

THE
INDIANA UNIVERSITY
CINEMA

A horizontal film strip graphic with white sprocket holes on a black background. The central frame of the film strip is highlighted in a textured orange-brown color. Within this frame is a white circular logo with a crosshair design. The text "FALL" is in a smaller, black, sans-serif font above the large number "12", which is in a bold, black, serif font.

FALL
12

...a place for film.®

CINEMA PRICES & PARKING

PRICES

Pricing includes the following categories:

Screenings with Academic Partnerships

Free, but ticketed

Other IU Cinema Series

Free for IU Bloomington students, \$3 all others

Essential Restorations, Midnight Movies and
Filmmaker Events

All tickets are \$3

International Arthouse Series

\$3 IU Bloomington students, \$6 all others

Jorgensen Guest Filmmaker Lectures

Not ticketed

Special events

Pricing determined for each event

PARKING

IU parking permit holders can park in any non-24-hour A or C space on weekdays after 5:00 p.m. Anyone may park in any non-24-hour A or C space, any D space, and all campus parking garages on weekends starting Friday at 8:00 p.m.

Auditorium (AU) permits are available for purchase at the IU Office of Parking Operations. The AU permit will allow you to park free of charge in any A, C, or E space on evenings and weekends of any IU Cinema event. Please contact Parking Operations at (812) 855-9848 for current pricing information.

The nearest parking garage, located at Jordan Avenue, is free to all visitors Friday after 6:00 p.m. through Sunday. Weekdays after 5:00 p.m., the maximum cost to park will be \$7.

Parking lots near the IU Cinema are open to all visitors from Friday after 6:00 p.m. until Sunday at 2:00 p.m., but require a parking permit all other times.

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

TICKET INFORMATION

TICKET INFORMATION

Patrons need a ticket to attend all screenings, unless otherwise noted. Tickets are available at the IU Auditorium Box Office during regular business hours (Monday through Friday from 10:00 a.m. to 5:00 p.m. during each semester), and in the IU Cinema lobby 1 hour prior to any screening, if tickets are still available.

If all tickets have been issued for a free event, the IU Cinema will recognize a standby line to seat additional patrons, if seats are available at the time of the screening. The IU Cinema lobby has limited capacity and may not be able to accommodate all patrons waiting for tickets. Patrons with tickets must be in the Cinema at least five minutes before the screening to be guaranteed a seat.

For additional ticketing information, please call (812) 855-1103.

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...a place for film™

THE INDIANA UNIVERSITY CINEMA offers a world-class facility and a program dedicated to the highest standards of exhibition and to the scholarly study of film in both its traditional and modern forms. We are committed to becoming one of the best in the country!

The Cinema reinforces Indiana University's long-standing commitment to excellence in the arts, research, and teaching. It strengthens university and community diversity by providing cinematic glimpses into other cultures in a shared environment. In addition, the Cinema is Indiana University's first research facility capable of collectively revisiting cinematic texts archived within the vast and renowned film print collections on the Bloomington campus.

WELCOME FROM THE DIRECTOR

Welcome back to the Indiana University Cinema. We are excited to present our Fall 2012 program. As you thumb through these pages, we think that you will find that we outdid ourselves this semester. Along with numerous partnerships and some fascinating film series, we will be presenting some of the best films and filmmakers from the last few decades of arthouse cinema. We are honored to host such luminaries as Werner Herzog, Claire Denis, Walter Salles, Crispin Glover and Todd Solondz.

We are also focusing more attention on new American cinema. You will have the chance to meet a number of new filmmakers, as well as established and prolific young voices. Join us to explore the work of Joe Swanberg, Amy Seimetz, Alison Klayman, Brian Crano, Susan Seizer, Catherine Murphy, and others. Their films have been traveling the festival circuit – so we are bringing them, and the festival experience, to you.

You will also notice that we are 'embracing' our digital technology, with a series of essential (digital) restorations. We have prided ourselves since the opening of the Cinema with presenting to our audiences the best formats of films available. This DCP (Digital Cinema Package) series embraces the format. We hope that you join us to see these undisputed masterpieces on screen. We have also been given the privilege of premiering (yes, World Premiering) a number of new DCP releases of international films. These are noted inside.

We're confident that you will find something within these pages that will entice you to visit the Cinema. If you are new to us, we look forward to meeting you and are confident that once you have experienced the Indiana University Cinema, you will surely return – with friends.

Thanks for your support,
Jon Vickers, Director



them·es·ter

good behavior **bad behavior**



FALL 2012

The Lives of Others (2006)

Directed by F. Henckel von Donnersmarck

Tuesday - October 9 - 7:00 p.m.

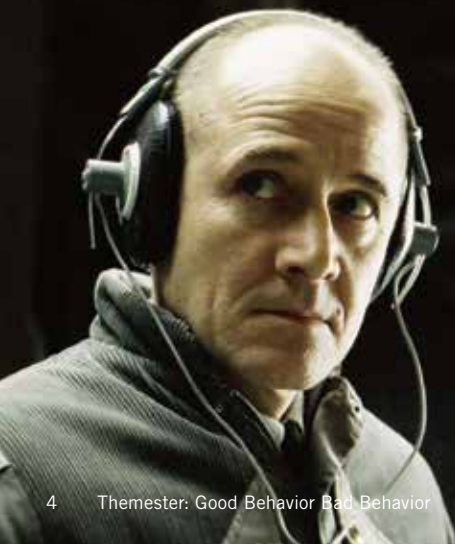
Set in East Germany before the fall of the Berlin Wall, this film presents the quiet life of Gerd Wiesler, a member of the secret police, as he becomes invested in the lives of the playwright and actress he monitors. This complex character study explores the role of art and free will in an oppressive society and showcases behaviors such as compassion, love and dignity thrown in relief against corruption, lust and greed. German language with English subtitles. (35mm. 120 min. Rated R.)

Inglourious Basterds (2009)

Directed by Quentin Tarantino

Monday - August 27 - 7:00 p.m.

World War II as re-imagined by Quentin Tarantino, this sprawling and wildly violent revenge fantasy pays homage to 1960s action-adventure war films such as *The Dirty Dozen* and *The Guns of Navarone*. A squad of Jewish American soldiers, AKA the "inglourious basterds" terrorize German soldiers in Nazi-occupied France while British spies gather intelligence on Hitler and a young Jewish woman plots to avenge the death of her family – all whose fates are set to connect. (35mm. 120 min. Rated R.)



This fall, the College of Arts and Sciences' Themester explores the theme of Good Behavior, Bad Behavior: Molecules to Morality. Films were chosen to complement Themester courses and contribute to our understanding of the possibilities and limits of distinguishing "good" from "bad" behavior; panel discussions with Themester faculty members will follow most screenings. This series is sponsored by the College of Arts and Sciences and IU Cinema. All Themester screenings are free, but ticketed.

Grizzly Man (2005)

Directed by Werner Herzog

Friday - September 14 - 6:30 p.m.

See page 19 for the description. *Grizzly Man* is also part of a film series on Animal Behavior. Visit themester.indiana.edu for more information.

Director Werner Herzog is scheduled to be present.



Boys Don't Cry (1999)

Directed by Kimberly Peirce

Monday - October 15 - 7:00 p.m.

In 1993, a transgendered 21-year-old was raped and later murdered by acquaintances in small-town Nebraska. Director Kimberly Peirce responded to the sensational media coverage of the tragedy with a nuanced and humane film that examines issues of sexual behavior and identity. (35mm. 120 min. Rated R.)



Mean Girls (2004) *Directed by Mark Waters*

Tuesday - October 16 - 7:00 p.m.

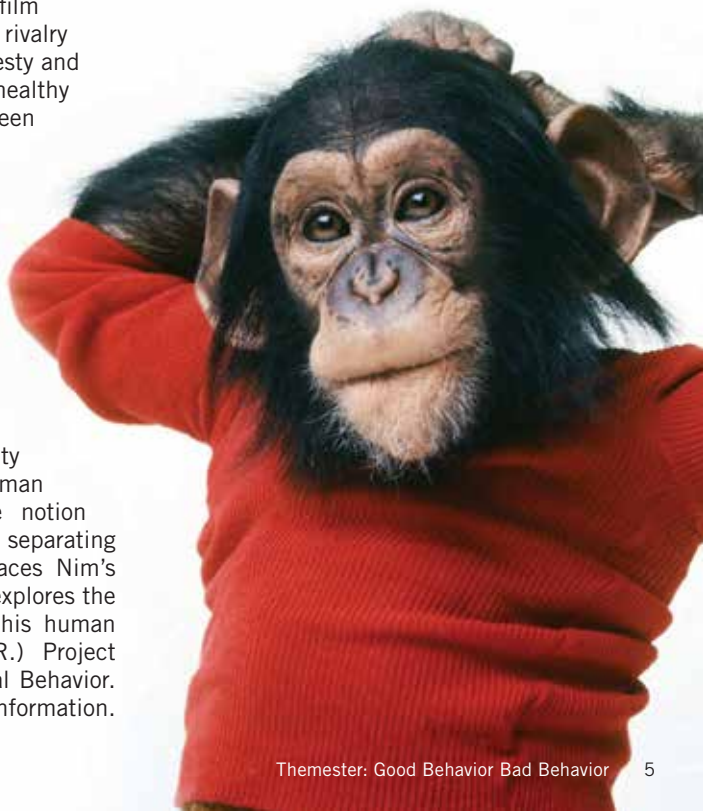
Screenwriter Tina Fey delivered this much-loved film about 16-year-old Cady, who finds the animal behavior she watched as the daughter of zoologists in Africa replicated among the girls she encounters when she starts high school in Illinois. Based on the book *Queen Bees and Wannabees*, the film explores the sometimes brutal dynamics of rivalry and exclusion, as well as the power of honesty and friendship. Hilarious and poignant, with a healthy dose of outrageous satire, *Mean Girls* is a teen flick classic. (35mm. 120 min. Rated R.)

Project Nim (2011)

Directed by James Marsh

Monday - October 22 - 7:00 p.m.

In 1973, a newborn chimpanzee named Nim Chimpsky was taken from his mother and sent to live with a human family as part of a Columbia University research project. If Nim could learn human communication, it would challenge the notion of language as a unique, hard-wired trait separating humans from other animals. The film traces Nim's unique journey within human society and explores the complex relationships between Nim and his human surrogates. (35mm. 120 min. Rated R.) Project Nim is also part of a film series on Animal Behavior. Visit themester.indiana.edu for more information.





Titus (1999) Directed by Julie Taymor

Monday - November 26 - 7:00 p.m.

A film adaptation of Shakespeare's infamously bloody *Titus Andronicus*, *Titus* is a tragedy of revenge and retaliation. The proud Roman general, Titus (Anthony Hopkins) returns from war with the Goths victorious, but only at great personal cost. The captured and humiliated Queen of the Goths (Jessica Lange) devotes herself to his ruin. Using techniques of theatrical spectacle, director Julie Taymor makes beauty of mayhem in this provocative exploration of destructive behavior and its ramifications. (35mm. 162 min. Rated R.)

The Economics of Happiness (1982)

Directed by Steven Gorelick, Helena Norberg-Hodge, and John Page

Monday - December 3 - 7:00 p.m.

This documentary critiques globalization and argues that the global consumer-driven economy comes at great societal cost. The film features a case study in the Ladakhi people, who live in a small region of the western Himalayas, to illustrate the impact of western-style economic development on human behavior. *The Economics of Happiness* presents examples of how the economics of the local can counter some of the world's problems and promote well-being. (Digital presentation. 67 min. Not Rated.)





These screenings for Good Behavior/Bad Behavior in U.S. Elections are being sponsored by Department of Political Science, College of Arts & Sciences, Themester, Department of Communication and Culture, Political and Civic Engagement Program (PACE), and IU Cinema. Each screening will be preceded by an introduction from a faculty member.

Unprecedented: The 2002 Presidential Election (2002)

Directed by Richard Ray Perez and Joan Sekler

Sunday - October 21 - 6:30 p.m.

Unprecedented is the riveting story about the 2000 battle for the U.S. Presidency that was decided in Florida. From the moment the polls opened, it became clear that something was wrong. While the media focused on the controversy surrounding the poorly designed "Butterfly Ballot", much larger civil rights issues were overlooked. The film serves as a cautionary tale, warning us that we must insist that our elections be conducted in a manner above reproach, and anything less undermines our faith in democracy. (Digital Presentation. 50 min. Not Rated.)



The Contender (2000)

Directed by Rod Lurie

Sunday - September 23 - 6:30 p.m.

In this powerful drama, Laine Hanson (Joan Allen) is chosen by the President to run as the first female candidate for Vice President. Her nomination is threatened when a sex scandal from her past is brought into the limelight. The U.S. senator refuses to discuss her torrid past with the press so a Republican congressman (Gary Oldman) who adamantly opposes her nomination does everything in his power to escalate the situation. The film is considered a modern American classic with noble heroes and charismatic villains. (35mm. 126 min. Rated R.)

All the King's Men (1949)

Directed by Robert Rossen

Sunday - October 14 - 6:30 p.m.

This timeless film portrays the modern American political system as one endemic with corruption, where power-hungry politicians try to manipulate the voters like sheep. Broderick Crawford plays a charismatic Southern politician in this adaptation of Robert Penn Warren's Pulitzer Prize-winning novel, based loosely on the career of the notorious U.S. Senator (1932-35) Huey Long. For their skillful depictions of how political power can corrupt even those with the best intentions, both Crawford and Mercedes McCambridge won Oscars® for their performances. The film also won the Oscar® for Best Picture that year. (35mm. 110 min. Rated PG.)



them·es·ter

THE CINEMA OF MORAL DISQUIET

Camouflage (1977)

Directed by Krzysztof Zanussi

Monday - September 24 - 7:00 p.m.

In *Camouflage* by Krzysztof Zanussi, Jaroslaw and Jakub clash over politics and education at a university summer linguistics camp in Communist Poland. Jaroslaw, a young liberal professor, allows a student whose views drift from the official line to attend the seminar, and Jakub, a manipulator, is furious. As awards are given out at the end of the camp, there is tension between the faculty as mediocre students who stick to the Party line are given top nods. With an introduction by Jaroslaw Kuisz, editor of *Kultura Liberalna*. Polish language with English subtitles. (2K DCP. 106 min. Not Rated.) U.S. Premiere 2K DCP screening!

Blind Chance (1981)

Directed by Krzysztof Kieślowski

Monday - November 12 - 7:00 p.m.

Krzysztof Kieślowski's *Blind Chance* tells the story of Witek, who is at a crossroads in his life and must make a decision – each choice potentially disastrous. Called ‘transcendental,’ the film uses this initial setup to explore three different trajectories that could result from Witek's decisions, each from a different point of view. The plot of the film was set by the Polish government's clampdown of 1981, who subsequently banned the film; it was not shown publicly until 1987. Polish language with English subtitles. (2K DCP. 114 min. Not Rated.) U.S. Premiere 2K DCP screening!



Polish directors coalesced into "The Cinema of Moral Disquiet" (*kino moralnego niepokoju*) looked deep into the origins of morality. From 1976 to 1981, these filmmakers created tightly-focused stories of individuals forced to work through their beliefs and values in a politically-charged world of ambiguities, with morality prioritized behind personal ambition and expediency. The films are sponsored by the Department of Polish Studies, Themester, College of Arts and Sciences, Russian & Eastern European Institute and IU Cinema.



An Inn at Tokyo (1935)

Directed by Yasujiro Ozu

Thursday - October 11 - 7:00 p.m.

Considered one of Ozu's masterpieces, the film follows a father and his two sons who go on the road to look for work after being abandoned by his wife. They find comfort and companionship in another transient ensemble – a widow and her daughter. Ozu resisted the pressures of the studios to make 'talkies', feeling that there was something unnatural about the music and sound effects added to the medium. The film is considered 'neorealist' for its rendering of scenes of the Great Depression in Tokyo. (35mm. 80 min. Not rated.) **The film is being accompanied by recorded music and a narrative performance by Benshi Kataoka Ichiro.**

This series is sponsored by the East Asian Studies Center and IU Cinema, with support from Themester, College of Arts and Sciences, Department of Communication and Culture and the Center for the Study of Global Change. Special thanks to Professor Stephanie DeBoer.

Bounce Ko-Gals (1997)

Directed by Masato Harada

Thursday - September 20 - 7:00 p.m.

