" *FLAMING CREATURES* (1963)


By Jack Miller

"So, Von Sternberg's movies had to have plots even though they already had them inherent in the images. What he did was make movies naturally—he lived in a visual world. The explanation plots he made up out of some logic having nothing to do with the visuals of his films. His expression was of the erotic realm—the neurotic gothic deviated sex-colored world and it was a turning out of himself and magnificent."

— Jack Smith on the cinema of Josef von Sternberg

When Jack Smith's legendary avant-garde film *Flaming Creatures* was first shown in 1963, it was known mainly (if it was known at all) as an incendiary, scandalous

work which led to the public arrest of its exhibitors and to a landmark obscenity trial. The film evokes a non-narrative orgy in its parade of flaccid penises, bouncing



*Left: Flaming
Creatures (Jack
Smith, 1963)*

Right: Marlene Dietrich as X-27 in Josef von Sternberg's *Dishonored* (1931)



breasts, and (at various intervals) depictions of both violent assault and celebratory pleasure. Though it was quickly held up by its defenders as an emblem of the total freedom of underground cinema, it was regarded by its creator (somewhat perversely) as a “comedy set in a haunted movie studio.” When *Psycho* was first released three years earlier, Hitchcock unexpectedly called that film a comedy too, but surely Hitch was being facetious: *Psycho* is one of the most profoundly disturbing and morally serious films ever made in Hollywood. But was Smith being cheeky as well in his description? I wouldn't say so. *Flaming Creatures'* comic, child-like, even utopian aspects are embodied in its relationship with Hollywood cinema, and specifically in its evocation of such exoticist items as the Sternberg-Dietrich films of the 1930s.

Jack Smith was hardly the first avant-garde filmmaker to incorporate aspects of American popular art into his films: in the same year (1963), Kenneth Anger filled the soundtrack of his own fetishistic *Scorpio Rising* with contemporary pop songs by the likes of Ricky Nelson, The Angels, and Elvis Presley. And one

of the most famous early examples of the American avant-garde cinema was Joseph Cornell's *Rose Hobart* (1936), a collage film composed of shots from the eponymous actress's performance in George Melford's now-forgotten *East of Borneo* (1931). So, this idolization of the diva and of Hollywood's glamour had been at least one of this movement's threads since its inception.

But what sets *Flaming Creatures* apart from these earlier examples is its sincerity; rather than treating Hollywood iconography as an object of condescension or kitsch, Smith clearly loved this body of work, as evidenced in the above quote espousing his feelings toward Von Sternberg. *Flaming Creatures* seems to revel in the giddy act of dressing up, of playing a role, sometimes even badly or foolishly as a child would. When we see Mario Montez donning a shimmery black dress and doing the “Spanish dance,” which recalls the Dietrich of *Dishonored* (1931) and especially *The Devil Is a Woman* (1935), we become privy to an erotic celebration of a Hollywood of the mind, which Montez evokes through clothing and gesture.

The critic Ken Kelman also compared *Flaming Creatures* to ancient myth and epic poetry: “I will state flatly that I believe this flicture echoes with ancient ritual chants, with Milton and with Dante. It transpires in no setting, no place, no time... Myth is piled upon myth and none insisted upon. It is an inferno where these creatures flame; but their fierce joy makes it a paradise, too.” This notion that the action, the writhing movements, of the film seem to mysteriously unfold outside of a defined space is apt: *Flaming Creatures*, which was apparently shot on the rooftop of a now-shuttered New York repertory cinema, is the rare film which does not seem to possess environmental or spatial qualities. Rather, a vast network of other places and images are evoked, whether that be through the film’s passing interest in vampirism, or in the distant, murky vocals of Kitty Wells’s “It Wasn’t God Who Made Honky Tonk Angels” (1952) heard on the soundtrack. A subterranean cinema (“myth piled upon myth”), half-remembered and half-real, lurks beneath this physical riot of bodies. And this is another way in which the film resembles Sternberg’s, whose films from *Morocco* (1930) to *The Saga of Anatahan* (1953) have nothing to do

with a concrete, geographical reality, but only with their own visual worlds existing within the boundaries of the frame.

As a film with frankly pornographic elements that looks like it was shot on film stock made of cigarette ash, *Flaming Creatures* will not be to all tastes, not even remotely. But I also think that, given its powerful affinities with drag culture, with camp traditions, and with the eternal glow of earlier forms of cinema, it deserves to be remembered for more than the controversy which has surrounded it for several decades. It remains a unique work in its absolute fury—not a fury of resentment or frustration, but of frenzied, wild passion and joyous intensity.

Jack Miller, an IU alum, is Establishing Shot’s resident film canon and auteur expert. His film tastes range from Howard Hawks, to Hitchcock, to Jacques Tourneur and John Ford.

Right: Original poster for one of the film’s notorious early public screenings in New York

Below: Stylized gesture and prop in the film





A VIEW FROM ABOVE

At any movie theater, there is one crucial element that should never be overlooked: the technology. While programming is perhaps seen as the more glamorous and interesting part of moviegoing, we at IU Cinema know that without our wonderful tech team and advanced projection booth, we could never put on the programs that make us a leading art house theater. Film presentation is not only image and sound—it includes a complex structure that stores and operates our films, sound levels, auditorium lighting, microphones, house music, grand Austrian drape, and, of course, our 34-foot screen.

The “master brain” of all this is our Crestron system, which is loaded with pre-created show playlists and commands for all things tech-related. Like

any technology, though, the Crestron and other equipment such as our 4K digital projector, 35/16mm film projectors, and 14 surround-sound speakers need regular upgrades to continually provide reliable presentation. The cinema industry is a consistently evolving one and necessitate updates like the Cinema’s new 4K projector. When we first opened our doors in 2011, routine 4K resolution was thought to be in the far future, but now 4K projection is *de rigueur* for most movie theaters. Four times the resolution of our previous 2K projector, the 4K system is comprised of over 8 million dots on the screen that are each being told which way to reflect and show the images that make us laugh, cry, and gasp.

While some tech can be replaced or updated, others, unfortunately, are becoming more difficult to service, such

as our 35/16mm projector, whose bulbs are no longer being produced and will require us to adapt the machine in the future to continue screening 35/16mm prints—another (albeit sadder) example of how the world of film presentation continues to change.

IU Cinema is one of only 10 U.S. institutions in the world to be accepted into the prestigious International Federation of Film Archives (FIAF), which has incredibly strict criteria for film projection. Other FIAF members are the Academy Film Archive, UCLA Film & Television Archive, the Museum of Modern Art, the George Eastman Museum, and the Library of Congress.