Lisa, a Japanese-American 16 year old, is leaving Tokyo for New York in the morning. Wanting extra money for her trip, she is offered a series of seedy opportunities on the streets of Japan. After a few failed attempts at fast cash, she connects with Raku and Jonko, who are fellow high school students, but also seasoned veterans of the thriving sex club scene. Lisa's two new friends take her under their wings to help her earn the money she was hoping for, as well as elude the Yakuza, who now have an interest in the girls' affairs. The girls' ability to move in and out of the seedy underworld carefree, with school-girl giggles, is what holds audiences spellbound. Japanese language with English subtitles. (Digital Presentation. 110 min. Not rated.)

Ai Weiwei: Never Sorry (2012)

Directed by Alison Klayman

Thursday - September 6 - 6:30 p.m.

Director Alison Klayman is scheduled to be present.

Friday - September 7 - 9:30 p.m.

Saturday - September 8 - 3:00 p.m.

See page 23 for the description.

Cinema with No Excuses



In the June 2011 issue of Senses of Cinema, Brigitta Wagner stated that filmmakers like Joe Swanberg "...make films without excuses. They make films about people their age, their perception of the world, and their technological moment with the means available to them." Thanks to the digital revolution and self-marketing possibilities online, a surge of new filmmakers has risen who were summarily labeled as "mumblecore". "Much is made of their youth, micro-budgets, digital aesthetics, improvised dialogue, and penchant for collaboration." Joe Swanberg, arguably the most prolific of these filmmakers, and Amy Seimetz, actor and director, will present their films on August 23 and 24. Screenings are \$3.

Silver Bullets (2011)

Directed by Joe Swanberg

Thursday - August 23 - 7:00 p.m.

Beautiful young actress Claire and her filmmaker boyfriend Ethan, experience turbulence in their relationship when she accepts a role in a werewolf film to be directed by a talented horror filmmaker named Ben. Ethan is instantly weary of her relationship with Ben and suspects she is more interested in fame than the pursuit of art. Inspired by Chekhov's *The Seagull*, the film asks questions about art, commerce, power and desire. (HD Cam. 70 min. Not rated.)

Jorgensen Lecture

with Joe Swanberg and Amy Seimetz

Friday - August 24 - 3:00 p.m.

Sun Don't Shine (2011)

Directed by Amy Seimetz

Friday - August 24 - 6:30 p.m.

Kate Sheil and Kentucker Audley play Crystal and Leo, two people on the road in Central Florida doing very bad things. Shot on Super 16mm, the film is inspired by *Two-Lane Blacktop*, *Deliverance*, *Woman Under the Influence* and reoccurring nightmares. Good hearts can do bad things... (HD Cam. 85 min. Not rated.)

Alexander the Last (2009)

Directed by Joe Swanberg

Friday - August 24 - 9:30 p.m.

A sensual and intimate ensemble drama of a young marriage, *Alexander the Last* illuminates the challenges of monogamy amidst myriad sexual and creative temptations. Owen Gleiberman of Entertainment Weekly stated "(Joe) Swanberg's style is a conduit to something that transcends youth". (HD Cam. 72 min. Not rated.)



V/H/S (2012) *Directed by Joe Swanberg, David Bruckner, Glenn McQuaid, Radio Silence, Ti West, and Adam Wingard*

Friday - August 24 - 11:59 p.m.

See page 54 for full description.

Hannah Takes the Stairs (2007)

Directed by Joe Swanberg

Saturday - August 25 - 6:30 p.m.

Hannah, a recent college graduate, spends a brutally hot Chicago summer falling in and out of love. As she struggles to find personal and professional fulfillment through various relationships with friends and co-workers, she risks leaving destruction in her wake. Working collaboratively with his cast of fellow filmmakers, Joe Swanberg takes a delicate look at friendship, ambition, and the pursuit of happiness. (HD Cam. 84 min. Not rated.)

LOL (2006) *Directed by Joe Swanberg*

Saturday - August 25 - 9:30 p.m.

Alex, Tim, and Chris view the women in their lives through the dimensions of a computer screen or the lens of a camera-phone, as they struggle to balance their online fantasies and addictions with the demands of real life. This up-to-the-second feature intimately explores masculinity in the new millennium. (HD Cam. 81 min. Not rated.)

This retrospective is sponsored by the College of Arts and Humanities Institute, Russian and Eastern European Institute, Department of Communication and Culture and IU Cinema. This program is organized in collaboration with Irena Kovarova, with additional support provided by the Czech Center New York. Special thanks to Laura Leighanne Ivins-Hulley. Screenings are free for IUB students, \$3 for all others.



Jan Švankmajer

impossibility
made
real

Alice (1988) Directed by Jan Švankmajer

Sunday - August 26 - 3:00 p.m.

In this unique adaptation of Lewis Carroll's *Alice's Adventures in Wonderland*, Czech surrealist Jan Švankmajer takes the familiar heroine into an unfamiliar wonderland, filled with seemingly everyday objects brought to life through stop-motion animation. The White Rabbit is a taxidermied animal, whose sawdust stuffing continually seeps out of a hole in his chest. Socks burrow into the floor like moles, with Alice's own socks threatening to escape. Through all this, Alice remains inquisitive and headstrong, regarding the strangeness with the composure that only a child could maintain. Czech language with English subtitles. (35mm. 86 min. Not Rated.)

Conspirators of Pleasure (1996) *Directed by Jan Švankmajer*

Thursday - August 30 - 9:30 p.m.

According to Jan Švankmajer, "*Conspirators of Pleasure* is not only the first erotic film without copulation, but above all a film about freedom." Six ordinary people seek to gratify an idiosyncratic array of desires, all of which are highly autoerotic. As the story progresses, we find that although these people prefer to retreat into their individual fantasies, they are in fact connected. With "expert advisers" such as Sigmund Freud, Leopold von Sacher-Masoch, the Marquis de Sade and Luis Buñuel, the film brings to life the most deliciously perverse aspects of the id. Czech language with English subtitles. (35mm. 75 min. Not Rated.)



Surviving Life (Theory and Practice)

(2010) *Directed by Jan Švankmajer*

Monday - August 20 - 7:00 p.m.

Sunday - August 26 - 6:30 p.m.

Evžen is a man who has fallen in love with his dreams, a man who seeks to abandon his waking life and make his dreams his "first life." In them, he meets a woman in a red dress whose name changes each time he falls asleep. Apples roll through the background and giant snakes peek out of the windows. Evžen prefers this reality, but has trouble holding onto it, and so he tries various means to conjure the dream at will. Combining live action and cut-paper animation, the film shows what happens when the lines between dream and reality fall away. Czech language with English subtitles. (35mm. 109 min. Not Rated.)

Little Otik (2000)

Directed by Jan Švankmajer

Thursday - August 30 - 6:30 p.m.

All Mrs. Horáková wants is to have a child. She looks jealously on the prams of women in the street, knowing her and her husband can never conceive. Hoping to lighten her mood, Mr. Horák carves a baby from a wooden stump, but to his surprise, the desire of his wife is so strong, it brings the stump to life. Unfortunately for the Horáks and their neighbors, their wooden child – Otík – possesses an extraordinary appetite, threatening to consume everything and everyone around it. Czech language with English subtitles. (35mm. 132 min. Not Rated.)



Shorts Program

Directed by Jan Švankmajer

Friday - August 31 - 6:30 p.m.

This program includes some of the unique shorts that distinguish Czech surrealist and stop motion animator Jan Švankmajer from his contemporaries. The program includes: *The Flat* (1968), *The Garden* (1968), *Jabberwocky* (1971), *Dimensions of Dialogue* (1983), *Another Kind of Love* (1988), *Flora* (1989), *Meat Love* (1989), and *Food* (1992). Czech language with English subtitles. (35mm and Digital. 77 min. Not rated.)

Lunacy (2005)

Directed by Jan Švankmajer

Friday - August 31 - 9:30 p.m.

In the film's introduction, director Jan Švankmajer explains, "Ladies and gentlemen, what you're about to see is a horror film." But this horror story has no vampires, werewolves or slasher killers. Instead, it investigates the horrors of madness, both of the human psyche and the modern mental institution. It tells the story of a weak-willed young man named Jean who is stricken with violent night terrors. An elderly libertine (inspired by the Marquis de Sade) seems to come to his rescue, but instead takes him on a journey into depravity, sacrilege and the dangers of absolute liberation. Czech language with English subtitles. (35mm. 123 min. Not Rated.)

Faust (1994) Directed by Jan Švankmajer

Saturday - September 8 - 6:30 p.m.

Drawn from no less than four versions of the Faustian tale (including Goethe, Christopher Marlowe and Czech folk theater), this adaptation brings the myth into modern Prague, where an ordinary man suddenly finds that he must play the role of Dr. Faustus. Nothing in this story is predictable, as the live actor is replaced occasionally by a wooden marionette, stage doors open into grassy fields full of ballerinas, and Mephisto is the twin of Faust himself. The absurdity possesses a distinctly Kafkaesque flavor, and we wonder whether Faust has any control over his fate. Czech language with English subtitles. (35mm. 97 min. Not Rated.)



AXE OF VENGEANCE



*Axe of Vengeance, an exhibition at the Grunwald Gallery of Art, features hand painted posters created to advertise Hollywood, Bollywood, Kung Fu, Nollywood and Ghanaian films circulating in Ghana during the 1980s and 1990s. The posters and the venues where they were shown have become obsolete, as viewing has shifted from makeshift theaters to in-home film viewing. The exhibit features a recreation of a traditional cinematic space and viewing experience where visitors can view the films *Isakaba Boys*, *Secret Adventure*, *The Snake Girl*, and *Oganigwe*. IU Cinema will present two films from this era. This exhibit is sponsored by the College of Arts and Sciences, Themester, Henry Radford Hope School of Fine Arts, History Department, African Studies Program, and Black Film Center/Archive. Special thanks to Marissa Moorman, Betsy Stirratt, Bob Smith, Carmela Garritano and Fred Amata. Screenings are free, but ticketed.*

Black is Black: Mamma Mia (2000) *Directed by Bob Smith Jr.*

Sunday - September 9 - 6:30 p.m.

The film tells the story of a wealthy foreigner who arrives in Ghana with oodles of cash and a limo. He proceeds to seduce young women with the lure of his money and the good life but before too long, trouble ensues. Bob Smith Jr. got his start in Ghanaian cinema as an actor and has become a Renaissance man: producing, directing, writing and acting in his own films. His first claim to fame was as the character "Diabolo," who famously turned into a snake. (Digital Presentation. 80 min. Not rated.)

Oganigwe (1999) *Directed by Fred Amata*

Saturday - September 15 - 9:30 p.m.

Oganigwe explores the tradi - cultural practices and relationships in rural Nigeria, and highlights the dependence on the gods in determining good and evil. A village prince must choose a wife, and through dance and rhythmic expression, the single women of the village must reveal their femininity and readiness for womanhood. The royal mothers position their daughters to be chosen as the next queen. When the prince chooses a girl of low lineage, mothers plot to discredit her purity. The girl is led to the grove of Oganigwe, for the all-knowing and powerful deity of justice to determine her fate. But Oganigwe is a just deity and good must triumph over evil. Strange things begin to happen in the village and justice comes to rule – but what will happen with the prince and the maiden that stole his heart? (Digital Presentation. 90 min. Not rated.)



Werner Herzog

in search of
ecstatic truth

Werner Herzog's range of work across artistic disciplines is unequalled. He has directed over 50 films and 20 opera productions on six continents, and has published numerous books, screenplays and articles. Established as one of the leading figures of world cinema, he has developed a powerful artistic vision with a capacity for critical reflection.

*As a director, Werner Herzog challenges the lines between traditional, narrative feature and documentary film, and has even called his fictional film *Fitzcarraldo* the best documentary of his career. He proclaims that, "...it is possible to reach a deeper stratum of truth—a poetic, ecstatic truth, which is mysterious and can only be grasped with effort; one attains it through vision, style, and craft".*

*These events are sponsored by the William T. Patten Foundation and IU Cinema. The Patten Lecture series invites eminent writers, scholars, and artists to the Bloomington campus, offering stimulating opportunities for intellectual exchanges and artistic expressions. Screenings are \$3, unless noted.**

Burden of Dreams (1982) Directed by Les Blank

Tuesday - August 28 - 7:00 p.m.

For nearly five years, acclaimed German filmmaker Werner Herzog desperately tried to complete one of the most ambitious and difficult films of his career, *Fitzcarraldo*, the story of one man's attempt to build an opera house deep in the Amazon jungle. Documentary filmmaker Les Blank captured the unfolding of this production, made more perilous by Herzog's determination to shoot the most daunting scenes without models or special effects, including a sequence requiring hundreds of native Indians to pull a full-size, 320-ton steamship over a small mountain. The result is an extraordinary document of the filmmaking process and a unique look into the single-minded mission of one of cinema's most fearless directors. (DigiBeta. 85 min. Not rated.)



Fata Morgana (1971) Directed by Werner Herzog

Saturday - September 8 - 9:30 p.m.

Conceived in 1969 but not released until 1972, *Fata Morgana* is the first installment in a trilogy of films shot in Africa by a director who proved early on that he had vision few of his contemporaries could match. Filmed on location in the depths of the Sahara desert, the film has a reputation for its experimental techniques, which capture the beauty of the desert's legendarily mirage-studded landscape. Through the rendering of its inhabitants and their geographically inspired personalities, the solidification of Herzog's reputation for delivering unique perspectives to film began. (DigiBeta. 79 min. Not rated.)

Land of Silence and Darkness (1971)

Directed by Werner Herzog

Sunday - September 9 - 3:00 p.m.

Fini Straubinger is afflicted with both deafness and blindness. Werner Herzog introduces us to monumental undertakings in Fini's life, that for most of us are reflexive motions that require minimal effort or consideration. We follow Fini as she attends various events in the deaf-blind community and can almost feel the sense of isolation. Her interactions with her peers and their methods for communication are a clear reminder of the essential need for touch. The film is a heartfelt rumination of how much of an individual's identity is entwined in sensory output and input. (DigiBeta. 85 min. Not rated.)

Aguirre, Wrath of God (1972) ●

Directed by Werner Herzog

Monday - September 10 - 7:00 p.m.

Klaus Kinski stars as a Spanish conquistador who uses tyranny and his over-inflated ego to lead an ill-fated trip down the Amazon in search of the fabled riches of El Dorado. Featuring some of Werner Herzog's most complex and intricately staged camera set-ups, as well as authentic and treacherous on-location settings, Kinski strips away the veneer of his fearless, entitled leader to reveal abject terror and an almost hallucinatory progression towards insanity. Both Herzog and Kinski push themselves to their breaking points to reveal a man simultaneously drunk on power and feverishly unable to maintain a grasp on the escalating breakdown of his fortunes. (2K DCP. 93 min. Not rated.) – *World Premiere 2K DCP screening.*

Fitzcarraldo (1982) ●

Directed by Werner Herzog

Wednesday - September 12 - 7:00 p.m.

With a production filled with legend, this epic is full of vast shots of wide-open spaces, people trying to succeed at the near impossible and the proclivity of some men to set out to conquer the unconquerable. Klaus Kinski is Brian Sweeney Fitzgerald, a man with big aspirations and little achievement to validate his grandiosity. Like Aguirre before him, Fitzgerald becomes fixated on the realization of an improbable goal: the erection of a posh opera house in a small Peruvian city. With hopeful financing to come from the lucrative demand for rubber, Fitzgerald attempts to drag a very large steamer up the Amazon for the exportation of rubber trees. The local natives play both a vital and detrimental role in Fitzgerald's dreams of ascending to greatness. (2K DCP. 158 min. Rated PG.) – *World Premiere 2K DCP screening.*



Patten Lecture Werner Herzog
The Search for Ecstatic Truth
Tuesday - Sept. 11 - 7:30 p.m.
Whittenberger Auditorium



Bad Lieutenant: Port of Call New Orleans (2009) ●

Directed by Werner Herzog

Friday - September 14 - 9:30 p.m.

Nicolas Cage proves that when given adequate material he can rise to the occasion and help dramatic subject matter (such as drug addiction and a life spiraling out of control) transcend into true art. Cage plays Terrence McDonagh, a cop who prefers his own shady brand of law enforcement, who winds up addicted to opiates after a rescue mission irreparably injures his back. After graduating from pain medication to cocaine, McDonagh maneuvers through several different modes of operation to keep his drug supply consistent and pure. The film is a meditation on the scruples of law enforcement officials as well as a strong character portrait of a man trading invaluable portions of his identity for white pills and powder. (35mm. 122 min. Rated R.)



Patten Lecture *Werner Herzog* ***The Transformative Role of Music in Film***

Thursday - Sept. 13 - 7:30 p.m.

Whittenberger Auditorium

Public Interview *Werner Herzog*

Hosted by Professor Greg Waller

Friday - Sept. 14 - 3:00 p.m.

IU Cinema



Grizzly Man (2005) *Directed by Werner Herzog* ●

Friday - September 14 - 6:30 p.m.

In 2003, Timothy Treadwell and his girlfriend ventured out into Katmai National Park in Alaska to weather the lean summer months with a horde of grizzlies, a trip they would not return from. Over the course of thirteen summer seasons with the grizzlies, Treadwell grew to believe that they had developed a kinship with him. The film considers the borderline instability and almost delusional faith that its subject has in the large, notoriously dangerous mammals, without straying far from the core of Treadwell's well-intentioned mission - to shed light on the precariousness of the grizzly bear's existence. (35mm. 103 min. Rated R.) *This screening is free, but ticketed.

● **Werner Herzog is scheduled to be in attendance at these noted events.**



The Enigma of Kaspar Hauser

(1974) Directed by Werner Herzog

Sunday - September 16 - 3:00 p.m.

Kaspar Hauser lived the first seventeen years of his life chained in a dark cellar, to emerge in Nuremberg as if he had fallen from another planet. He has no concept of this world, but is rescued by a man who attempts to transform him through education, religion and music. Because of his unorthodox approach to religion and logic, Hauser remains an outcast. Based on a true story, Werner Herzog's lead character was formed from actual letters found with Hauser, as well as from the essence of his extraordinary, untrained actor, Bruno Schleinstein, whose own life shared similarities with that of Kaspar. The film won the Grand Jury Prize at the 1975 Cannes Film Festival. (DigiBeta. 110 min. Not rated.)

Into the Abyss (2011)

Directed by Werner Herzog

Sunday - September 16 - 6:30 p.m.

In his fascinating exploration of a triple homicide case in Conroe, Texas, Werner Herzog probes the human psyche to explore why people kill—and why a state kills. In intimate conversations with those involved, including 28-year-old death row inmate Michael Perry, Herzog achieves what he describes as “a gaze into the abyss of the human soul.” Herzog's inquiries also extend to the families of the victims and perpetrators as well as a state executioner and pastor who've been with death row prisoners as they've taken their final breaths. As he's so often done before, Herzog's investigation unveils layers of humanity, making an enlightening trip out of ominous territory. (35mm. 107 min. Rated PG-13.)

Nosferatu the Vampyre (1979) Directed by Werner Herzog

Friday - September 14 - 11:59 p.m.

A chillingly enigmatic Klaus Kinski stars as Count Dracula in Werner Herzog's hypnotic homage to F.W. Murnau's 1922 classic of German Expressionism. Recalling his earlier *Enigma of Kaspar Hauser* (1974) and *Heart of Glass* (1976), Herzog's version of the Dracula mythos depicts a world where the only thing more sublimely frightening than an undead vampire is the thin veneer separating rational, bourgeois society from utter madness. Also starring Bruno Ganz and Isabelle Adjani as Jonathan and Lucy Harker, *Nosferatu* represents Dracula as another Herzogian existential (anti-)hero, trailing the terrors of nature in his wake while also unveiling the destructive superstitions at civilization's margins. (2K DCP. 107 min. Rated PG.) – *World Premiere 2K DCP screening.*



Pema Tsenden is considered the first Tibetan filmmaker to produce entirely Tibetan films. His first feature film, *The Silent Holy Stones*, set the tone for his films to come – use of Tibetan language, all Tibetan cast and crew, and Tibetan locations – giving them an authenticity of Tibetan culture set in contemporary complexities of everyday modern life. The series is sponsored by Indiana University Student Association, Central Eurasian Studies Department, Sinor Research Institute for Inner Asian Studies, East Asian Studies Center, Tibetan Studies Student Association and IU Cinema. Special thanks to Eveline Yang. Screenings are free, but ticketed.



TIBETAN NEW WAVE CINEMA

The Search (2009) Directed by Pema Tsenden

Saturday - September 29 - 7:00 p.m.

A Tibetan film director travels from village to village looking for actors to star in a film based on a Tibetan opera. Traveling by car, the director holds auditions in the most unlikely locations – construction sites, streets, bars, night clubs, and monasteries. This road movie takes us straight into the heart of a changing Tibet, raising questions about what tradition and identity mean in the modern world. Tibetan language with English subtitles. (35mm. 117 min. Rated PG)



Old Dog (2011) Directed by Pema Tsenden

Saturday - September 22 - 6:30 p.m.

On the high Tibetan plains, a family struggles to survive. Their dog, a mastiff that has been in the family for years, is worth a fortune. But, what will it cost to lose it? After selling the dog to a dealer, Gonpo realizes what the decision has done to his family's dynamic, and understands what he needs to do. *Old Dog* is a poetic film about Tibet's changing society, where old values conflict with new. Tibetan language with English subtitles. (35mm. 88 min. Not rated.)

Director Pema Tsenden is scheduled to be present.

Silent Holy Stones (2005) Directed by Pema Tsenden

Saturday - September 15 - 6:30 p.m.

A young Tibetan lama from a mountain monastery, returns home for the New Year's celebrations. Fascinated by TV serials of Buddhist stories, he wants to bring his family's television to the monastery. The young boy struggles to balance his strict Buddhist training with explorations of the outside world through the novelty of television. Tibetan language with English subtitles. (35mm. 102 min. Not rated.)





international Arthouse Series

The International Arthouse Series features new film releases from around the globe. It's your chance to see critically acclaimed foreign films on the big screen—without leaving Bloomington.

The International Arthouse Series is co-sponsored by the Ryder Film Series and the IU Cinema.

\$ *Films in this series are \$3 for IU Bloomington students (with ID) and \$6 for all other patrons, unless otherwise noted.*



Beasts of the Southern Wild (2012) *Directed by Benh Zeitlin*

Thursday - August 16 - 7:00 p.m.

Friday - August 17 - 7:00 p.m.

Saturday - August 18 - 7:00 p.m.

Sunday - August 19 - 3:00 p.m.

In a forgotten but defiant bayou community cut off from the rest of the world by a sprawling levee, a six-year-old girl exists on the brink of orphanhood. Buoyed by her childish optimism and extraordinary imagination, she believes that the natural world is in balance with the universe until a fierce storm changes her reality. Director Benh Zeitlin whisks us to a surreal realm, where little girls and mythical animals coexist in a bayou called The Bathtub, all intertwined in the cosmic mesh of the universe. Desperate to repair the structure of her world in order to save her ailing father and sinking home, this tiny hero must learn to survive unstoppable catastrophes of epic proportions. (2K DCP. 91 min. Rated PG-13.)

Ai Weiwei: Never Sorry (2012) *Directed by Alison Klayman*

Thursday - September 6 - 6:30 p.m. - *Director Alison Klayman is scheduled to be present*

Friday - September 7 - 9:30 p.m.

Saturday - September 8 - 3:00 p.m.

Ai Weiwei: Never Sorry is the inside story of a dissident for the digital age who inspires global audiences and blurs the boundaries of art and politics. First-time director Alison Klayman gained unprecedented access to Ai while working as a journalist in China. Her detailed portrait provides a nuanced exploration of contemporary China and one of its most compelling public figures. (2K DCP. 92 min. Rated R.)



Neighboring Sounds (2012) Directed by Kleber Mendonça Filho

Tuesday - September 18 - 7:00 p.m.

Saturday - September 22 - 9:30 p.m.

Sunday - September 23 - 3:00 p.m.

A history of violence and oppression threatens to engulf the residents of an affluent seaside community in *Neighboring Sounds*, a thrilling debut from filmmaker Kleber Mendonça Filho. A palpable sense of unease hangs over a single city block in the coastal town of Recife, Brazil. Home to prosperous families and the servants who work for them, the area is ruled by an aging patriarch and his sons. When a private security firm is reluctantly brought in to protect the residents from a recent spate of petty crime, it unleashes the fears, anxieties and resentments of a divided society still haunted by its troubled past. Portuguese language with English subtitles. (35mm. 131 min. Not rated.) **Director Kleber Mendonça Filho is scheduled to be present on September 18.**

Sleepwalk with Me (2012)

Directed by Mike Birbiglia & Seth Barrish

Friday - September 21 - 9:30 p.m.

Saturday - September 22 - 3:00 p.m.

Sunday - September 30 - 3:00 p.m.

"I'm going to tell you a story and it's true... I always have to tell people that," so asserts comedian-turned-playwright-turned-filmmaker Mike Birbiglia in his autobiographically inspired, fictional feature debut. We are thrust into the tale of a burgeoning stand-up comedian struggling with the stress of a stalled career, a stale relationship threatening to race out of his control, and the wild spurts of severe sleepwalking he is desperate to ignore. Based on the successful one-man show, the film engages in the kind of passionate and personal storytelling that transfigures intimate anguish into comic art. (2K DCP. 90 min. Rated NR.)





Detropia (2012) *Directed by Rachel Grady and Heidi Ewing*

Thursday - October 18 - 9:30 p.m.

Friday - October 19 - 6:30 p.m.

Saturday - October 20 - 9:30 p.m.

Sunday - October 21 - 3:00 p.m.

There was a time, not too long ago, when Detroit was heralded as the birthplace of the middle-class, an industrial utopia. Today, Detroit is on the brink of bankruptcy. This cinematic tapestry chronicles the lives of several Detroiters trying to survive and make sense of what is happening to their city. An owner of a blues bar, a young blogger, an auto union rep, a group of young artists, an opera impresario and a gang of illegal “scrappers” make up an unlikely chorus that illuminates the tale of both city and a country in a soul searching mood, desperate for a new identity. (2K DCP. 90 min. Not rated.)



Chicken with Plums (2012)

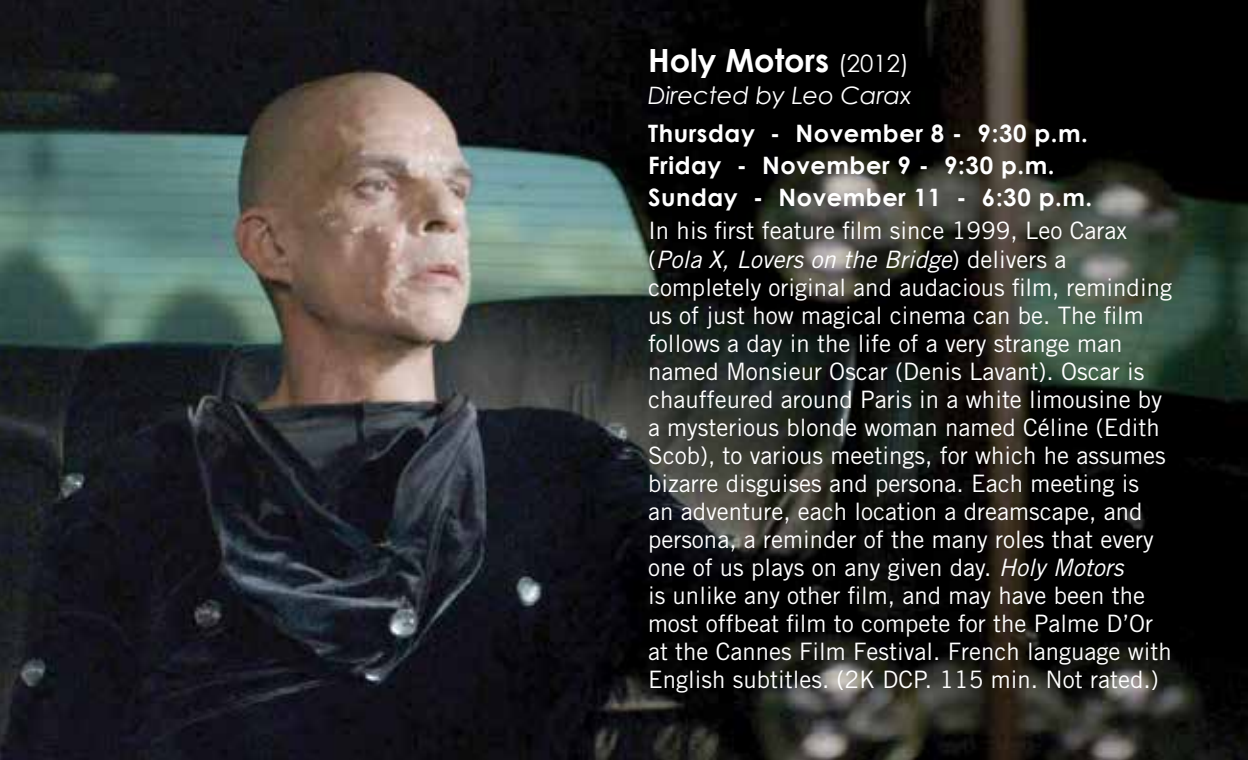
Directed by Marjane Satrapi and Vincent Paronnaud

Thursday - October 18 - 6:30 p.m.

Friday - October 19 - 9:30 p.m.

Saturday - October 20 - 6:30 p.m.

From the directors of *Persepolis* comes another graphic novel adaptation, set in Teheran in 1958. Since his beloved violin was broken, Nasser Ali Khan, one of the most renowned musicians of his day, has lost all taste for life. Finding no instrument worthy of replacing it, he decides to confine himself to bed to await death. As he hopes for its arrival, he plunges into deep reveries, with dreams as melancholic as they are joyous, taking him back to his youth and even to a conversation with Azraël, the Angel of Death, who reveals the future of his children. As pieces of the puzzle gradually fit together, the poignant secret of his life comes to light: a wonderful story of love which inspired his genius and his music... French language with English subtitles. (2K DCP. 93 min. Rated PG-13.)



Holy Motors (2012)

Directed by Leo Carax

Thursday - November 8 - 9:30 p.m.

Friday - November 9 - 9:30 p.m.

Sunday - November 11 - 6:30 p.m.

In his first feature film since 1999, Leo Carax (*Pola X*, *Lovers on the Bridge*) delivers a completely original and audacious film, reminding us of just how magical cinema can be. The film follows a day in the life of a very strange man named Monsieur Oscar (Denis Lavant). Oscar is chauffeured around Paris in a white limousine by a mysterious blonde woman named Céline (Edith Scob), to various meetings, for which he assumes bizarre disguises and persona. Each meeting is an adventure, each location a dreamscape, and persona, a reminder of the many roles that every one of us plays on any given day. *Holy Motors* is unlike any other film, and may have been the most offbeat film to compete for the Palme D'Or at the Cannes Film Festival. French language with English subtitles. (2K DCP. 115 min. Not rated.)

A Royal Affair (2012) *Directed by Nikolaj Arcel*

Thursday - December 6 - 9:30 p.m.

Friday - December 7 - 9:30 p.m.

Saturday - December 8 - 7:00 p.m.

A Royal Affair is a true story based on one of the most dramatic events in European history, of an ordinary man who wins the queen's heart and starts a revolution. The film centers on an intriguing love triangle between the insane Christian VII (Mikkel Boe Følsgaard), a man of enlightenment and idealism, Struensee (Mads Mikkelsen), and the young but strong queen Caroline Mathilda (Alicia Vikander). The drama is the gripping tale of brave idealists who risk everything in their pursuit of freedom for the people. Above all it is the story of a passionate and forbidden romance that changed an entire nation. Danish, English, German, and French languages with English subtitles. (2K DCP. 137 min. Not rated.)





The Comedy (2012) *Directed by Rick Alverson*

Sunday - December 9 - 7:00 p.m.

Monday - December 10 - 7:00 p.m.

Friday - December 14 - 7:00 p.m.