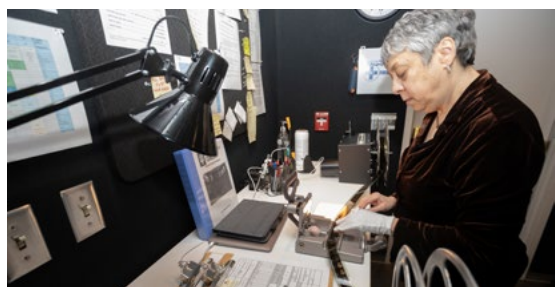
Keeping up with our tech isn't an easy task. Some needed modifications just aren't possible with our budget, forcing us to pick and choose what is the most important. Expert technicians also must be brought in at strategic times to avoid disrupting our programs. Just like we strive to bring our audiences the best programming and facilities possible, it is vital that we give the care and attention our technology demands to enable us to reach the highest of industry standards—which includes adjusting our infrastructure for accessibility and safety concerns in compliance with federal regulations and our own core values—to continue to be a premier destination for cinema.



Left: IU Cinema's Kinton projectors convert between 35mm and 16mm projection

Right: Film inspection in progress

Bottom: Training the next generation of projectionists



VOICES FROM THE INDUSTRY

Film and film culture is the culmination of a broad array of talent—from directing to cinematography to screenwriting to scholarly research and production and sound design. The art of film would not be possible without the collaborative effort of numerous experts and craftspeople.

IU Cinema values all the labor that goes into making, understanding, and teaching great film and is committed to highlighting the breadth of this work through its invited guests. We know the best way to discover the myriad skills that inform filmmaking is to provide our audience with firsthand, extraordinary opportunities to engage with visionary and inspiring film-related experts and artists. By providing such exclusive access to guests, we hope to give our audiences not just a broader understanding of what goes on behind the camera, but an invaluable, expansive, and unique kind of education that excites and enriches.

David Anspaugh

filmmaker

Harrison Apple

scholar and archivist

Mahen Bonetti *founder,*

African Film Festival

Tony Brewer

*live sound effects
and Foley artist*

Maya Cade

curator and archivist

Yi-Chen Chiang

composer

Bridgett Davis

filmmaker

Sam A. Davis

filmmaker

Claire Diao

film critic and distributor

Beti Ellerson

scholar and filmmaker

Mark Frydman

producer

Robin Hauser

producer

Nathan Johnson

composer

Gaston J.M. Kaboré

filmmaker

Fredric King

producer

Fred Kuwornu

filmmaker

Dani Lamorte

artist, performer, and writer

Gina Leonetti

producer

Ryan Lott

composer

Rod Lurie

filmmaker

Deborah

Nadoolman Landis

scholar and costume designer

Angelo Pizzo

filmmaker

Braxton Pope

producer

Joseph Gaï Ramaka

filmmaker

Matthew Riutta

filmmaker

Stephanie Rothman

filmmaker

Isabel Sandoval

filmmaker

Martin Schram

journalist

Jeannette Sorrell

conductor

Gretchen Stoeltje

filmmaker

Jean-Marie Teno

filmmaker

Johanna Tesfaye

*artist, filmmaker,
and therapist*

Julie Turnock

scholar and author

Sharmaine Weed

horseracer

Natalija Yefimkina

filmmaker

Rayka Zehtabchi

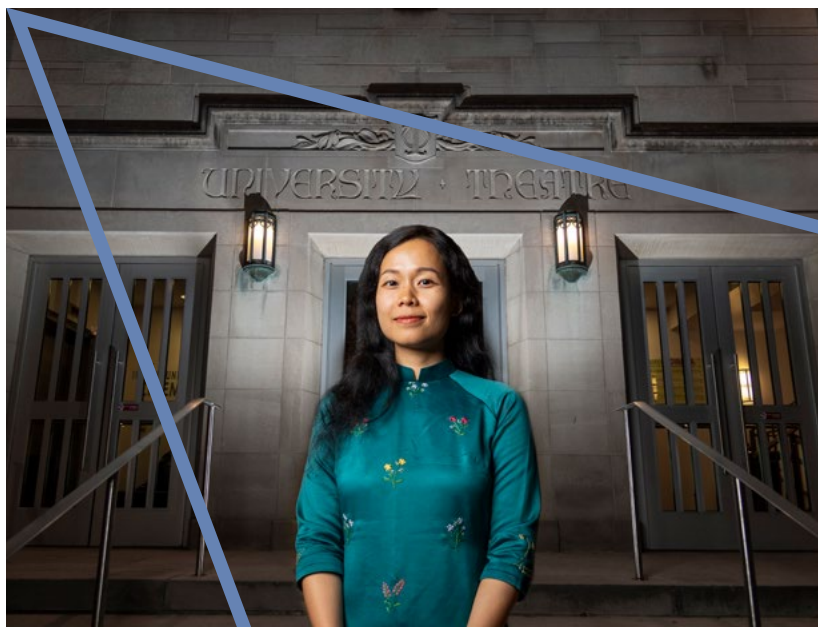
filmmaker

Final Draft is a program exclusive to IU Cinema, where notable film industry professionals visiting the Cinema answer a series of questions designed to uncover the artistic, philosophical, and emotional core of their practice. Final Draft provides insightful, succinct, and surprising conversations that give a rare glimpse into the mind of renowned, and evolving, cinematic luminaries. These conversations ask film professionals to reflect on the power of film as art and practice, the importance and experience of theatergoing, the artistic and cultural landscapes that have impacted their work, their considerations of audience and legacy, and other queries built to enlighten audiences, colleagues, and new generations of film artists.

While all Final Draft interviews are archived and available on the IU Cinema YouTube channel, transcripts and publication of these interviews—like the one below—are generously funded by the Post Script: Essays in Film and the Humanities Fund for Scholarly Publication, with thanks to Dr. Gerald Duchovnay.

FINAL DRAFT: ASH MAYFAIR ON FILM

Writer/director Ash Mayfair was born in Vietnam and received her MFA in filmmaking at NYU's Tisch School of the Arts. Her debut feature, *The Third Wife* (2018), premiered at the Toronto International Film Festival (TIFF) and went on to win numerous awards from multiple festivals before moving into theatrical distribution. Mayfair participated in the prestigious Southeast Asian Fiction Film Lab and received the Someone to Watch award from the Independent Spirit Awards. A visiting guest at IU Cinema in 2019, she is currently working on her second feature film, *Skin of Youth*.





Ash Mayfair: Being able to immerse yourself in this world, that the images have created for you... It's a combination of so many sensory experiences. The music and the sound and performance invite you in, being able to transport the viewer into a different universe altogether in the space of a split second. That's why it's so powerful.

Do you have a film experience that changed your life or direction as a filmmaker?

I saw Jane Campion's *The Piano* as an undergraduate. I walked into the theater, watched it, and was like this in my seat nearly the entire film. [*grasps the arms of her chair with her eyes wide and her mouth open*] When the film was over I stepped outside, I took a quick breath, and then I bought another ticket and went straight in to see it again. I remember that was the very first time where the language of film and the language of music felt like such a perfect marriage for me.

Who or what are some of your artistic influences?