On the cusp of inheriting his father's estate, Swanson (Tim Heidecker) is a man with unlimited options. An aging hipster in Brooklyn, he spends his days in aimless recreation with friends in games of comic irreverence and mock sincerity. As Swanson grows restless of the safety a sheltered life offers him, he tests the limits of acceptable behavior, in every way he can. Heidecker's deadpan delivery cleverly masks a deep desire for connection and sense in the modern world. Rick Alverson's provocative character study touches a darkness behind the humor that resonates with viewers long after the story ends. (HD Cam. 94 min. Not rated.) **Rick Alverson is scheduled to be present at each screening.**

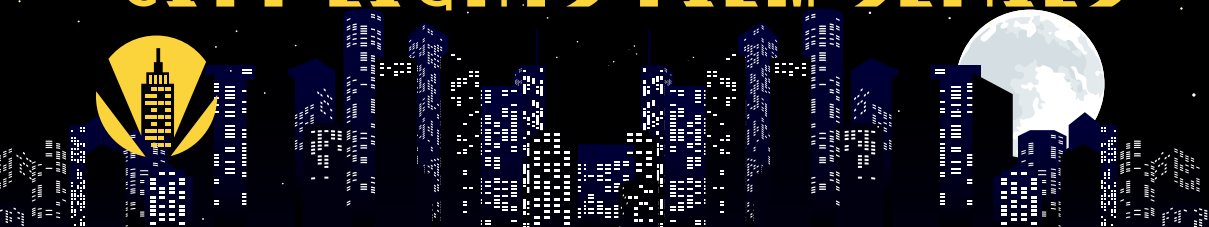
Rick Alverson is a filmmaker and musician from Richmond, Virginia. He has made four feature films in conjunction with the independent label Jagjaguwar, including *The Builder* (2010) and *New Jerusalem* (2011), his second feature, starring Colm O'leary and Will Oldham (*Matewan*, *Old Joy*). *The Comedy*, premiered at the 2012 Sundance Film Festival. In 2011, he was awarded a Visual Arts Fellowship from the Virginia Museum of Fine Arts. He has also directed videos for Bonny Prince Billy and Gregor Samsa, and has released 9 records on Jagjaguwar, most recently with his band Spokane in 2007.



October 1-6 – Homecoming – Lights, Camera, Action!

Events feature alumni from the entertainment industry, traditional student events, alumni activities and the big game against Michigan State. Save the dates and visit alumni.indiana.edu/together/homecoming for more information. GO IU!

CITY LIGHTS FILM SERIES



The series is co-sponsored by Indiana University's Department of Communication and Culture. Thanks to James Paasche and Landon Palmer for curating this semester's City Lights program. All films are programmed from the title list in the David Bradley collection, held by the Lilly Library, though 35mm prints were substituted where noted. Screenings are free, but ticketed.

Shane (1953) Directed by George Stevens

Saturday - August 25 - 3:00 p.m.

Alan Ladd stars as a cowboy getting caught up in the down and dirty settlement of the frontier, a theme familiar to many Westerns. It is the subtlety of the performances and direction that make this a genre masterpiece. This masterful Western negotiates the complexity of the morally ambiguous characters with a careful hand, making it stand out as a testament to the pleasures of great Hollywood filmmaking. (35mm. 118 min. Not rated.)



The Treasure of the Sierra Madre (1948)

Directed by John Huston

Saturday - September 15 - 3:00 p.m.

Considered one of the greatest adventure films of all time, John Huston's adaptation of B. Traven's 1927 novel features the inimitable Humphrey Bogart at the top of his cool and confident form as the leader of a dangerous prospecting mission in the deserts of Mexico. The film is credited as one of the first films to shoot on location instead of in the studio and regarded as the primary inspiration for *Raiders of the Lost Ark*. (16mm. 126 min. Not rated.)



Petulia (1968) Directed by Richard Lester

Saturday - September 29 - 3:00 p.m.

Richard Lester took a break from directing British comedies (*A Hard Day's Night*) to helm this visually inventive and well-acted drama about two broken socialites who encounter each other at decisive moments in their lives. Julie Christie is at her very best playing the titular lead, as she and George C. Scott's older divorcee character explore their profound dissatisfaction with domestic "contentment." *Petulia* is one of New Hollywood's most striking and overlooked entries. (35mm. 105 min. Not rated.)



DOUBLE FEATURE

Bride of Frankenstein (1935)

Directed by James Whale

Freaks (1932)

Directed by Tod Browning

Saturday - October 27 - 3:00 p.m.

One of the greatest movie sequels ever, James Whale's film features most of the talent from the original, including Boris Karloff revisiting his iconic character of The Monster. Surviving his seeming demise from the first film, The Monster seeks love and companionship, forcing his masters to create a partner for him. The revelation of the *Bride* remains one of the most indelible sequences in film history, with Elsa Lanchester's otherworldly looks punctuating the suspense. (2K DCP. 75 min. Not rated.)

Dracula director Tod Browning's Pre-Code horror film is one of the most controversial movies ever funded by a Hollywood studio. A passion project adapted from Browning's experience working for a traveling circus, *Freaks* is notable for its use of actual sideshow performers and gained notoriety for its dark, confrontational themes of jealousy and revenge. This film is now celebrated as an allegorical statement about acceptance and tolerance in the face of incredible diversity. (16mm. 64min. Not rated.)



The Third Man (1949)

Directed by Carol Reed

Saturday - November 3 - 3:00 p.m.

Set amongst the dark shadows of post-war Vienna, the film centers on Holly Martin (memorably played by Joseph Cotten), a novelist looking for his missing friend. While Orson Welles made a career with larger-than-life characters, it is the mysterious charm of his brief appearance as Harry Lime that makes the path to this moment intoxicating. Written by Graham Greene and brilliantly directed by Carol Reed, especially in the closing chase sequence through a series of tunnels, *The Third Man* is a definitive film-noir. (35mm. 104 min. Not rated.)





Cabaret (1972)

Directed by Bob Fosse

Saturday - November 17 - 3:00 p.m.

It is not often that one film features two career-defining, and Oscar winning, performances, but *Cabaret* demonstrates what happens when the passion of two talented performers is allowed to shine.

Bob Fosse directs with care as Liza Minnelli and Joel Grey dominate the musical numbers, all performed at the Kit Kat Club with a mix of sex, humor, and outrage. *Cabaret* is a rare gem that proves a musical can develop a critical social commentary alongside the show-stopping numbers. (35mm. 124 min. Rated PG.)

Fanny and Alexander (1982)

Directed by Ingmar Bergman

Saturday - December 1 - 3:00 p.m.

Through the eyes of 10-year-old Alexander, we witness the delights and conflicts of the Ekdahl family, a sprawling bourgeois clan in turn-of-the-twentieth-century Sweden. Ingmar Bergman intended *Fanny and Alexander* as his swan song, and it is the legendary director's warmest and most autobiographical film, a four-time Academy Award-winning triumph that combines his trademark melancholy and emotional intensity with immense joy and sensuality. Swedish language with English subtitles. (35mm. 188 min. Rated R.)

The Passion of Joan of Arc (1928)

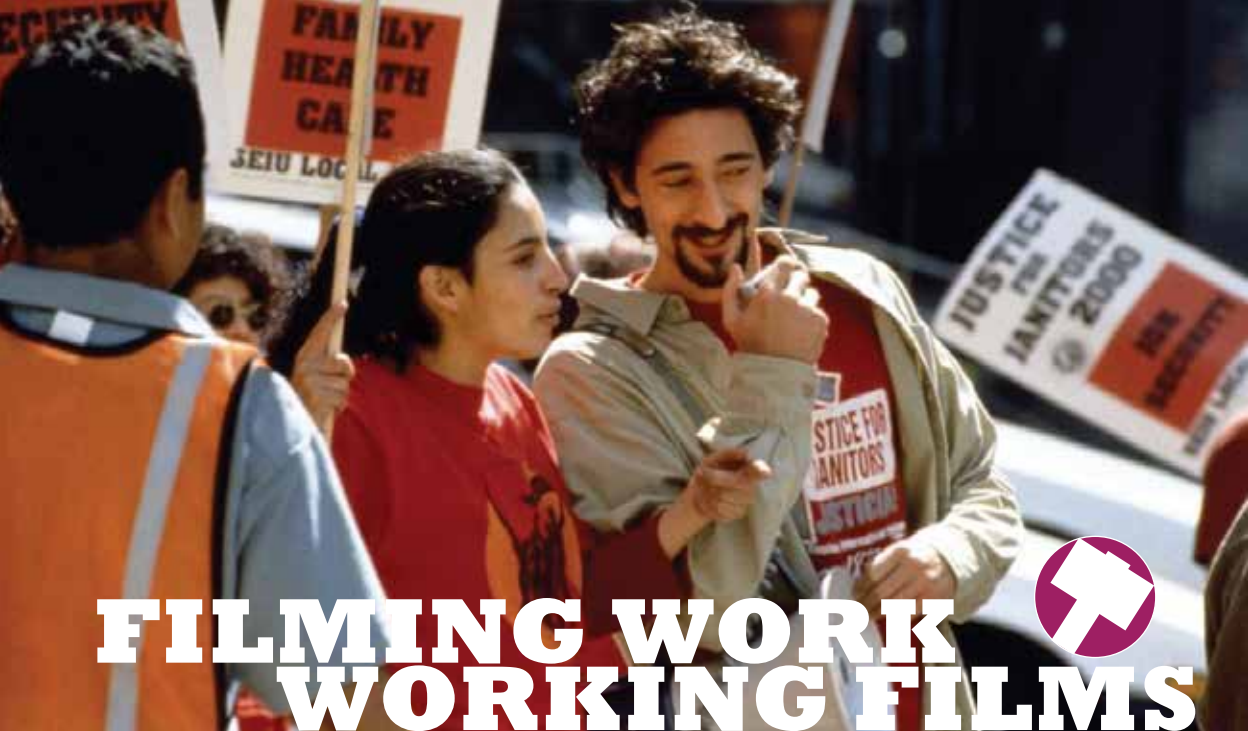
Directed by Carl Theodor Dreyer

Saturday - December 8 - 3:00 p.m.

Danish auteur Carl Theodor Dreyer's stunning depiction of Joan of Arc's trial and sentencing was thought to be lost forever until a complete print was miraculously found in 1981. Maria Falconetti's performance, framed almost entirely in close-up, is heartbreaking and harrowing. Rudolph Maté's cinematography is nothing short of masterful. Often regarded as the greatest work of silent cinema, The film still maintains its power to elicit a complex combination of emotion and artistry that transcends human language. Archival 35mm print is being provided courtesy of the Academy Film Archive and the Danish Film Institute. (35mm. 82 min. Rated NR.)

Live piano accompaniment provided by Philip Carli.





FILMING WORK WORKING FILMS

Two films about labor in America

Since the birth of the medium, filmmakers have made the struggles of ordinary people for workplace justice a central theme in the cinema. From the early films of Eisenstein to the contemporary work of John Sayles and Ken Loach, work and workers have captured the visual imagination of moviegoers. These films offer historical and contemporary depictions of struggles among the working class. The series is sponsored by Bloomington Jobs with Justice, IU Labor Studies Program, Latino Studies, Center for Latin American and Caribbean Studies, Cultural Studies Program, Black Film Center/Archive, Department of History, and IU Cinema. Special thanks to Alex Lichtenstein, Associate Professor, Department of History.

The Killing Floor (1985)

Directed by Bill Duke

Thursday - September 6 - 9:30 p.m.

Friday - September 7 - 6:30 p.m.

The Killing Floor explores the conflicting loyalties of African-American stockyards workers in Chicago during the First World War. Starring Damon Leake and Moses Gunn, the story pits a black worker who joins an interracial union against his rival who believes that blacks must look after themselves. Based on impeccable historical research into the lives of actual stockyard workers, this powerful docudrama won the Sundance Film Festival Special Jury Award and was invited to Cannes. (16mm. 118 min. Rated PG.)

Bread and Roses (2000)

Directed by Ken Loach

Thursday - December 6 - 6:30 p.m.

Starring Adrien Brody (*The Pianist*) as a union organizer and Pilar Padilla as an undocumented worker, *Bread and Roses* brings Loach's customary sympathetic portrayal of working people to the story of the immigrants who clean the office towers of Los Angeles. Loach's gritty, amusing, and spirited fictional film documents the real life organizing drive of "Justice for Janitors," a key moment in the rebirth of American unions among service workers and the newest generation of immigrants. (35mm. 110 min. Rated R.)

Screenings are free, but ticketed.

Two Years at Sea (2011)

Directed by Ben Rivers

Friday - September 21 - 6:30 p.m.

Ben Rivers has created a unique body of work in contemporary avant-garde cinema with his experimental documentaries about wilderness spaces and the unusual people who engage with them. *Two Years at Sea* depicts Jake, a man who lives alone in the forests of Scotland, as he carves out a life all his own. Often working in black-and-white 16mm film, sometimes using expired stocks and shooting with handwound Bolex cameras, Rivers frequently highlights the relationships between cinematic time and the unconventional temporal structures within which his subjects exist, and the artisanal look of his images neatly mirrors the handmade life that Jake has built. (35mm. 88 min. Not rated.)



UNDERGROUND FILM SERIES

This series is presented in partnership with the Indiana University Department of Communication and Culture and Film and Media Studies. Thanks to the Underground programming team that includes Mark Benedetti, Laura Ivins-Hulley, Natasha Ritsma, Andy Uhrich, Russell Sheaffer and Joan Hawkins. Screenings are free, but ticketed.



Derek Jarman Super-8 Films (2011) Directed by Derek Jarman

Friday - September 28 - 6:30 p.m.

Best known for his allusive, elliptical feature films, Derek Jarman also made Super-8 films throughout his filmmaking career. Numbering more than two dozen, these films vary widely in style, theme, and tone, yet, like many Super-8 experimental films, they tend toward the personal and the autobiographical. As with his features, Jarman's Super-8 films often incorporate elements from classics and mythology, blending these with small moments to produce a continuous movement between the epic and the everyday and between the temporal structures of the grand narrative and the miniature moment. (Digital. 54 min. Not rated.)



Shorts Program

Directed by
Jan Švankmajer

**Friday
August 31
6:30 p.m.**

See page 14 for
full description.
(35mm and Digital.
77 min. Not rated.)

Blue (1993) Directed by Derek Jarman

Friday - September 28 - 9:30 p.m.

In his final—and most daring—cinematic statement, Jarman the romantic meets Jarman the iconoclast in a lush soundscape pulsing against a purely blue screen. Laying bare his physical and spiritual state in a narration about his life, his struggle with AIDS and his encroaching blindness, *Blue* is by turns poignant, amusing, poetic and philosophical. (35mm. 76 min. Not rated.)



Truly FILMIC Shorts Program

Multiple Directors

Friday - November 9 - 6:30 p.m.

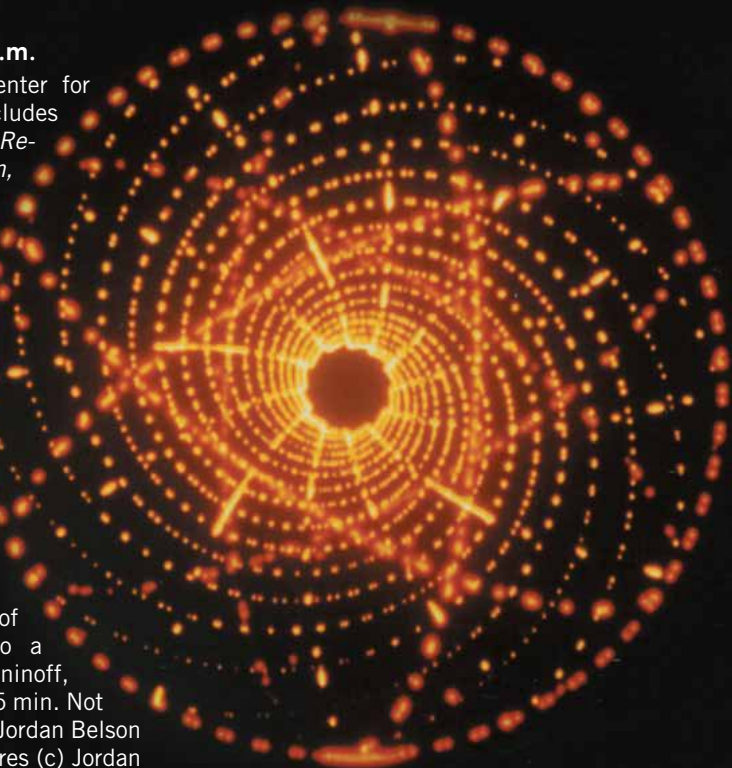
With the demise of film perpetually looming as major movie studios move “forward” to the digital future (some having already announced the end of celluloid distribution), critics, scholars, and media practitioners have spent copious time and column inches debating the value of digital and what should be done about film. For those who love the look of film, and for those who wholeheartedly embrace digitality, this program presents a selection of truly filmic films, works that highlight the particular characteristics of that beloved medium.