I grew up reading a lot of books even though they were in translation. My mother taught me to read it when I was four years old, just because she was so sick of me asking her to read her books for me when I was a kid. So, I started reading the classical Chinese literature, and then the Victorian writers, and then I started reading more poetry. I asked to be able to go and study literature in Britain for that reason. I was very much in love with the English writers.

So many women, actually Victorian women, particularly the Brontë sisters, have I think influenced my way of creating women characters and looking at nature in vast ways. My sister Abbigail Rosewood is a novelist and we both love *Wuthering Heights* and discovered it at a very young age—she started reading it because I told her, “This is not a novel for you. This is something you are forbidden to read,”

because I was told that by my own mother, which naturally made me go and find the book on a shelf to read by myself.

I was terrified for years because of that novel, but outside of film, I think literature is the second most powerful medium for me personally. I think a lot of the British writers had so much to do with that.

Did you have a moment in your life that you knew that you wanted to become a filmmaker?

I knew I was a storyteller very early. As a child—I think three, four years old—I was already making up stories, even before I could read or write so my mom would write them for me. Knowing that I loved film and wanted to tell stories in this medium, that I think came to me later in my 20s, because I fell in love with theater first, and started directing theater when I was a teenager, and acting in it and then writing for it, et cetera. It was at university [that I turned to film] after doing so many theatrical productions and each time a play would close, my heart would break. For

weeks, I was a shell; I was so in love with the world we'd created and the stories we'd worked so hard to give to an audience that eventually I wanted to tell these stories, but in a medium that can be shared more widely and repeatedly.

Why do you make films and who are they for?

It's quite a big question actually. Why does any artist create? If I'm completely honest with myself, first and foremost they're for me. I make them because I would be terrible at anything else. [*laughs*] I tried quite hard to look at other professions. When I was applying to university, I almost became a doctor because I love biology and chemistry, but I would've killed someone by now. I made films because I had no other choice. It's just this burning desire to tell stories, that if I don't express it I wouldn't know what to do with myself.

Then eventually, now having been a filmmaker for a few years and being able to work in this very privileged medium,



I know that the work is a collaboration so it's not just for me anymore. Whereas it may have started that way, the inception of an idea and then when it grows into a film is an assimilation of so many people's talents and contribution. I ended up making films or making the film the way that not only I wanted, but to ensure that the crew and cast could be proud of it.

Then eventually touring with the film and meeting audiences worldwide, I can see the impact of this tiny artistic creation that maybe only has 50, 60 people in the cast and crew and is now brought to hundreds, if not thousands, of audience members, and that awareness of the impact of film-making has also increased the feeling of responsibility I have as a creator.

What advice would you pass on to a young or emerging filmmaker?

This advice was passed on to me from my professors at NYU, and that really is to know what you absolutely can and cannot compromise. When you're a director making your first film—either a short or a feature—you are making a million decisions a second. There will be so many things you have to give up, for financial constraints or production budgets or tightness in schedule, et cetera. What is it that is the core of your absolute being? What is it that is the soul of this piece of work you're making?

For me, it was the performance of the actors. That is something I would never ever sacrifice no matter what. Knowing that, I think, is going to be the guiding force that will help young filmmakers in their careers now and potentially in the future, to know what you cannot give up.

What drives you to take on the subjects that you do in your films?

The themes that I explore in this particular film [*The Third Wife*]*—*womanhood, nostalgia, women's rights, childhood, exploration of sensuality and sexuality—these were already kind of inherent in my blood. I think I can talk about women my entire life. I don't know if there's a particular point in time when I realized, "Oh, this is something that I'm going to focus on," it just came out very naturally.

Even my next project, for example, *Skin of Youth*, also looks at womanhood but from a different angle. It's about a transgender woman and her relationship with her lover as her transition happens over time. I think that the themes that directors are interested in, maybe it's already very much inherent in them, and then it just manifests itself into different storylines and characters over time.

What is the importance of a good cinema on a university campus?

I think here at IU, you are already doing quite an amazing job actually of bringing together really important and interesting lineups of films that otherwise wouldn't have been seen. A lot of the problems facing art house cinemas right now is how to survive. In this particular context at a university where you have the educational tasks of introducing movies, I think it's amazing to bring so many diverse and different films of genre, and taste, and background, and nationalities, for an audience here. Not just for the students but also for people who live here in the community. Very much well done for that, and thank you. I'm very honored to have my film here.



ESTABLISHING SHOT

Founded by IU Cinema, Establishing Shot critically frames cinema with original articles by a roster of dedicated movie lovers and guest contributors which reflect the Cinema's programming with writing that is sometimes silly, occasionally academic, often thought-provoking, and always rewarding. Establishing Shot is run by editor-in-chief Michaela Owens.

Laura Ivins' February 2023 piece examines how collage is employed by experimental filmmaker Stacey Steers to create psychological landscapes that comment on such broad subjects as misogyny, creature features, and early-cinema stars like Janet Gaynor and Mary Pickford.

THE INVASIVE COLLAGE OF STACEY STEERS

By Laura Ivins

“Strange things happening, mother,” writes Lillian Gish in *Night Hunter* (2011). She has found a giant egg in her bassinnet, an egg that will multiply and lead to her own transformation (into a bird? a snake?). Perhaps her transformation process has already begun and she gave birth to the egg without knowing it.

Strange things happening, indeed.



*Left: Night
Hunter (2011)*

*Facing: Phantom
Canyon (2006)*



Over her past three films, Stacey Steers has developed a distinctive style, blending early film performances with 18th- and 19th-century lithographs to create animations that feel out of time.

Steers's first foray into this collaged other-world we've come to identify her with is actually her third film: *Phantom Canyon* (2006). Prior to *Phantom Canyon*, she worked in a traditional (drawn) animation format using ink and paint, but found she could not adequately express herself in that mode. Those previous two films also featured very different content, exploring Indigenous myth (*Watunna*, 1989) and endangered species (*Totem*, 1999).

Phantom Canyon represents a significant shift in both visual style and content. In *Phantom Canyon*, *Night Hunter*, and *Edge of Alchemy* (2017), Steers taps into historical imagery to explore themes of transformation and psychosexual danger.

Many forms of animation lend themselves to transformation, and collage is no different. Even in her earliest films, Steers featured figures morphing into other figures, and the format of collage enables her to extend this interest by combining her human characters with flora or fauna.

The woman and man in *Phantom Canyon* are models from early film pioneer Edward

Muybridge's 1887 motion studies. Steers gave the man bat wings, and he sometimes transforms fully into a bat and back into a man. He embraces the woman with his bat wings—holding her in—and at one point his wings change into slithering worms. The effect is sinister. As his behavior becomes more aggressive, she mutates into a fish and swims away.

Night Hunter continues this theme with Lillian Gish seeming to face the ennui of domesticity by sliding into another form of existence. The world of the film is truly sur-real, existing somewhere between a woman's unconscious and quotidian doldrums. Steers resists full legibility, allowing us to draw our own associations as Gish becomes increasingly animal.