Shirley Clarke's *Bridges-Go-Round* is a kaleidoscopic take on several New York City bridges, which are made by turns ominous, classical, and futuristic. *Variations*, one of Nathaniel Dorsky's silent masterpieces, renders the small details of everyday life with images of exquisite, delicate beauty. Janie Geiser's *The Fourth Watch* uses old movies re-photographed from a video monitor as the material for a meditation on the lives and deaths of media forms and their use by avant-garde artists. Finally, *Looking for Langston* is Isaac Julien's widely celebrated examination of black gay identity during the Harlem Renaissance, developed through a combination of stock newsreel footage and staged scenes. (16mm. 82 min. Not Rated)

Jordan Belson: Films Sacred and Profane

Friday - November 16 - 6:30 p.m.

Presented in association with Center for Visual Music, this program includes *Caravan*, *Séance*, *Allures*, *Re-Entry*, *Samadhi?*, *Momentum*, *Chakra*, *Light*, *Cycles*, *Music of the Spheres*, and *Epilogue*. Jordan Belson was a pioneer of abstract filmmaking who fused his interests in physics, astronomy, psychology, Buddhism, and other spiritual belief systems into more than 30 films that step past questions of meaning and interpretation into direct visceral and spiritual engagements with viewers. This program features rarely screened films and new preservation prints - a distillation of sixty years of visionary images synchronized to a symphonic tone poem by Rachmaninoff, and more. (16mm and DigiBeta. 75 min. Not rated.) Program was co-curated by Jordan Belson and Cindy Keefer. Image from *Allures* (c) Jordan Belson, courtesy Center for Visual Music.



Art is...The Permanent Revolution

(2012) Directed by Manfred Kirchheimer

Friday - December 7 - 6:30 p.m.

Director Manfred Kirchheimer ardently investigates the relationship between art and politics by meditating on the work of printmakers from the past and present. Kirchheimer goes into the studios of four contemporary artists to document their methods and discuss their artistic and philosophical inspiration. Examining the etchings of Sigmund Abeles, the lithographs of Ann Chernow, the woodcuts by Paul Marcus and prints by James Reed, Kirchheimer examines the ways contemporary printmakers are inspired by present-day politics and the historical legacy of socially important works from artists of the past. (Digital. 82 min. Not rated.)

For further engagement:

The One-hour Exhibition: Revolutionary Prints
Friday, December 7, 2012 from 3–4:00 p.m.
Curatorial discussant: Nan Brewer, *The Lucienne M. Glaubinger Curator of Works on Paper*



the uncompromising
Art of

crispin hellion glover



It is Fine! EVERYTHING IS FINE (2007) ●

Directed by Crispin Hellion Glover and David Brothers

Saturday - October 6 - 7:00 p.m.

It Is Fine! EVERYTHING IS FINE goes into uncharted cinematic territory with screenwriter Steven C. Stewart starring in this semi-autobiographical, psycho-sexual tale about a man with severe cerebral palsy and a fetish for girls with long hair. Part horror film, part exploitation picture and part documentary of a man who cannot express his sexuality in the way he desires, this fantastical and often humorous tale is told completely from Stewart's point of view – that of a man who has lived for years watching people do things he will never be able to do. (35mm. 74 min. NR - no one under 18 will be admitted.)

What is it? (2005) ●

Directed by Crispin Hellion Glover

Sunday - October 7 - 7:00 p.m.

Known for creating many memorable, incredibly quirky characters onscreen as an actor, Glover's directorial debut will not disappoint fans of his offbeat sensibilities and eccentric taste. Featuring a cast largely comprised of actors with Down's syndrome, the film is not about Down's syndrome. Glover describes the film as "the adventures of a young man whose principal interests are snails, salt, a pipe and how to get home while being tormented by a hubristic racist inner psyche." In addition to writing and directing, Glover appears in the roles of "Dueling demi-God Auteur" and "the young man's inner psyche." (35mm. 72 min. NR - no one under 18 will be admitted.)

● *Preceding each film, Crispin Hellion Glover will present his Big Slide Show, a one-hour dramatic narration of eight different profusely illustrated books that he has made over the years. Each evening's slideshow will be different.*

All tickets for each evening are \$18.



OTHER FILMS

Around the World 2012 Children's Film Fest Seattle

Saturday - August 18 - 3:00 p.m.

This program of live-action and animated shorts from Children's Film Festival Seattle 2012 is a passport to a world of imagination. You'll meet magical characters, laugh at funny stories and learn how friendship makes the planet go 'round. The program includes 10 different short films from eight countries, and was curated by Elizabeth Shepherd from the Northwest Film Forum. It has been deemed appropriate for children of all ages. Children ages 12 and under are admitted for free, \$3 all others. (Digital presentation. 68 min. Not rated.)

Sylvia Plath Symposium 2012 Film Gala

Friday - October 26 - 8:00 p.m.

Commemorating the 50-year anniversary of Sylvia Plath Ariel poems, program to include Sandra Lahire's *Lady Lazarus* film, Linda Adele Goodine's *Bee Asana: Healing of Sylvia Plath* video; playwright Elizabeth Gray's film clip from *Wish I Had a Sylvia Plath* production, and animator Suzie Hanna and sound designer Tom Simmon's *Girl Who Would Be God* animated film. Introductions by Goodine, Hanna, Simmons, and Plath scholar, Tracy Brain.

Home Movie Day

Saturday - October 20 - 3:00 p.m.

Join us to celebrate The 10th International Home Movie Day. The Center for Home Movies (CHM) initiated the event as a way to highlight the cultural significance of home movies and the need to properly preserve these important artifacts. Participants are asked to bring their home movies to the IU Cinema, where equipment to project the films will be provided, including formats such as 8mm, 16mm, Super 8, VHS, and DVD films. The event will also include special home movies from the Indiana University Archives. Home Movie Day is co-presented by the Department of Communication and Culture and the IU Cinema. (Multiple formats. 120 min. Not rated.)

Two Feature Films for the Cost of a Car

Saturday - October 27 - 7:00 p.m.

Delve into a double-feature of ultra-low-budget filmmaking and see high quality stories told for the cost of a used car. In *Beverly Lane*, hell breaks loose...literally, at a metal fabricating company that is hosting a retirement party. The workers find themselves stuck with zombified clowns, magicians, and a mime, and must learn to survive with each other or die trying. A parody of fantasy films and the adventure gaming community, *The Gamers: Dorkness Rising* is a hilarious romp through the world of sword and sorcery — in this case, a world of exploding peasants, giant house cats, and undead roast turkeys. Game on! (2K DCP. 195 min. Not rated) **Filmmakers will be present.**

Student Film Programs

Tuesday - December 11

Wednesday - December 12

Thursday - December 13

A series of short film programs that were produced in various departments across IU Bloomington's campus will be presented. Program titles, start times and descriptions will be publicized closer to the event dates. Save the dates! Times to be announced.

Habanastation (2011) *Directed by Ian Padrón*

Tuesday - September 4 - 7:00 p.m.

Habanastation depicts a view of everyday Cuban life through the eyes of a young student and son of a wealthy jazz musician. When Mario gets lost during a May Day celebration, he finds himself in the barrio of an adversary from school. As the two boys work through their differences, Mario discovers a new and exciting world, so close, yet so far from his own. (Digital presentation. 95 min. Not rated.)



Screenings are free, but ticketed.

Kordavision (2008) *Directed by Hector Cruz Sandoval*

Monday - September 17 - 7:00 p.m.

The iconic photo of Ernesto “Che” Guevara is now rightfully attributed to Cuban photographer Alberto Korda. The image graces everything from t-shirts to key chains, but was little recognized at the time. This film presents some of the final footage of Korda, giving a deeply personal glimpse of the man, his lesser known photography, and the history of a revolution – for which he remained dedicated to. (HD Cam. 90 min. Not rated.) **Hector Cruz Sandoval is scheduled to be present.**



cubamistad

A CELEBRATION OF CUBAN ART & FILM



Cubamistad is a sister-city project between Bloomington, Indiana and Santa Clara, Cuba. The series is sponsored by the Black Film Center/Archive, Film and Media Studies, La Casa – Latino Cultural Center, Departments of Communication and Culture, History, Spanish and Portuguese, and Folklore, Latino Studies Program, and Center for Latin American and Caribbean Studies. Special thanks to Cynthia Roberts.

Maestra (2011) *Directed by Catherine Murphy*

Monday - October 8 - 7:00 p.m.

In 1960, Cuba made an open call for volunteer teachers for the Cuban Literacy Campaign. Over 250,000 people volunteered, including thousands of very young women who achieved a degree of independence virtually unknown by Cuban women at the time. *Maestra* explores the stories of eight of these women and we see how the experience changed their lives, and the lives of others. (2K DCP. 34 min. Not Rated.) **Catherine Murphy is scheduled to be present.**



Juan of the Dead (2011) *Directed by Alejandro Brugués*

Monday - October 29 - 7:00 p.m.

Juan of the Dead is a zombie comedy with the subtext of the Cuban Revolution. Juan is initially convinced that the zombie attack is merely another stage of the Revolution. Official media even refer to the attacks as incidents provoked by Cuban dissidents paid by the US government. Eventually, Juan and his friends realize that the attackers are zombies and killing them is an acquired skill. He soon decides that the best way of facing the situation is making some money from it...and a business is born. (35mm. 92 min. Not rated.)





Shirley Clarke's

COOL WORLD

Shirley Clarke was a vital part of the burgeoning post-war American film movement, and has been considered the most important female director of that period; creating art, controversy and acclaim throughout her career. She was one of the first signers — and the only woman — of the New American Cinema manifesto in 1961. IU Cinema hosts Dennis Doros from Milestone Films, to present a program of three of the director's important works and discuss their restoration of Portrait of Jason, a program that he presented at the Berlin International Film Festival earlier this year. The series is sponsored by Department of Communication and Culture, Black Film Center/Archive, Indiana University Film and Media Studies, and IU Cinema. Special thanks to professors Joan Hawkins and Michael Martin. Screenings are free, but ticketed.





The Connection (1962) *Directed by Shirley Clarke*

Thursday - November 1 - 7:00 p.m.

The Connection is one of the most vital, fascinating films of the American independent world. Created by a woman director at a time when they were in very short supply, the film shattered stereotypes in just about every conceivable way. The film adapts a controversial play by Jack Gelber- a play within a play within a jazz concert. It portrays a group of drug addicts, musicians and filmmakers, waiting in a New York loft apartment for their drug connection. The brilliantly written Beat dialogue blends with jazz music written by the great pianist Freddie Redd. The Connection was preserved by the UCLA Film & Television Archive with funding by the Film Foundation. (35mm. 110 min. Not rated.)

Jorgensen Lecture - Dennis Doros, Milestone Film & Video Co-founder

Friday - November 2 - 3:00 p.m.

Dennis Doros will deliver his lecture titled *Where's Shirley*, which he presented earlier in the year at the Berlin International Film Festival.



Ornette: Made in America (1985) *Directed by Shirley Clarke*

Friday - November 2 - 6:30 p.m.

Ornette: Made in America explores the rhythms, images and myths of America seen through the eyes of an artist's ever-expanding imagination and experience. The film focuses on the struggles and triumphs of Ornette Coleman's life as well as the inspired intelligence that spawned his creativity. Documentary footage chronicles his boyhood in segregated Texas through his emergence as an American cultural pioneer and icon. Contributors to the film include William Burroughs, Brion Gysin, Buckminster Fuller, Don Cherry, Yoko Ono, Charlie Haden, Robert Palmer, Jayne Cortez and John Rockwell. (35mm. 85 min. Not rated.)

Robert Frost: A Lover's Quarrel with the World (1963)

Directed by Shirley Clarke

Friday - November 2 - 9:30 p.m.

Just prior to the acclaimed poet's death at 88, Shirley Clarke captures his essence during speaking engagements at Amherst and Sarah Lawrence Colleges, intercut with studies of his work, scenes of his life in rural Vermont and personal reminiscences about his career. Also included is a scene of Frost receiving an award from President Kennedy. The film presents an intimate portrait of one of America's great 20th Century poets. (DigiBeta. 51 min. Not rated.)



Chocolat (1988)

Directed by Claire Denis

Sunday - November 4 - 3:00 p.m.

Claire Denis draws from her childhood experiences in West Africa when her father was stationed there as a French Official. A young woman who returns to Africa recalls a formidable childhood incident, when stranded travelers were forced to stay with her parents. They include a newly married couple, a former priest, a wealthy plantation owner and his black concubine. Paired with the host family and their dignified houseboy, Protee, the group spans class and race, and in close quarters demonstrate power struggles in a prejudiced society. A line is there, but not there. French language with English subtitles. (35mm. 105 min. Not rated.)

Claire Denis

confronting the other



Claire Denis is one of the greatest filmmakers working in the cinema today - period. Her films are visually stunning, technically accomplished and thematically complex. And, in the words of Andrew Hussey of The Observer, she is "fearless". Her solidarity with the disenfranchised and her sometimes frightening intelligence leads to incisive critiques of the way the personal and political become intertwined, but ultimately invites us to determine what lines are being crossed. Sponsored in part by the Black Film Center/Archive, Department of Communication and Culture, and IU Cinema. Special thanks to Institut français in France, Unifrance, Cultural Services of the French Embassy, Jean-Francois Rochard and Delphine Selles. Screenings are \$3.



I Can't Sleep (1994)

Directed by Claire Denis

Monday - November 5 - 7:00 p.m.

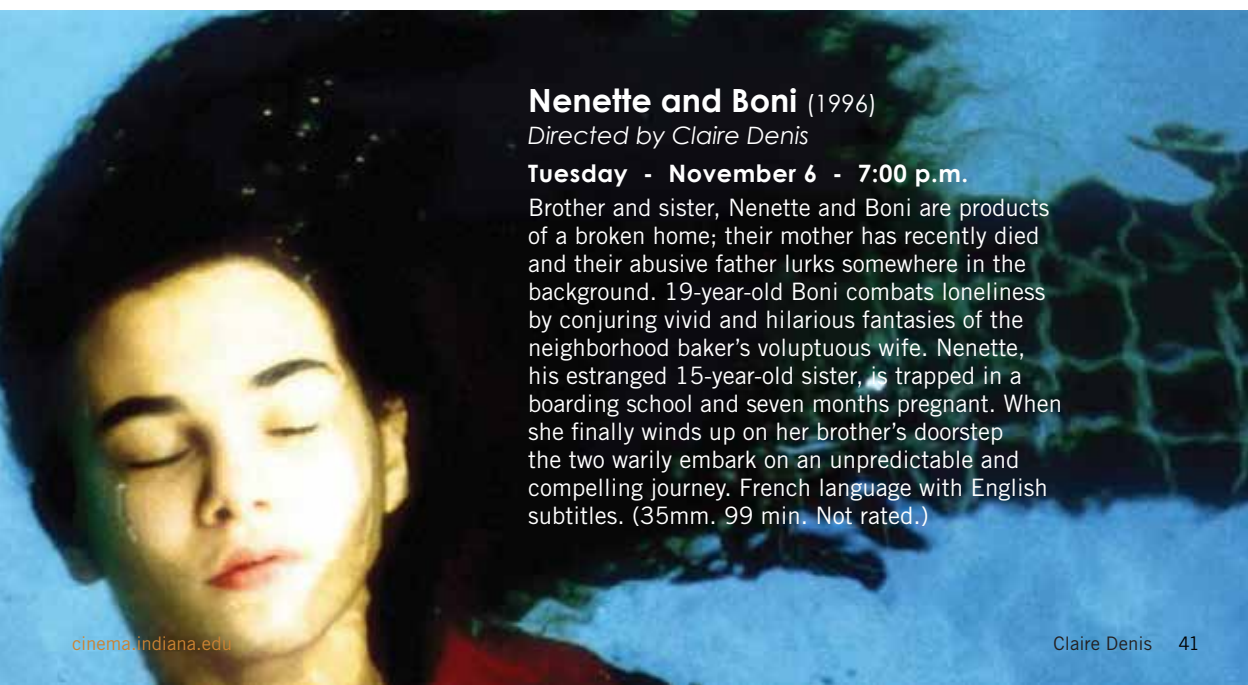
Claire Denis takes us again to the margins and the marginalized – this time in the immigrant ghettos of Paris. This dream-like tale follows the lives of Theo, a struggling African musician and lonely single father, Camille, his transvestite brother, and Daiga, a beautiful, young Lithuanian immigrant, as the city searches for a serial killer. The film uses a famous French murder case from the 1980s as a base to explore marginalization and isolation in the immigrant experience. Claire Denis makes us aware of the beautiful, otherworldly qualities of even the most mundane and sometimes awful situations. French language with English subtitles. (New 35mm print. 110 min. Not rated.)