Finally, *Edge of Alchemy*, as the title implies, is a story of supernatural science; alchemy is, of course, all about chemical transformation but has acquired occult overtones over the years. Mary Pickford plays the scientist, creating a vegetal woman collaged together by Janet Gaynor's classic performances. Gaynor's "Frankenstein" has a witchy vibe, made of bees and leaves in addition to being made of woman. I read sexual tension between Pickford and Gaynor and thought Steers staged Pickford's performance to appear to be longing for Gaynor. But it's an unrequited desire, as Gaynor swirls into a burst of flowers that scatters to the stars.

In all three of these films, animals and plants are invasive, representing the



psychosexual danger the women encounter. Beetles attach the Muybridge Woman in her bed. She stabs at them with giant scissors before being carried off by one. Moths fly into Lillian Gish's mouth, and the giant eggs proliferate in her home and bleed. Bees fly in and out from under Janet Gaynor's dress, and leaves thrust up from the floor.

Gish, Pickford, and Gaynor's personas of white, feminine innocence play against the psychological exploration in Steers's films. They represent a racist, patriarchal myth we still contend with in Western culture, contributing to the tension we see onscreen. In *Night Hunter*, Gish feels trapped by her own mythos. In *Edge of Alchemy*, Pickford and Gaynor play out a counternarrative, cast by Steers in roles they would never have been offered in their own eras.

Laura Ivans holds a PhD in film from IU and an MFA from Boston University. A filmmaker in her own right, Laura is skilled in translating the academic concepts of cinema studies for broad audiences and is the author behind the illuminating video essays on Establishing Shot.



Left: Edge of Alchemy (2017)

Re:Made pairs an original film with its remake to articulate how filmmaking, film culture, and film impact evolves as the industry, audiences, and cultures change. Each pair of films is combined with a conversation between filmmaking professionals, academics, and other film experts, focusing on one aspect of the films' evolution over time. Re:Made is generously funded by the Roberta and Jim Sherman Inspiring Conversations Fund.

RE:MADE AND THE HIDDEN POTENTIAL OF REMAKES

Hollywood is certainly no stranger to remaking films. Often seen as a financial “safe bet,” remaking films allows studios to standardize production costs with template budgeting; predict box-office returns based on past audience behaviors; and reuse intellectual property that comes prepackaged with name and brand recognition. But remakes have a value past their return on investment: they can help visualize the evolution of filmmaking across time and cultural and industrial changes. This is the ethos behind the Cinema’s Re:Made series, which was inaugurated in Fall 2022.

Re:Made 2022 brought together three very different pairs of films, a wealth of professional and academic expertise, and enlightening conversations that taught us that when you dig deeper into the culture of remakes, there is a goldmine of knowledge and artistic innovation.



Left: Deborah Landis (UCLA) and Linda Pisano (IU)



The Thing from Another World (Howard Hawks and Christian Nyby, 1951) and *The Thing* (John Carpenter, 1982)

Re:Made kicked off with one of the most revered remakes of all time—*The Thing*—and its Cold War predecessor that has become the standard example for the Howard Hawks directorial template. Patrons were treated to an in-depth conversation about the evolution of sound in genre films courtesy of Tony Brewer, a live sound effects and Foley artist, and Chandler Bridges (IU Jacobs School), a professional musician with an extensive background in sound production and audio engineering.

As a sound effects/Foley artist, Tony Brewer has taught, directed, and performed sound effects for the National Audio Theatre Festival (Missouri) and

performed and written for WFHB's Firehouse Follies. He's the author of the horror-thriller audio series *Hayward Sanitarium* (NPR Playhouse); has taught at Indiana University, Michigan University, and Kansas City Art Institute; and has performed with the Knoxville Opera, Otherworld Media, and Mind's Ear Audio Productions, amongst many others.

Dr. Chandler Bridges is an assistant professor of music in audio engineering and sound production at IU's Jacobs School of Music. Bridges is a co-owner and developer of Gauge Microphones and a voting member of the Recording Academy. Dr. Bridges' work has earned two Grammy wins and many RIAA-certified platinum credits that include engineering or mixing for the likes of Aaliyah, Hilary Duff, Julio Iglesias, Jennifer Lopez, Johnny Mathis, and Bette Midler.



Romeo and Juliet (Franco Zeffirelli, 1968) and *William Shakespeare's Romeo + Juliet* (Baz Luhrmann, 1996)

The iconic reputation of these films stems from divergent legacies, but one common highlight they share is their inventive and legendary costumes. IU Cinema was so pleased to host Prof. Deborah Nadoolman Landis (UCLA) and Prof. Linda Pisano (IU Theatre, Drama, and Dance) for a wide-ranging and vibrant conversation on the role of costume design in these two films.

Prof. Landis is the founding director of the David C. Copley Center for Costume Design and Distinguished Professor, UCLA. Her distinguished career includes costume design for *Coming to America* (1988), for which she was Academy Award-nominated; *An American Werewolf*

in London (1981); *Raiders of the Lost Ark* (1981); *Animal House* (1978); and the costumes for the groundbreaking music video *Michael Jackson's Thriller* (1983). She sits on the Board of the National Film Preservation Foundation and is a past governor of the Academy of Motion Picture Arts & Sciences.

Prof. Pisano's costuming work has covered a broad range of theatre, dance, musical theatre, ballet, and opera and has been featured on stages throughout the United States, Canada, and the UK. She is a four-time winner of the Peggy Ezekiel Award for Excellence in Design, a three-time jury winner in the National Design Expo, and a two-time recipient of the Kennedy Center/ACTF Meritorious Achievement in Costume Design Award.

3:10 to Yuma (Delmer Daves, 1957) and
3:10 to Yuma (James Mangold, 2007)

Westerns are often considered one of the most prescriptive genres. Yet the formal, dramatic, and aesthetic conventions of Westerns—in the right creative hands—have proven considerably malleable and welcoming to innovation while working within the established boundaries of generic expectations. These two films, made 50 years apart, exemplify how innovation and convention function in Westerns, particularly when considering the role of the anti-hero. This is the precise topic our guests, cinematographer Bear Brown and screenwriter Angelo Pizzo, addressed with our audiences.

Bear Brown is a senior lecturer in the filmmaking program at IU's Media School. He's a professional director of photography who has been teaching and practicing cinematography for more than 30 years.

Legendary Hoosier and IU alum Angelo Pizzo is the writer and producer of the iconic films *Hoosiers* and *Rudy*, and the writer and director of *My All American*, among many other cinematic works. In 2011, Angelo was named a Living Legend by the Indiana Historical Society and he's an inductee of the Indiana Basketball Hall of Fame.



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BLACK IS... BLACK AIN'T
 Nov 18, 7pm - Free but Ticketed

Co-located with the Themester 2022 faculty and student committee in the College of Arts and Sciences, with support from IU Cinema. This series is sponsored by the College of Arts and Sciences and IU Cinema.