Beau Travail (1999)

Directed by Claire Denis

Saturday - November 10 - 3:00 p.m.

Inspired by Herman Melville's *Billy Budd*, the film focuses on the lives of men in a small French Foreign Legion outpost, emphasizing the banality and ritual of their days in the scorching sun. Sergeant Galoup, seems the ideal Legionnaire: a brooding loner, cut off from his past. He runs the troupe like a well-oiled machine, until the arrival of a new recruit threatens to upset the delicate balance. The film is a poetic and lyrical exploration of a special, very enclosed male world through its rituals, codes and barely contained emotional conflicts, and resonates with the power of a Greek tragedy. French language with English subtitles. (35mm. 90 min. Not rated.) **Claire Denis is scheduled to be present.**



Nenette and Boni (1996)

Directed by Claire Denis

Tuesday - November 6 - 7:00 p.m.

Brother and sister, Nenette and Boni are products of a broken home; their mother has recently died and their abusive father lurks somewhere in the background. 19-year-old Boni combats loneliness by conjuring vivid and hilarious fantasies of the neighborhood baker's voluptuous wife. Nenette, his estranged 15-year-old sister, is trapped in a boarding school and seven months pregnant. When she finally winds up on her brother's doorstep the two warily embark on an unpredictable and compelling journey. French language with English subtitles. (35mm. 99 min. Not rated.)



An Evening with Claire Denis

Saturday
November 10
7:00 p.m.



The Intruder (2004)

Directed by Claire Denis

Thursday - November 8 - 6:30 p.m.

This poetic, metaphysical adventure follows Louis, a 70-year-old recluse living near the French-Swiss border, who is in need of a heart transplant. Louis is haunted by a questionable past, always dreaming of violence. With his new (physical and metaphorical) heart, can Louis regain things long missing from his life – his own peace and an estranged son? This hypnotic film is considered Claire Denis' most ambitious – taking us through France, Switzerland, South Korea and Tahiti – but most importantly, through Denis' own subconscious – forcing us to question our own notions of the heart. French language with English subtitles. (New 35mm print. 130 min. Not rated.)

White Material (2009)

Directed by Claire Denis

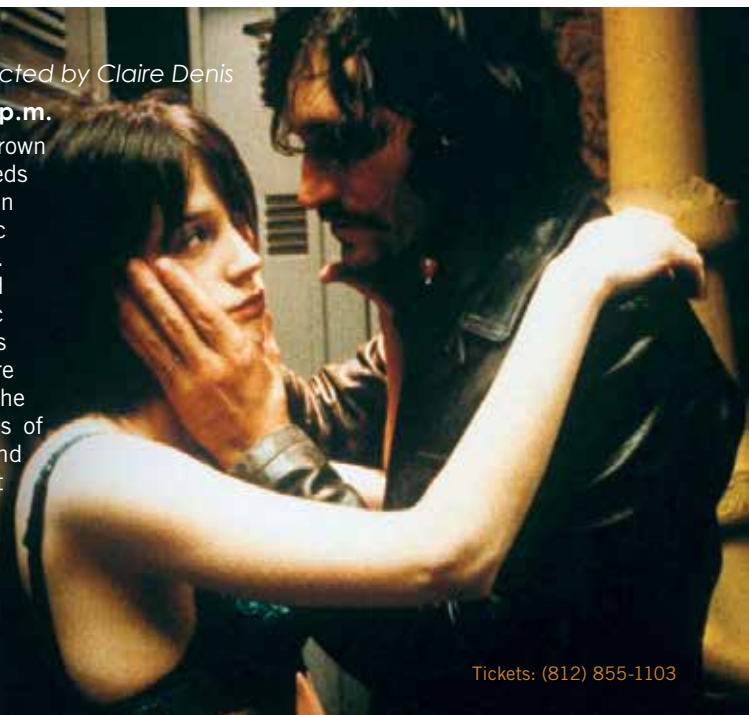
Sunday - November 11 - 3:00 p.m.

The film is a riveting exploration of the complexities of racial conflict and the limits of human will. The legendary Isabelle Huppert is Maria Vial, a fearless French woman attempting to run her family's coffee plantation in an unnamed African country. Torn violently apart by hate-fueled civil conflict, this unforgiving setting soon turns against the foreign family, declaring them outlaws in their new home. In a brash effort to save her family and livelihood, Maria risks everything, fighting with every shred of her will to buck the rebel forces wrestling for control of local power. French language with English subtitles. (35mm. 106 min. Rated PG-13.) **Claire Denis is scheduled to be present.**

Trouble Every Day (2001) *Directed by Claire Denis*

Saturday - November 10 - 9:30 p.m.

Shane (Vincent Gallo) and June Brown (Tricia Vessey) are American newlyweds living in Paris. Shane has an affliction and frequents a cutting edge clinic that is researching the human libido. He encounters the doctor's imprisoned wife, Coré (Béatrice Dalle), a vampyric and insatiable sex addict who has become extremely dangerous. Claire Denis' AIDS metaphor explores the politics of sex within the relationships of even the most dedicated of lovers, and a society incapable of loving without killing. French and English languages with English subtitles. (New 35mm print. 101 min. Not rated, but contains graphic violence and sexuality.) **Claire Denis is scheduled to be present.**



Lilya 4-Ever (2002)

Directed by Lukas Moodysson

Tuesday - Oct. 23 - 7:00 p.m.

This incredibly moving film tells the story of a poverty stricken Russian teen who is abandoned by her mother, leaving her in the care of a conniving aunt. Circumstances force Lilya to move out of the house and into shabby quarters nearby. When Lilya's schoolmates start to spread lies about her, her only source of comfort is a street kid with whom she builds a fraternal relationship. Lilya proves an easy mark for a local pimp who promises her a life of prosperity. Russian and Swedish languages with English subtitles. (35mm. 109 min. Rated R.)



This series is sponsored by College of Arts and Humanities Institute, Themester, Center for the Study of Global Change, and IU Cinema. Special thanks to Global Migration specialist and activist Stepanka Korytova. Screenings are free, but ticketed.

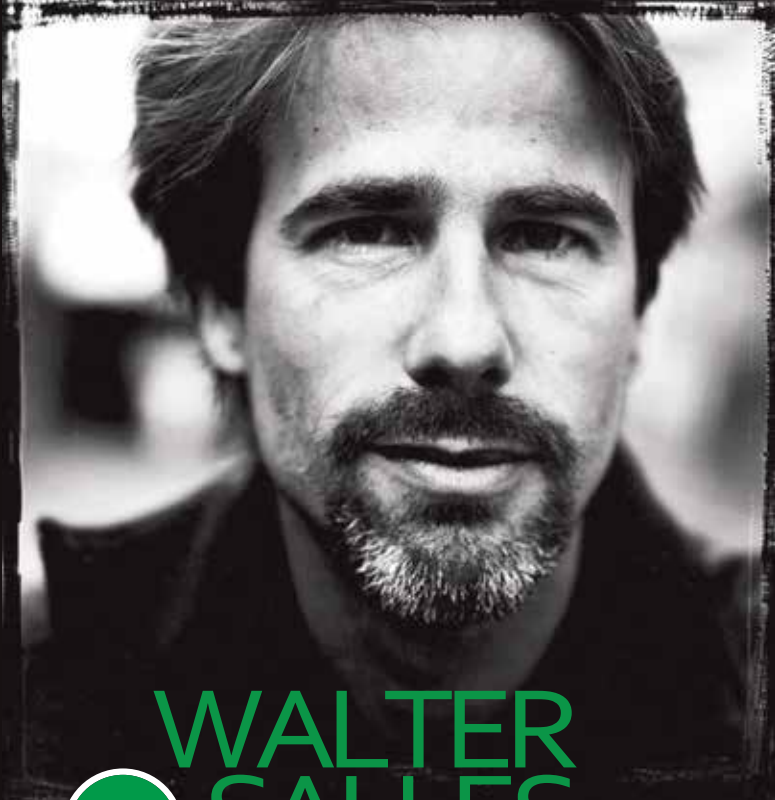
The Many Faces of Human Trafficking

Anjos do Sol (2006)

Directed by Rudi Lagemann

Sunday - October 28 - 6:30 p.m.

Maria is an illiterate young girl who lives in the interior of northeastern Brazil. She is sold by her fisherman father to be employed as a housemaid for a wealthy businessman and his son. After being purchased, Maria is resold to a brothel located near a gold mining town in the Amazon rainforest. After months suffering with other girls, Maria runs away and hitchhikes across Brazil. When arriving in Rio de Janeiro, prostitution once again haunts her. Portuguese language with English subtitles. (DigiBeta. 92 min. Not Rated.)



*In anticipation of Walter Salles' retelling of Jack Kerouac's *On the Road*, the IU Cinema presents three road movies from his filmography: *Foreign Land*, *Central Station*, and *The Motorcycle Diaries*. The genre drove him to directing: "Road movies brought me to the cinema," explains Salles. "I couldn't understand why movies like Michelangelo Antonioni's *The Passenger* or Wim Wenders's *Alice in the Cities* moved me so deeply. Little by little, I realized that it had to do with the unique narrative form of the road movie, based in the unpredictable."*

These screenings are sponsored by Latin American and Caribbean Studies, Latino Studies Program, Department of Spanish and Portuguese, Department of Communication and Culture, and IU Cinema. Screenings are \$3. Walter Salles is scheduled to be in attendance at these noted events. ●



WALTER SALLES

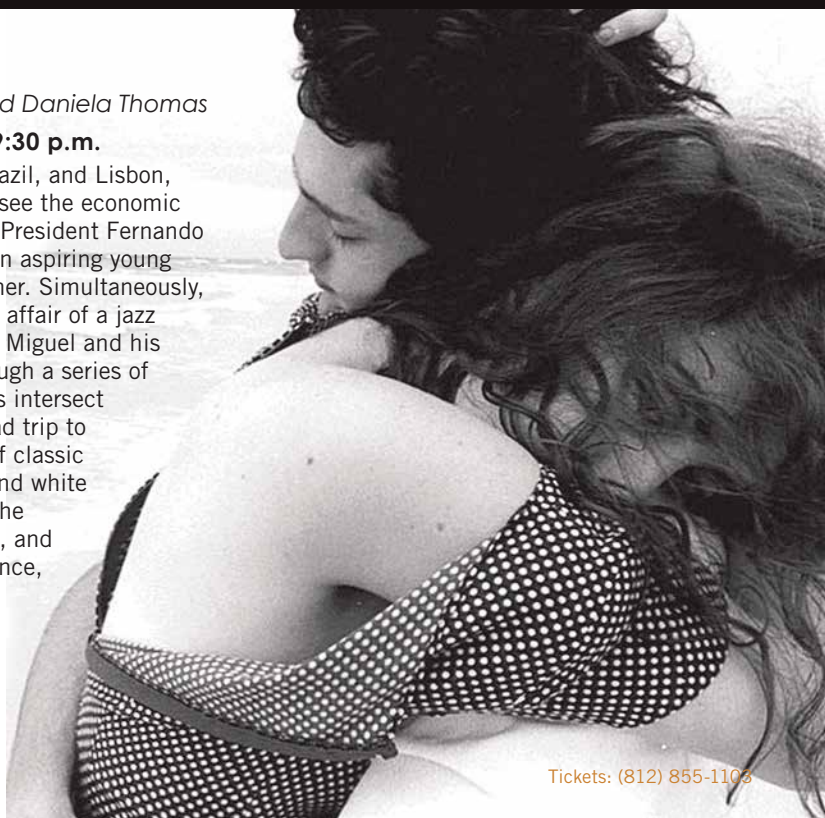
leaving home

Foreign Land (1996)

Directed by Walter Salles and Daniela Thomas

Friday - November 16 - 9:30 p.m.

The film is set in São Paulo, Brazil, and Lisbon, Portugal, in the early '90s. We see the economic chaos inflicted on Brazil under President Fernando Collor, with two victims being an aspiring young actor named Paco and his mother. Simultaneously, in Lisbon, we witness the rocky affair of a jazz trumpeter/heroin addict named Miguel and his frustrated girlfriend, Alex. Through a series of unfortunate events, their stories intersect in Lisbon, developing into a road trip to Spain. The film has elements of classic noir, filled with striking black and white cinematography that captures the rough beauty of the landscapes, and our characters' sense of innocence, love and adventure in a nearly hopeless world. Portuguese language with English subtitles. (35mm. 110 min. Not rated.)





Jorgensen Lecture ●

with Walter Salles

Thursday - Nov. 15 - 3:00 p.m.

Special Program ●

with Walter Salles

Wednesday - Nov. 14 - 7:00 p.m.

We can't disclose what this program will be, but you should join us for this screening. Really, don't miss out!

The Motorcycle Diaries (2004) Directed by Walter Salles ●

Thursday - November 15 - 7:00 p.m.

Based on a true story, *The Motorcycle Diaries* is an inspiring and thrilling adventure that traces the youthful origins of a revolutionary spirit. The film follows two daring friends, 23-year-old Ernesto "Che" Guevara (Gael Garcia Bernal) and Alberto Granado (Rodrigo de la Serna), who hop on the back of a beat-up motorcycle for a life-changing trip across Latin America. Guevara's character is defined by his observations on the life of the impoverished people that he meets along the way. Based on his memoirs, the trip planted the seeds of dissonance within Guevara, who would later view armed revolution as a means of attacking the continent's economic inequalities. Portuguese language with English subtitles. (35mm. 126 min. Rated R.)

Central Station (1998) Directed by Walter Salles

Saturday - November 17 - 7:00 p.m.

Dora is a former school teacher who makes a living by writing letters for illiterate people passing through Rio de Janeiro's main train station. Commuting to the city from impoverished suburbs, workers flock to her, hoping to contact lost family members, send love letters, or simply relate the details of their lives. Among her clients are Ana and her nine-year-old son Josué, who has a fierce desire to meet his father, whom he has never seen. Dora's life changes dramatically. She is guided by a curiously maternal compassion that sends her and Josué on the road in search of their own identities: one boy's search for his father and one woman's search for her heart. Portuguese language with English subtitles. (35mm. 113 min. Rate R.)



Welcome to the Dollhouse

(1995) Directed by Todd Solondz ●

Friday - November 30 - 9:30 p.m.

This dark, hilarious, suburban comedy follows the travails of Dawn Wiener, a shy, unpopular 7th-grade girl who is mercilessly teased at school, in the middle of New Jersey. Sometimes hated, often reviled, seldom understood, Dawn tries in vain to put on a happy and friendly face as she struggles through the onset of what looks to be a long puberty. Life is generally grim, she sees, and sometimes it only gets grimmer. Nevertheless, she does find moments of grace amidst the pain and humiliation of her first series of frustrated love affairs. The film won Grand Jury Prize for best dramatic feature at the Sundance Film Festival. (35mm. 88 min. Rated R.)

Happiness (1998)

Directed by Todd Solondz

Saturday - December 1 - 6:30 p.m.

Happiness is a perplexing dark comedy of perversion. The film challenges its viewers in all of the best ways – it's desperate and sad, yet we laugh, as we attempt to understand the characters, some of whom are despicable. The film is an ensemble piece with its main focus on a fractured family from New Jersey called the Jordans who on the surface seem to be cut from mainstream, middle-class America. As we get to know this multi-generational family, we are introduced to their despair, frustrations and inner demons. The film was awarded the FIPRESCI Prize at the 1998 Cannes Film Festival for "its bold tracking of controversial contemporary themes, richly-layered subtext, and remarkable fluidity of visual style". (35mm. 134 min. Rated NC-17.)



Todd Solondz challenges us to look beyond our prejudices and give his unhappy, desperate, middle-class characters a dose of empathy, whether they appear to deserve it or not. With each of his films, he tests us - can we connect emotionally with people whom we might not care to? In doing so, he uncovers humor in the unlikelyst of places – bringing his audiences along to emotional vistas that they would not wander to on their own. Todd Solondz's visit is made possible by a generous contribution from Steven (Jim) and Roberta Sherman. Todd Solondz is scheduled to be in attendance at these noted events. ●

Jorgensen Lecture

with Todd
Solondz

**Friday
November 30
3:00 p.m.**



Screenings are \$3.

Dark Horse (2011) *Directed by Todd Solondz*

Friday - November 30 - 6:30 p.m. ●

Sunday - December 2 - 6:30 p.m.

Todd Solondz examines the irretrievability of youth in this melancholy and idiosyncratic comedy starring Justin Bartha, Selma Blair, Mia Farrow, and Christopher Walken. Though in his thirties, Abe clings to the trappings of his adolescence. Still living with his parents, he works for his increasingly disappointed Dad and spends evenings ruthlessly trouncing his Mom at backgammon. His older brother Richard's success as a California doctor feeds Abe's resentment and rage at his family over his own failures. When Abe meets Miranda, he sees what he thinks is a chance at true love. Tempering his trademark lacerating humor with tenderness, Solondz creates a poignant and provocative portrait of a besieged man-child and his fractured family. (35mm. 86 min. Not rated.)

Life During Wartime (2009) *Directed by Todd Solondz*

Saturday - December 1 - 9:30 p.m.

Part sequel, part variation on the acclaimed and controversial film *Happiness*, *Life During Wartime* assembles an amazing ensemble cast in an utterly hilarious exploration of the boundaries of forgiveness, family, and love. Ten years have passed since shocking revelations shattered the world of the Jordan family, and now sisters Joy, Trish, and Helen, each embroiled in their own unique dilemmas, struggle to find their place in an unpredictable and volatile world. The past now haunts their family both literally and otherwise, and jeopardizes the future. Alternately hilarious and tragic, outrageous and poignant, this is an audacious comedy with unexpected resonance. (35mm. 98 min. Rated R.)





Don't miss *American Idiot* – the musical
- at the IU Auditorium on September 4
& 5 at 8:00 pm. For more information,
visit www.iuauditorium.com.

Doug Hamilton

With degrees from USC and Yale University, Doug Hamilton has been producing, directing and writing documentaries and long form television programs for over 20 years. His awards include three Emmys, a George Foster Peabody Award, AAAS Science Journalism Award, Writer's Guild Award, Cine Golden Eagle, and an Investigative Journalism Award from the Society of Professional Journalists. He has also taught at the Graduate School of Journalism, University of California, Berkeley and is the official photographer for the Atlantic Theater Company in New York City.

Broadway Idiot (2012)

Directed by Doug Hamilton

Tuesday - September 4 - 3:00 p.m.

Broadway Idiot follows Green Day's Billie Joe Armstrong from a punk rock concert at Madison Square Garden to the opening of his musical *American Idiot* on Broadway - only ten blocks away, but worlds apart. Go backstage as Green Day takes on Broadway – and ultimately see how the world of theater transformed Billie Joe. (HD Cam. 78 min. Not rated.) **Director Doug Hamilton is scheduled to be present.** He will introduce and discuss this 'rough cut' of his film, before it appears in festivals.

Other Films with Guests

Screenings free, but
ticketed, unless noted.*



Alison Klayman ●

Alison Klayman is a freelance journalist and documentary filmmaker. While living in China from 2006 to 2010, Klayman produced radio and television feature stories for NPR's "All Things Considered," AP Television, Voice of America, Current TV, and CBC. She reported the story "Who's Afraid of Ai Weiwei?" for PBS Frontline. *Ai Weiwei: Never Sorry* is her first feature length documentary, which was inspired by her documentary short *Ai Weiwei: New York Photographs 1983-1993*. The short was shown as part of the artist's exhibition at the Three Shadows Photography Art Centre in Beijing from January through April of 2009. She speaks Mandarin Chinese and Hebrew, and graduated from Brown University in 2006.

Ai Weiwei: Never Sorry (2012)

Directed by Alison Klayman

Thursday - September 6 - 6:30 p.m. ●

Friday - September 7 - 9:30 p.m.

Saturday - September 8 - 3:00 p.m.

See page 23 for the description and pricing.*

Kleber Mendonça Filho ●

Kleber Mendonça Filho was born in Recife, northeastern Brazil. He studied journalism and has worked extensively as a film critic as well as a film programmer in Recife's top alternative cinema, Cinema da Fundação Joaquim Nabuco. In the 1990s, he made documentaries, experimental films and fiction as a videomaker. Over the last decade, his short films have won awards in Brazil and abroad. *Neighboring Sounds* (O som ao redor) is his first fiction feature. His visit is sponsored by the Wexner Center for the Arts. Special thanks to Chris Stults.

Neighboring Sounds (2012)

Directed by Kleber Mendonça Filho

Tuesday - Sept. 18 - 7:00 p.m. ●

Saturday - Sept. 22 - 9:30 p.m.

Sunday - Sept. 23 - 3:00 p.m.

See page 24 for the description.



Brian Crano

Brian Crano is an actor and filmmaker who attended UCLA, earning a B.A. in Theatre Film and Television. He also holds a post graduate degree in classical acting and text from the London Academy of Music and Dramatic Art. He has directed several short films, and *A Bag of Hammers* is his first feature.

A Bag of Hammers (2012) *Directed by Brian Crano*

Tuesday - September 25 - 7:00 p.m.

Two charming grifters, Ben (Jason Ritter) and Alan (Jake Sandvig), have built a larcenous business posing as car valets, only to steal the vehicles instead of parking them. Because of their less-than-ideal upbringing and a "job" that allows them to remain likeable boyish rogues, their penchant for crime is almost forgivable. However, everything changes when they meet a 12-year-old boy named Kelsey. Neglected by his mother, Kelsey is drawn to Ben and Alan and they to him - and eventually, Kelsey becomes part mascot, part protégé. His presence ultimately forces Alan and Ben to choose between a life of carelessness and the opportunity to grow up and deal with the emotional consequences that come with it. (HD Cam. 85 min. Not rated.) **Director Brian Crano is scheduled to be present.**



Susan Seizer

Susan Seizer is a cultural anthropologist whose research and teaching celebrates the critical potential of live performance. *Stigmas of the Tamil Stage* is her award-winning book based on Seizer's ethnography of comedic theater artists in South India. *Road Comics: Big Work on Small Stages* is her first documentary film, and is

based on four years of ethnographic research with professional standup comics in middle America. She is currently writing a book on road comedy to accompany the film.

Road Comics: Big Work on Small Stages (2012)

Produced by Susan Seizer

Sunday - September 30 - 6:30 p.m.

This documentary film follows the creative brilliance of three stand-up comedians working the comedy club circuit in middle America. Local audiences across the Midwest and South appreciate the humor these comics draw out of strip malls, fast food, and the slow quirkiness of lives not made for TV. Producer and IU professor Susan Seizer (Communication & Culture) follows Stewart Huff, Tim Northern, and Kristin Key as they transform daily life into live art. The film also offers a glimpse into the business of comedy through interviews with club owners on the ins and outs of regional entertainment industries. Poignant and laugh-out-loud funny, *Road Comics: Big Work on Small Stages* is a work of art about the art of work. This project was partially supported by Indiana University's New Frontiers Program, funded by Lilly Endowment and administered by the Office of the Vice Provost for Research. (Digital presentation. 53 min. Not rated.)

Producer Susan Seizer is scheduled to be present.



Esai Morales

For years, award-winning actor Esai Morales has exhibited his outstanding acting talents on television, in theater and in films. Since his feature film debut in *Bad Boys* opposite Sean Penn, the actor has continuously offered film and television performances that strongly resonate in the hearts and minds of his audience. Describing himself as an "actorvist," Morales has combined art and activism to build bridges of understanding in his communities. When not working, he enjoys writing songs, singing, and playing the guitar.

Gun Hill Road (2011) Directed by Rashaad Ernesto Green

Wednesday - October 3 - 7:00 p.m.

In Celebration of National Hispanic Heritage Month: Many Backgrounds, Many Stories...One American Spirit, we present an encore screening of last year's *Gun Hill Road*, with lead actor Esai Morales. The film follows Enrique (Morales) as he returns home from a three-year stint in prison, only to find his son beginning a sexual transformation and his wife trying to hide an emotional affair. Torn between his love for his family and his ideas about manhood, Enrique must come to terms with the changing times and forces that may tear his family apart. The film won the Grand Jury Nominee at the 2011 Sundance Film Festival. (35mm. 88 min. Rated R.) **Actor Esai Morales is scheduled to be present.**



The James Naremore Lecture with Jacqueline Stewart

Friday - October 26 - 4:00 p.m.

Indiana University's Department of Communication and Culture presents the James Naremore Lecture, which is dedicated to continuing the tradition of scholarly excellence, and honoring the similar breadth and depth in the work of other pre-eminent scholars in the field of media studies. James O. Naremore is Chancellors' Professor Emeritus in Communication and Culture, English, and Comparative Literature at Indiana University. He has received numerous academic honors, including a Guggenheim Fellowship and the Kraszna-Krausz Moving Image Book Award, and his seven books and numerous articles cover impressive theoretical and critical ground. He was also instrumental in bringing film and media studies into the newly reconfigured Department of Communication and Culture, as well as the justification and planning of the IU Cinema.

Jacqueline Stewart

Jacqueline Stewart is Associate Professor of Radio/Television/Film and African American Studies at Northwestern University. Her research and teaching focus on African American film, literature and culture, moving image spectatorship and exhibition, and the role of race in "orphan" media in need of preservation. Stewart is the author of "Migrating to the Movies: Cinema and Black Urban Modernity", as well as several essays. She is co-curator of the L.A. Rebellion Preservation Project at the UCLA Film and Television Archive and is currently researching the history of Black moving image preservation, and completing a study of the life and work of African American filmmaker Spencer Williams.

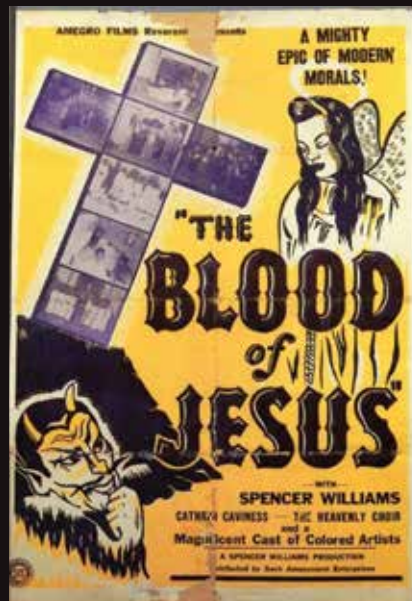


Blood of Jesus (1941) *Directed by Spencer Williams*

Thursday - October 25 - 7:00 p.m.

As the first race film added to the Library of Congress' National Film Registry, *The Blood of Jesus* spins a tale of temptation that continues to fascinate viewers. A non-Christian husband accidentally shoots his devout Baptist wife, which leads to her eventual death. Upon death, she is visited by an angel that takes her to the 'crossroads' between Heaven and Hell. There she is met with agents of both temptation and good, vying for her soul. In the surreal juke-joints of the city, she must determine her fate, before it's too late. Spencer Williams was a little-known filmmaker who enjoyed the rare privilege of being able to write, direct, produce, and star in his own films. Special thanks to Jones Film and Video Collection, Hamon Arts Library, Southern Methodist University and Amy Turner. (35mm. 57 min. Not Rated.)

These events are co-sponsored by the Black Film Center/Archive.





Jorgensen Lecture

with Donald Crafton

Thursday - November 29 - 3:00 p.m.

There will be a book signing following the lecture.

A Trip to the Moon and Its Legacy

Directed by Georges Méliès

Thursday - November 29 - 7:00 p.m.

Georges Méliès and *A Trip to the Moon* (1904) were key figures in Martin Scorsese's hit film *Hugo*. Thanks to one of the most complex (and somewhat controversial) film restorations ever, the film was saved from a single badly deteriorating color copy. The restoration took a decade and massive amount of skill and resources. This entertaining program includes the film and its cultural legacy. Be ready for some surprises. The program will be introduced by Professor Donald Crafton (University of Notre Dame) and followed by a book signing. (35mm. 70 min. Not rated.)

Donald Crafton

A specialist in film history and visual culture, Dr. Donald Crafton earned his degrees from the University of Michigan, University of Iowa, and Yale University. He was the founding director of the Yale Film Study Center, and served as director of the Wisconsin Center for Film and Theater Research. He teaches in and has chaired the Department of Film, Television, and Theatre at the University of Notre Dame now for many years. Professor Crafton's research interests are in film history and visual culture. His publications include *The Talkies*, *Before Mickey*, and his new book *Shadow of a Mouse: Performance, Belief, and World-Making in Animation*. He was named Academy Film Scholar by the Academy of Motion Picture Arts and Sciences in 2000 and has been a recipient of an NEH Fellowship. In 2004, The World Festival of Animation presented him with an award for his contributions to animation theory.



Benshi Kataoka Ichiro

Kataoka Ichiro is one of the top professional benshi in Japan. He was the star pupil of the undisputed master benshi, Sawato Midori. As a benshi, he tours globally and accompanies Japanese silent films by voicing the characters. His visit is sponsored by the Department of Screen Arts and Cultures and the University of Michigan Center for World Performance Studies. Special thanks to Markus Nornes.

An Inn at Tokyo (1935)

Directed by Yasujiro Ozu

Thursday - October 11 - 7:00 p.m.

In See page 9 for full description. **The film is being accompanied by Benshi Kataoka Ichiro.**



JORGENSEN GUEST FILMMAKER LECTURE SERIES

This lecture series is made possible through the generous support of the Ove W Jorgensen Foundation.

Lectures are held in the IU Cinema. No tickets are necessary; however, seating is limited.



Joe Swanberg Amy Seimetz

Actors, Directors

Friday, August 24, 2012

3:00 p.m.

Alison Klayman

Director

Thursday, September 6, 2012

3:00 p.m.

Werner Herzog

Director

Friday, September 14, 2012

3:00 p.m.

Kataoka Ichiro

Benshi

Thursday, October 11, 2012

3:00 p.m.

Dennis Doros

Archivist/Distributor

Friday, November 2, 2012

3:00 p.m.

Claire Denis

Director

Saturday, November 10, 2012

7:00 p.m.

Walter Salles

Director

Thursday, November 15, 2012

3:00 p.m.

Donald Crafton

Film Scholar

Thursday, November 29, 2012

3:00 p.m.

Todd Solondz

Director

Friday, November 30, 2012

3:00 p.m.

Rick Alverson

Director

Friday, December 14, 2012

3:00 p.m.



This series was curated by David Church, Sean Smalley, Joshua Vasquez and Will Scheibel. Each screening will be preceded by a brief introduction. Screenings are \$3.

MIDNIGHT MOVIES

V/H/S (2012) *Directed by Joe Swanberg, David Bruckner, Glenn McQuaid, Radio Silence, Ti West, and Adam Wingard*

Friday - August 24 - 11:59 p.m.

In this anthology horror film, a gang of miscreants breaks into a shadowy house to recover a desirable VHS tape from its presumed owner. Inside, a dead body sits near a stash of strange videocassettes. As their search continues, the men watch the tapes one by one, uncovering a series of home video recordings—each more horrific and mysterious than the last. A team of acclaimed young genre directors contributed to this entry in the ongoing cycle of found-footage horror films, while also offering a fitting tribute to the analogue pleasures and anthology horror classics of the VHS era. (2K DCP. 93 min. Rated R.)

Nosferatu the Vampyre (1979) *Directed by Werner Herzog*

Friday - September 14 - 11:59 p.m.

See page 20 for full description.

Fleshpot on 42nd Street (1973) *Directed by Andy Milligan*

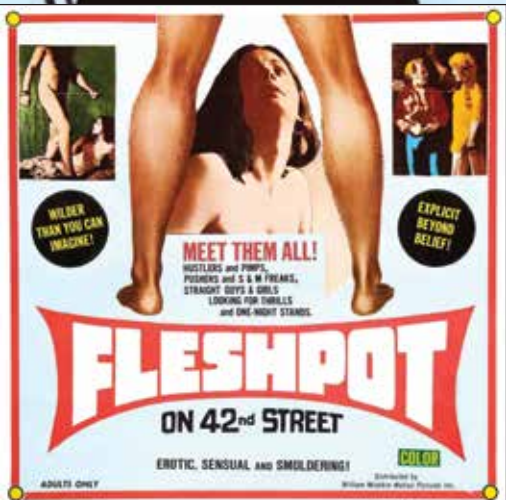
Friday - September 28 - 11:59 p.m.