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VALLEY GIRL 2:15PM

VAMPIRE'S KISS 4PM

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**ESTABLISHING
SHOT**

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In this February 2023 article, Jack Miller praises the David Lynch masterwork Mulholland Drive and how it is steeped in a "melancholic romanticism" that offers a devastating emotional texture to the film and its Hitchcockian story of love and obsession in L.A.

THE BONES OF NARRATIVITY: MULHOLLAND DRIVE (2001)

By Jack Miller

David Lynch's *Mulholland Drive* (2001) has usually been celebrated for its weirdly oneiric narrative hijinks and its unsettling doublings of character. In 2012, the critic Miriam Bale identified the film as a key entry in a subgenre she coined the "persona swap" film, in which the personalities of two female characters become blended or swapped within a non-realist text—for Bale, Jacques Rivette's *Celine and Julie Go Boating* (1974) represents

the ur-text of this tradition. Jonathan Rosenbaum's *Chicago Reader* capsule from the time of the film's initial release calls it "a 146-minute piece of hocus pocus." Clearly, many critics have been attracted to the radical openness of the film's construction, its dual capacity to invite interpretation and to frustrate those very attempts at reading. The emphasis that's been placed on the film's "dream logic," though, has sometimes obfuscated what



is, for me, a key aspect of the film's greatness: the deeply harrowing and depressive emotional texture running beneath the film's ineffably cool, mysterious surface, or as Robin Wood might have called it, its "skull beneath the skin."

Mulholland Drive is, in my view, one of the greatest of all films about living in solitude, about loneliness and unrequited love. The film's disturbing and implicitly told story, about a character who longs to emotionally possess and control another, has more affinities with Hitchcock's *Vertigo* than it does with Rivette's joyous and comic feminist extravaganza. The "persona swap" at the heart of the film functions as more than a surrealist provocation; it inaugurates a shift in the power dynamic between its characters. The more literary and realist first part of the film, in which aspiring actress Betty (Naomi Watts, in a truly great performance) helps a lost soul with amnesia (Laura Elena Harring) try to recover her identity, depicts a friendship between women forming within the darkness of voluptuous mystery.

But as this relationship moves beyond friendship, the personalities of these characters become more fluid and intermingled—so the film grounds its reversal of identity in this vision of feminine carnality and homoeroticism. The devastating second part of the film shows Watts's character isolated and sexually obsessed with Harring's character, who has recoiled into a more remote and unknowable version of herself. Yet if these two women are in fact supposed to be regarded as two versions of the same character, then the film may also be read as a story about a person who loses touch with a part of themselves, or who loses any respect for their own emotional reality. The film may be offering up a shattered reflection, but the shards that we're permitted to see look quite ugly and despairing indeed.

Mulholland Drive also possesses a gestural and behavioral richness which surpasses that of other Lynch films. It remains a great film about the human face: the shots of Betty and Rita seated in the backseat of a car, their faces intermittently illuminated by the streetlights of Sunset



Facing: Laura Elena Harring and Naomi Watts in Mulholland Drive

Left: Projections of Betty (Naomi Watts) and Rita (Laura Elena Harring) against the backdrop of Los Angeles



Left: Absurdist detail as Brechtian device

Below: The two women in a darkened theater

Boulevard, seem to mysteriously evoke the feeling of two people staring into a void or an abyss, in a way that always reminds me of Fellini's *La Dolce Vita* (1960) and its corrosive excavation of bourgeois emptiness. The film uses the face of Ann Miller, one of the "past and dear funny faces" of Old Hollywood (who some viewers might remember from Stanley Donen's 1949 musical *On the Town*), to conjure a self-consciously mythic and spectral atmosphere of Los Angeles's own past.

The film also locates its poetry in isolated objects, absurdist details such as an oddly privileged close-up of a bowl of walnuts, which serve to distance the spectator from the more harrowing emotions of the story in a kind of Brechtian way. The more narratively consequential item of a Pandora's Box, which Betty opens near the end of the film, recalls the apocalyptic conception of LA found in Robert Aldrich's scorching noir *Kiss Me Deadly* (1955). All of these details place the mysterious story of *Mulholland Drive* in a very particular universe; it's not exactly a completely abstract fantasy world, nor is it meant to be taken as the same world that we as viewers occupy. Rather, it's something in between: a collectively remembered cinematic landscape, a shadow-world that occasionally resembles the one we've seen before on the silver screen. But this story will unfold in the dark corners and liminal spaces of this romantic world, in its abandoned apartments, and behind the dumpsters of its diners.



Lynch's other creations, like *Twin Peaks* and *Blue Velvet*, have often placed a horrific or violent act at the heart of their stories. But I keep returning to the softer and equally broken world of *Mulholland Drive*, perhaps because at its core, the film remains a kind of romance, albeit a deeply tragic one. The film invites the viewer to understand a relationship that occurred between two people, or two versions of a person, through large swathes of mood and emotion, rather than in commonly agreed-upon narratological

terms. The film's melancholic romanticism rests upon a skeletal emotional structure which lives beneath the puzzling incidents that comprise its fiction. In this sense, it may be Lynch's most ambitious and satisfying creation.

Jack Miller, an IU alum, is Establishing Shot's resident film canon and auteur expert. His film tastes range from Howard Hawks, to Hitchcock, to Jacques Tourneur and John Ford.



At IU Cinema, our programming is always infused with academic contributions and intellectual growth. From our introductions to our post-screening moderated conversations, from our visiting film professionals to class visits, from our Jorgensen conversations to our Industry Experience Program, we work hard to intertwine educational growth into our cinematic landscape. Importantly, we also cultivate learning opportunities past the screen, opportunities which engage film and film culture but are not necessarily connected to a film screening. Falling into three categories—lectures and conversations; panels and conferences; and student showcases—these programs bring an intellectual richness, depth, and diversity to the Cinema’s academic interventions.

LEARNING BEYOND THE SCREEN



LECTURES AND CONVERSATIONS

Mermaids, Wolf Warriors, and Matt Damon: Resistance to ILM’s International Standard of Effects Realism in the Global Marketplace

Special visual effects and their digital technologies have been a critical component in contemporary filmmaking, often

revolutionizing the types of images we see on screen, particularly in blockbuster films. So then why do so many of these films look the same? In September 2022, special effects scholar Dr. Julie Turnock joined IU Cinema to dig into this question, articulating the link between visual similarity in special visual effects, the continued reliance on cinematic realism, the role George Lucas’ Industrial Light and Magic plays in this dynamic, and the impacts on Western and Eastern film industries.

Dr. Julie Turnock is Associate Professor of Media & Cinema Studies at the University of Illinois, Urbana-Champaign (UIUC). She’s widely acknowledged as an expert in the history and aesthetics of cinematic specific effects and is the author of *Plastic Reality: Special Effects, Technology, and the Emergence of 1970s Blockbuster Aesthetics* (Columbia UP, 2015) and *The Empire of Effects: Industrial Light and Magic and the Rendering of Realism* (University of Texas Press, 2022). Dr. Turnock is also the director of the Roger Ebert Center for Film Studies at UIUC.



Camera Loosely: Maria Denolt Presents a History of Photography and A Gluttony of Light

In February 2023, Dani Lamorte visited IU Cinema for two keynote events in our Forever Queer series.

A Pittsburgh-based artist working in performance, video, photography, and text, Dani has exhibited work and performed at the Miller Institute for Contemporary Art (Pittsburgh), Human Resources (Los Angeles), Whippersnapper Gallery (Toronto), and University of Arizona Museum of Art (Tucson), among other venues. His first contribution to Bloomington's campus was a program titled *Camera Loosely: Maria Denolt Presents a History of Photography*. Lamorte's alter ego, Maria Denolt, is a fictional "art critic, lecturer, lofty person." An emanation from the sublime ether of the Muses, Maria appears before crowds in museums and galleries to explain modern and contemporary art.

Originally created by Dani Lamorte for a series of guerrilla performances at the Metropolitan Museum of Art, Maria mixes art history with speculative madness, inviting viewers to engage with works of art using their own life experiences and cultural references. Maria guided a group of participants through the Eskenazi Museum's Cameraless Photography exhibit in a madcap process that was part performance art, part institutional critique of power, and part examination of the relationship between art and viewer.

Lamorte followed this up with *A Gluttony of Light*, a reading of selections from his upcoming collection of essays, *Nothing to See* (University of Kentucky Press). Sources of light have long fixated Lamorte: the glare of a sequin, the burn of a projector, the shine of a leaf, the fade of a photograph. The readings tracked these brilliances as they refract through queerness, plants, photography, forgetting, and the rural landscapes of northernmost Appalachia.

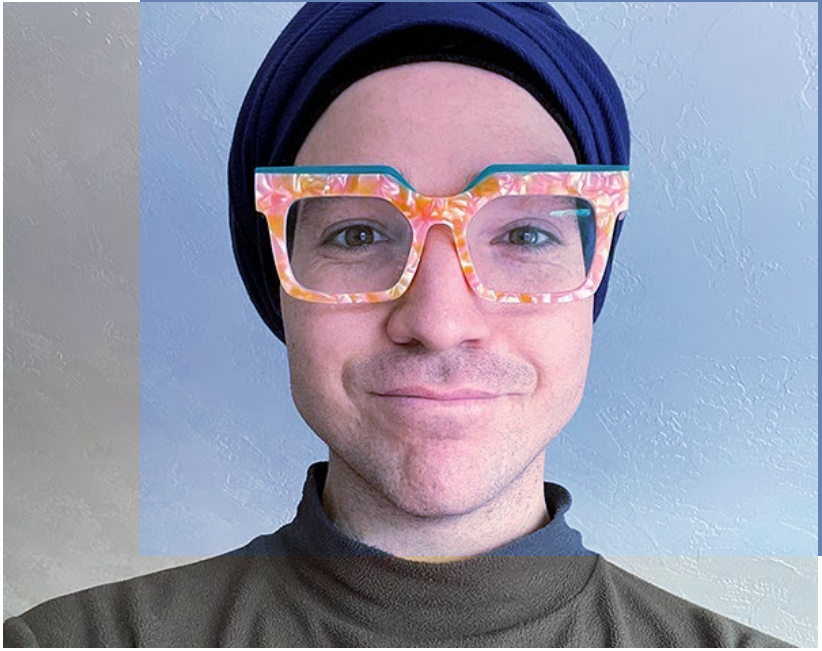


Performing Memory Through the Archive

The imperial archive functions as a project and process of power. Housing plundered and dispossessed objects and stories, it gives credence to imperial narratives and legitimizes the perpetual violence and dispossession of all peoples. Archival structures reify who gets to tell stories, whose stories are told, and how. How might those dispossessed through hegemonic archival practices transform the archive into a praxis of recollection? What might creative practices that counter imperial archives, and ultimately epistemologies rooted in violence, look like? These are just some of the questions tackled by scholar and filmmaker Johanna Tesfaye during her March 2023 visit to campus. Tesfaye used her short experimental film, *How Those Who Were*

Sent Away Wept and Made a Plan, as the prism through which to articulate the complicated intersecting issues that undergird these inquiries. Inspired by Ethiopian Emperor Yohannes' 1872 letter to Queen Victoria requesting the return of stolen Ethiopian objects, the film looks at Ethiopian history and myth as it relates to Black diasporic identity and its representation in the archives.

Johanna Tesfaye is an artist, researcher, and therapist. Her creative and academic work utilizes film, sound media, art exhibition work, historical documents, and fiction/non-fiction text to synthesize historical narratives. Her focus is on Black temporal realities that interrogate the archive, re-imagining and documenting a cosmos of work, thought, and life in pursuit of alterity. Her work extends to numerous performance pieces and film experiments.



Do It In the Dark!

Harrison Apple from the Pittsburgh Queer History Project brought their work as an after-hours nightclub archivist and oral historian to IU in April 2023. Following many years of discomfort with the extractive and repetitive demands of archival custodian techniques, Apple created a monthly screening series paying their narrators and donors to share an intimate experience with a broader, eager audience. At its core, the series fosters a social bond that comes from teaching one another how to watch a tape as friends. The screening series brings performers, media makers, and activists (back) into the limelight as they introduce themselves and the community-created videos we watch.

Dr. Harrison Apple is the founding co-director of the Pittsburgh Queer History Project as well as the Associate Director of the Frank-Ratchye STUDIO for Creative

Inquiry at Carnegie Mellon University. Their research focuses on intersecting forces of identity and community formation among primarily working-class people in Pittsburgh between the 1950s and 1990s.

“I Dared to Make a Film”: A Tribute to the Life and Work of Safi Faye

Often called “the mother of African cinema,” Senegalese filmmaker Safi Faye was the first African woman to direct a commercial feature film. Sadly, Faye passed away in 2023; soon after, IU Cinema was fortunate to host scholar and archivist Beti Ellerson, who spoke on Faye’s revolutionary work and career and its lasting impact on African filmmaking. Ellerson is the founder and director of the Centre for the Study of Research of African Women in Cinema. She is the author of *Sisters of the Screen: Women of African on Film, Video, and Television* and director of a documentary based on her book.

PANELS AND CONFERENCES

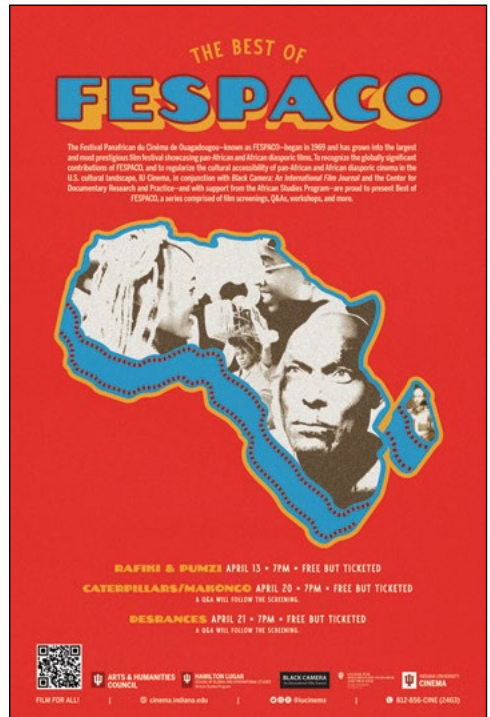
The Future of African Filmmaking Panel

The virtual panel discussion brought together hundreds of participants from campus and around the world to engage with a panel of experts on a multitude of topics including fiction filmmaking on the continent, documentary filmmaking in the diaspora and on the continent, women in African filmmaking, and connecting audiences to continental and diasporic filmmaking. The distinguished panel of participants was moderated by Dr. Akinwumi Adesokan (The Media School) and included:

- Gaston J.M. Kaboré, a pioneering and award-winning Burkinabè film director who, for the last 18 years, has run Imagine, an institute in Ouagadougou that trains professionals in the television and cinema industries
- Claire Diao, a French-Burkinabè film critic and distributor who co-founded the Pan-African film critic magazine *AWOTELE* in 2015 and is the CEO of the Pan-African film distribution company Sudu Connexion
- Jean-Marie Teno—often called one of Africa’s most prolific filmmakers—is a Cameroonian film director and filmmaker primarily working in documentaries
- Mahen Bonetti, the founder and executive director of African Film Festival, Inc. (New York City)

That’s a Take! International Television Commercials as Short Films Conference

In October 2022, IU Cinema—in conjunction with Jadavpur University (India) and Oklahoma Baptist University (U.S.A.)—co-hosted this virtual international conference that examined the international television commercial production as a short film narrative. From Ingmar Bergman and Jean-Luc Godard to Michel Gondry and Wim Wenders, numerous film directors have produced fascinating commercials for television, establishing the complex vitality of the television commercial both as a short film and as an art form with an aesthetic and historical dynamic linking it directly to cinematic and media cultures. This multidisciplinary conference with presentations from across the globe explored those linkages and more.



STUDENT SHOWCASES

The Fourth Annual Montage Film Festival

IU's annual celebration of student-produced films compete for awards including Best in Show, Best Cinematography, and Best Acting or Performance. Montage Film Festival is a collaboration between IU Cinema and The Media School.

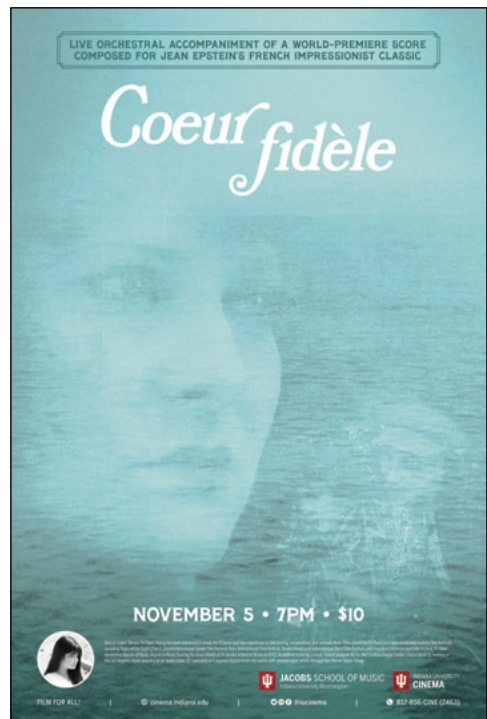
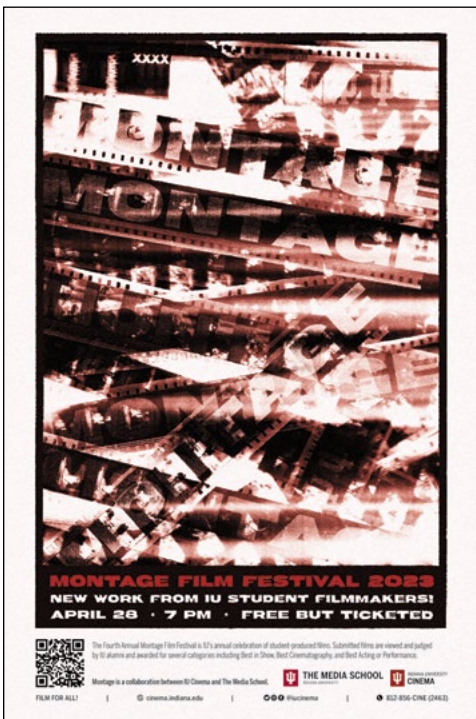
Double Exposure

Double Exposure pairs students as filmmakers, composers, musicians, sound designers, sound engineers, projectionists, house managers, and ushers together for an entirely student-run cinematic experience wherein new short films—entirely made and scored by students—have their world premiere. Double Exposure

is a collaborative partnership between IU Cinema, the IU Student Composers Association, The Media School, Jacobs School of Music's Music Scoring for Visual Media program, and Audio Engineering and Sound Production.

Jon Vickers Scoring Award

Through a juried competition, a commission is awarded each year to a student from the composition department in the Jacobs School of Music to create an original score for a silent film classic. The world premiere of the new score is then presented at IU Cinema with an orchestra conducted by and comprised of IU students. 2023 saw the premiere of a new score for Jean Epstein's 1923 *Cœur Fidèle/The Faithful Heart*, composed by IU Jacobs student Yi-Chen Chiang, and performed by IU Jacobs student musicians.





**ESTABLISHING
SHOT**

Founded by IU Cinema, Establishing Shot critically frames cinema with original articles by a roster of dedicated movie lovers and guest contributors which reflect the Cinema's programming with writing that is sometimes silly, occasionally academic, often thought-provoking, and always rewarding. Establishing Shot is run by editor-in-chief Michaela Owens.

*Jesse Pasternack's January 2023 article looks at the cinematic language of director Bernardo Bertolucci in *The Conformist* and how its gorgeous style both contrasts and works in tandem with the moral darkness at its core.*

THE EXQUISITE VISUALS AND MURKY MORALITY OF *THE CONFORMIST* (1970)

By Jesse Pasternack

The Conformist (1970) is a film of visual wonders that takes place in a world of moral horrors. It features some of the most beautiful shots you'll ever see as well as very dark dramatic situations. But what makes this film so memorable isn't just the fact that it is visually dazzling or expertly explores its protagonist's unique brand of murky morality. Instead, what makes it a great work of cinematic art is how director Bernardo Bertolucci and his collaborators create tension between the beauty of their style and the horror of their story.

This movie mostly takes place in the 1930s. It begins with Italian Fascist Marcello Clerici (Jean-Louis Trintignant) taking an ominous trip to the French countryside from Paris. As his superior, Special Agent Manganiello (Gastone Moschin) drives, Clerici recalls the experiences that have resulted in him helping plan an upcoming assassination attempt



*Above: Original poster for *The Conformist**

Facing: Jean-Louis Trintignant as Marcello Clerici

on his former college professor, Luca Quadri (Enzo Tarascio). Everything that has led up to this moment is fueled by his greatest desire: to conform to the rules of the society around him.

It is somewhat ironic that a film about a man who seeks to be ordinary would have a cinematic style that can only be described as extraordinary. Bertolucci and his director of photography Vittorio Storaro (who would go on to shoot *Apocalypse Now* [1979] and *Reds* [1981]) create a feast for your eyes. Their use of color is exquisite and multipurpose. Bertolucci and Storaro use it for symbolism (red representing imprisonment from the first shot of a neon sign) and to delineate different locations (blue for Paris and more neutral tones for Fascist buildings in Italy). Some of their shots, such as one of a servant eating a bowl of pasta as she spies on her superiors, are so

well-composed that they feel like paintings that have come to life. In addition, Bertolucci and Storaro create elegant tracking shots with a camera that occasionally feels weightless.

But the most interesting thing about this film's visual style are the little details which Bertolucci and Storaro litter throughout their scenes like confetti. Sometimes they add some zest to a scene, as when a group of female singers perform behind Clerici as he articulates his desire to be normal. Other times they act contrapuntally to Clerici's feelings, like the photo of comedic duo Laurel and Hardy which is stuck to a window and covers half of Clerici's face as he broods about the upcoming attack on Quadri. But all of these details work in harmony to create a tapestry of visual richness which makes you feel like you are in a heightened version of reality.





These beautiful shots stand in stark contrast to the story's bleak thematic material. *The Conformist* tackles everything from the rise of Fascism in 20th-century Europe to child sexual abuse. Its protagonist is a Fascist who remains watchable despite his adherence to that ideology, his efforts to plot the murder of his former college professor, and romantic pursuit of that man's wife. This film is also a searing indictment of the desire to conform, as it leads Clerici to commit all sorts of crimes before ultimately betraying everything in his life he holds dear.

This is dark terrain for a film that director and film historian Mark Cousins once noted had a visual style influenced by musicals. But the true greatness of *The Conformist* lies in how natural beauty can act as an ironic counterpoint to the evil of human beings. The visually vibrant world that Bertolucci and Storaro create serves to throw the ethical complexities and failings of their characters into sharper relief.

The look of the film is so stylized that it makes everything else about it feel sharper and more vivid, creating tension between the ethically fallible characters and the beautiful stage on which they act out the dramas of their lives.

This approach to having natural beauty act as a counterpoint to the morally ambiguous actions of the main characters can be seen clearly in a scene set on Clerici's honeymoon. As Clerici and his new wife Giulia (Stefania Sandrelli) take a train ride to Paris, they kiss and eventually have sex. It is the type of sexual encounter that is arguably the most "normalized" in western culture, and therefore the one which Clerici most desires so he can fit into mainstream society. But what leads Clerici to initiate sex with her isn't based on a normal quality like his attraction to her appearance or a connection based on mutual interests. Instead, his actions are prompted by Giulia's confession that an older male friend of her family



forced her into a sexual relationship with him that lasted for six years when she was fifteen. This makes their sexual encounter feel problematic as opposed to having the sense of normalcy which Clerici craves. But Bertolucci makes this scene feel even more complex by filming it with one of the most gorgeous sunsets I have ever seen in the background, creating tension between the vulgarity of its main characters and the purity of the visual splendor which surrounds them. Bertolucci even throws in one of the little details that he and Storaro love when he has Giulia lift up her legs so she can slip off her high heels without using her hands in the bottom of the frame in a later part of the scene after the sun has set. This sequence is a microcosm of *The Conformist* in its use of nature's great beauty to act as a contrast to a complex dramatic situation, complete with an indelible visual detail.

The Conformist was a critical and financial success when it was first released. It has also

Facing: Stefania Sandrelli and Dominique Sanda share a beautiful and stylized dance

Above: Trintignant and Sandrelli on the train

proved an influential film that has had an effect on everything from *The Godfather: Part II* to the "Pine Barrens" episode of *The Sopranos* and even the dance sequence in *Clueless* (1995). But its mixture of visual beauty and morally murky situations remains potent in its own right. It is a film to which you can return to again and again, always noticing a new detail of visual delight, a new note of narrative horror, and a new moment in which the tension between them is palpable.

Former president of IU's Student Cinema Guild, Jesse is a true cinephile who watches and writes broadly across film history when he isn't working on his own scripts and films.

EDUCATION AND EXPERTISE

As a non-degree granting academic unit, all of IU Cinema's programs are designed to educate. With pre-film introductions, scholarly talks, masterclasses, mentorship sessions, and post-screening Q&As, we contextualize, historicize, and illuminate the films we share while also providing access to industry professional and other experts to offer thought-provoking ideas that you never considered before and glimpses into worlds and perspectives that are different than your own.

None of this would be possible without the time, talent, and care of the many scholars, students, faculty, programming partners, and others who have given introductions, collaborated with us on programs, participated in Q&As, presented lectures, and more. Thank you for helping make IU Cinema a premier destination for film education.

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The Ranch Cat Rescue

Top left: Prof. Larry Groupé with student composer Yi-Chen Chiang

Top right: City Lights curator Caleb Allison with IU Libraries Moving Image Archive Director Rachael Stoeltje

Bottom: Professor Emeritus James Naremore



Each year, IU Cinema is fortunate to work with a wide variety of student, campus, and community partners. These partnerships bring a wide berth of critical perspectives and issues into our auditorium, and allow film edification, entertainment, and education to reach an ever-expanding audience pool. We are so grateful to the partners below whom we were able to work with in 2022–23.

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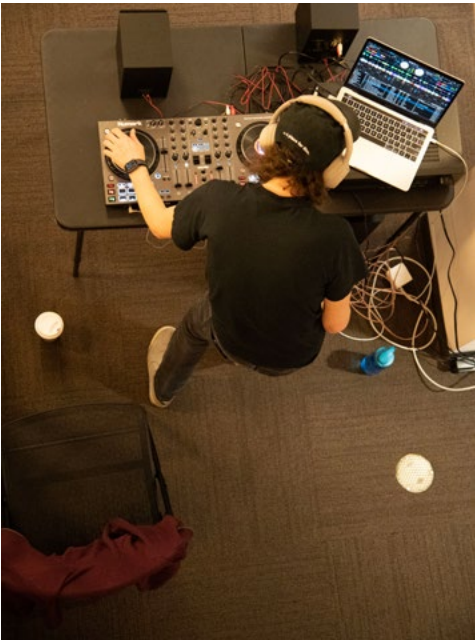
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