Ultra-low-budget queer auteur Andy Milligan's final sexploitation film captures the sleazy milieu of prostitutes, pimps, and junkies who frequented early-1970s Times Square. Flavored with Milligan's trademark acid-tongued dialogue and frenzied cinematography, the film is the story of streetwalker Dusty Cole (Laura Cannon) and her drag queen friend Cherry Lane (Neil Flanagan) as they swap tricks and struggle to make it on New York's mean streets. Reminiscent of Paul Morrissey's early films for Andy Warhol and the late works of Tennessee Williams, *Fleshpot on 42nd Street* is a funny and affectionate grindhouse gem. (35mm. 80 min. Rated R.)

Beyond the Black Rainbow (2010) *Directed by Panos Cosmatos*

Friday - October 19 - 11:59 p.m.

Set in a sci-fi-fantasy version of 1983, Panos Cosmatos' psychedelic retro-trip to the near future is a darkly imagined homage to 1970s and early 1980s genre film. Held captive within a labyrinthine hospital dedicated to aggressively exploring the furthest reaches of its subjects' minds, patient Elena strives to escape the analytical gaze of the menacing Dr. Nyle. The film is a dream-like thriller – a visually stunning, surreally meditative exploration of inner-space. Cosmatos has described it as “a Reagan-era fever dream inspired by hazy childhood memories of midnight movies and Saturday morning cartoons.” (35mm. 110 min. Rated R.)



In a Glass Cage (1986)

Directed by Agustín Villaronga

Friday - October 26 - 11:59 p.m.

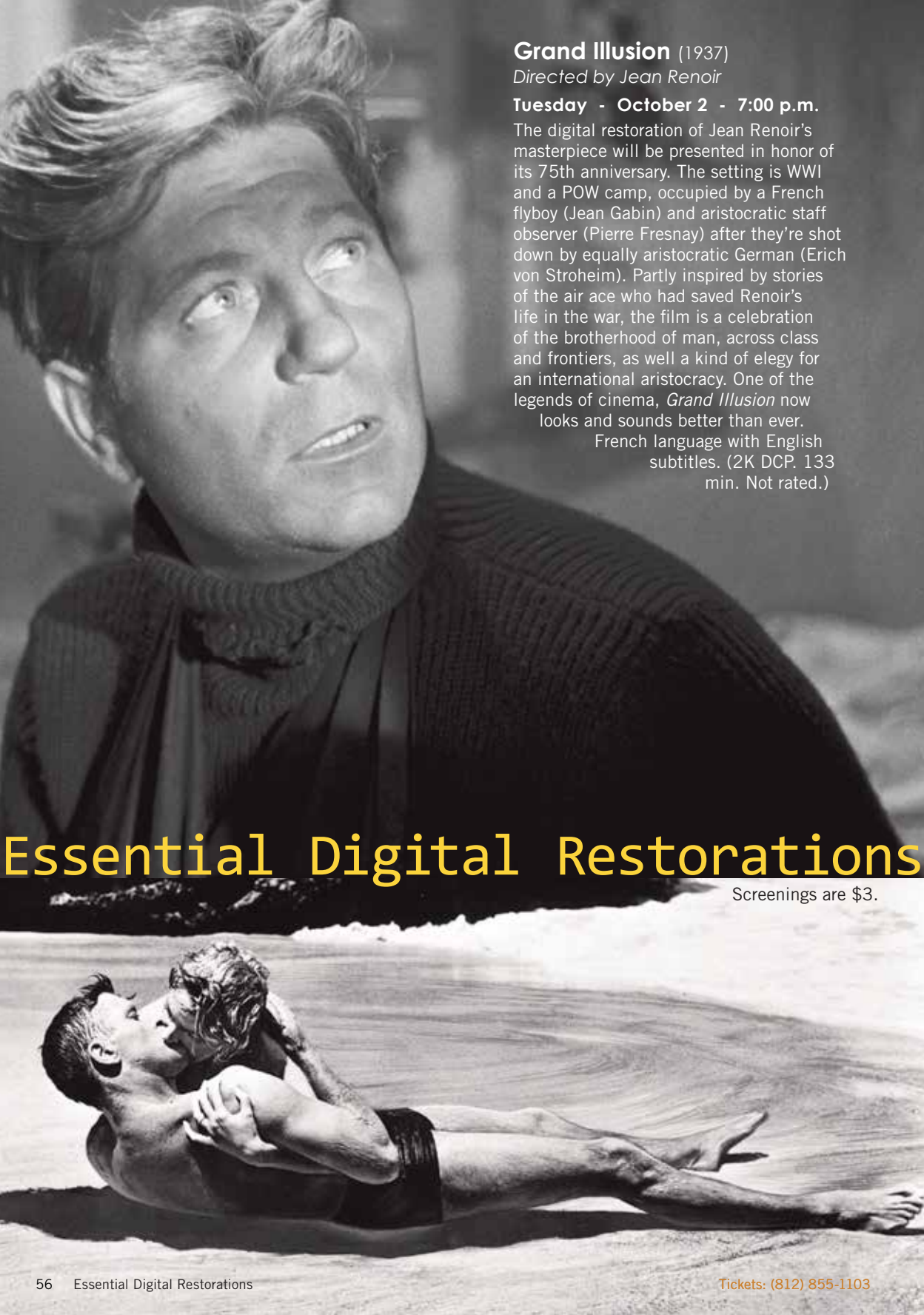
Paralyzed in an iron lung, Klaus is a former Nazi death camp doctor hiding in postwar Spain. He hires Angelo to be his nurse, unaware that the young man knows about his murderous wartime secrets and is committed to making history repeat itself. Personal and historical traumas blur together as Angelo and Klaus begin a perverse relationship where violence, power, and sexual desire become inseparable. *In a Glass Cage* offers a savage critique of fascism's lingering effects upon body and mind. Prepare for a claustrophobic descent into the darkest shades of human behavior in this controversial, highly stylized art-horror classic. (35mm. 112 min. Not Rated.)



Cruising (1980) *Directed by William Friedkin*

Friday - November 30 - 11:59 p.m.

Upon its 1980 release, William Friedkin's *Cruising* provoked a firestorm of controversy for its dark and gritty depiction of New York's underground gay scene. Al Pacino stars as Steve Burns, an undercover cop assigned to attract the attention of an enigmatic serial killer preying on patrons of the underground S&M leather bars. The deeper Burns explores this world, the more he becomes transformed by what he experiences. Initially perceived as homophobic, Friedkin's haunting masterpiece has been critically reappraised as a provocative meditation on repression, power, and masculinity, and remains one of the most audacious films financed by a major studio. (35mm. 102 min. Rated R.)



Grand Illusion (1937)

Directed by Jean Renoir

Tuesday - October 2 - 7:00 p.m.

The digital restoration of Jean Renoir's masterpiece will be presented in honor of its 75th anniversary. The setting is WWI and a POW camp, occupied by a French flyboy (Jean Gabin) and aristocratic staff observer (Pierre Fresnay) after they're shot down by equally aristocratic German (Erich von Stroheim). Partly inspired by stories of the air ace who had saved Renoir's life in the war, the film is a celebration of the brotherhood of man, across class and frontiers, as well a kind of elegy for an international aristocracy. One of the legends of cinema, *Grand Illusion* now looks and sounds better than ever.

French language with English subtitles. (2K DCP. 133 min. Not rated.)

Essential Digital Restorations

Screenings are \$3.

From Here to Eternity (1953)

Directed by Fred Zinnemann

Saturday - November 3 - 6:30 p.m.

Winner of eight Academy Awards, this World War II drama chronicles the lives and loves of soldiers (and the women in their lives) on an army base in Honolulu just days before the Japanese attack on Pearl Harbor. Based on the best-selling novel by James Jones, the lives of friends and lovers in this simmering drama are changed when passion and tragedy collide. The film stars Montgomery Clift, Frank Sinatra, Burt Lancaster, Donna Reed, and Deborah Kerr. The 2009 digital restoration by Sony Pictures was made from the only original elements still in existence scanned at 4K, and features a digitally restored original soundtrack. (2K DCP. 118 min. Not rated.)

Casablanca (1942)

Directed by Michael Curtiz

Thursday - October 4 - 7:00 p.m.

One of the most memorable of all film experiences, *Casablanca* is a true Hollywood legend. All the elements of the production—story, cast, photography, direction, and music—are woven expertly together to create a motion picture monument. Wartime refugees gather in Morocco to obtain scarce exit visas to Lisbon. The final airport sequence is an event not to be forgotten. With an incredible cast that includes Humphrey Bogart, Ingrid Bergman, Claude Rains, Peter Lorre, Sydney Greenstreet and Conrad Veidt, the film won Oscars® for Best Picture, Best Director and Best Screenplay. “Here’s looking at you, kid.” (2K DCP. 102 min. Not rated.)

The Leopard (1963)

Directed by Luchino Visconti

Sunday - December 9 - 3:00 p.m.

One of the undisputed masterworks of the 1960s, Luchino Visconti’s epic *The Leopard* (Il gattopardo) recreates Giuseppe Tomasi di Lampedusa novel of a Sicilian aristocrat in the tumultuous years of Italy’s Risorgimento. Burt Lancaster stars as the aging and melancholy Prince of Salina, whose culture and fortune diminish in the face of a new generation as the aristocracy crumbles. That generation is represented by the romantic pairing of Alain Delon and Claudia Cardinale. Visconti recreated this world with nostalgia, painstaking detail and lavishness, winning him the Palme d’Or at the 1963 Cannes Film Festival. Italian language with English subtitles. (2K DCP. 187 min. Rated PG.)



2001: A Space Odyssey (1968)

Directed by Stanley Kubrick

Sunday - December 2 - 3:00 p.m.

Kubrick’s sci-fi epic is an awe-inspiring landmark in cinema history that creates a truly transcendent experience for the audience. Spanning time from the beginning of man to a new-frontier future, *2001* is a poetic contemplation into the evolution of humanity through the ages. With breathtaking visuals, deeply affecting music, and very little dialogue, Kubrick challenges viewers to decipher the film subjectively and reach deep into their sub-conscious in order to find meaning. “Just what do you think you’re doing, Dave?” (2K DCP. 141 min. Rated PG.)



FALL 2012 CALENDAR of FILMS

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

cinema.indiana.edu

ICON KEY

-  Themester: Good Behavior Bad Behavior (Pages 4-6)
-  Themester: GB/BB U.S. Elections (Page 7)
-  Themester: The Cinema of Moral Disquiet (Page 8)
-  Themester: East Asian Film Series (Page 9)
-  Cinema with No Excuses (Pages 10-11)
-  Jan Švankmajer (Pages 12-14)
-  Axe of Vengeance (Page 15)
-  Werner Herzog (Pages 16-20)
-  Tibetan New Wave Cinema (Page 21)
-  International Arthouse Series (Pages 22-27)
-  City Lights Film Series (Pages 28-30)
-  Filming Work, Working Films (Page 31)
-  Underground Films (Pages 32-34)
-  Crispin Glover (Page 35)
-  Other Films (Page 36)
-  Cubamistad (Page 37)
-  Shirley Clarke (Pages 38-39)
-  Claire Denis (Pages 40-42)
-  The Many Faces Human Trafficking (Page 43)
-  Walter Salles (Pages 44-45)
-  Todd Solondz (Pages 46-47)
-  Other Films with Guests (Pages 48-52)
-  Jorgensen Guest Lecture Series (Page 53)
-  Midnight Movies (Pages 54-55)
-  Essential Digital Restorations (Pages 56-57)

AUGUST

16 THURSDAY

-  7:00 p.m.
Beasts of the Southern Wild

17 FRIDAY

-  7:00 p.m.
Beasts of the Southern Wild

18 SATURDAY

-  3:00 p.m.
Around the World
-  7:00 p.m.
Beasts of the Southern Wild

19 SUNDAY

-  3:00 p.m.
Beasts of the Southern Wild

20 MONDAY

-  7:00 p.m.
Surviving Life

23 THURSDAY

-  7:00 p.m.
Silver Bullets

24 FRIDAY

- 3:00
 Joe Swanberg &
Amy Seimetz
-  6:30 pm
Sun Don't Shine
-  9:30 p.m.
Alexander the Last
-  11:59 p.m.
V/H/S

25 SATURDAY

-  3:00 p.m.
Shane
-  6:30 p.m.
Hannah Takes the Stairs
-  9:30 p.m.
LOL

26 SUNDAY

-  3:00 p.m.
Alice
-  6:30 p.m.
Surviving Life

AUGUST / SEPTEMBER

27 MONDAY

 7:00 p.m.
IngLOURious Basterds

28 TUESDAY

 7:00 p.m.
Burden of Dreams

30 THURSDAY

 6:30 p.m.
Little Otik

 9:30 p.m.
Conspirators of Pleasure

31 FRIDAY

  6:30 p.m.
Shorts Program -
Jan Svankmajer

 9:30 p.m.
Lunacy

SEPTEMBER

4 TUESDAY

 3:00 p.m.
Broadway Idiot

 7:00 p.m.
Habanastation

6 THURSDAY

 3:00 p.m.
Alison Klayman

  6:30 p.m.
Ai Weiwei: Never Sorry

 9:30 p.m.
The Killing Floor

7 FRIDAY

 6:30 p.m.
The Killing Floor

  9:30
Ai Weiwei: Never Sorry

8 SATURDAY

  3:00 p.m.
Ai Weiwei: Never Sorry

 6:30 p.m.
Faust

 9:30 p.m.
Fata Morgana

9 SUNDAY

 3:00 p.m.
Land of Silence
and Darkness

 6:30 p.m.
Black is Black

10 MONDAY

 7:00 p.m.
Aguirre, Wrath of God

11 TUESDAY

 7:30 p.m.
Patten Lecture - Werner
Herzog (Whittenberger Aud.)

12 WEDNESDAY

 7:00 p.m.
Fitzcarraldo

13 THURSDAY

 7:30 p.m.
Patten Lecture - Werner
Herzog (Whittenberger Aud.)

14 FRIDAY

 3:00 p.m.
Werner Herzog

  6:30 p.m.
Grizzly Man

 9:30 p.m.
Bad Lieutenant

  11:59 p.m.
Nosferatu the Vampire

15 SATURDAY

 3:00 p.m.
Treasure of the Sierra Madre

 6:30 p.m.
Silent Holy Stones

 9:30 p.m.
Oganigwe

16 SUNDAY

 3:00 p.m.
The Enigma of Kaspar
Hauser

 6:30 p.m.
Into the Abyss

17 MONDAY

 7:00 p.m.
Kordavision

18 TUESDAY

 7:00 p.m.
Neighboring Sounds

20 THURSDAY

 7:00 p.m.
Bounce Ko-Gals

21 FRIDAY

 6:30 p.m.
Two Years at Sea

 9:30 p.m.
Sleepwalk with Me

22 SATURDAY

 3:00 p.m.
Sleepwalk with Me

 6:30 p.m.
Old Dog

 9:30 p.m.
Neighboring Sounds

23 SUNDAY

 3:00 p.m.
Neighboring Sounds

 6:30 p.m.
The Contender

24 MONDAY

 7:00 p.m.
Camouflage

25 TUESDAY

 7:00 p.m.
A Bag of Hammers

28 FRIDAY

 6:30 p.m.
Shorts Program -
Derek Jarman

 9:30 p.m.
Blue

 11:59 p.m.
FleShpot on 42nd Street

SEPTEMBER continued ►

SEPTEMBER / OCTOBER / NOVEMBER

29 SATURDAY



3:00 p.m.
Petulia



7:00 p.m.
The Search

30 SUNDAY



3:00 p.m.
Sleepwalk with Me



6:30 p.m.
Road Comics

OCTOBER

2 TUESDAY



7:00 p.m.
Grand Illusion

3 WEDNESDAY



7:00 p.m.
Gun Hill Road

4 THURSDAY



7:00 p.m.
Casablanca

6 SATURDAY



7:00 p.m.
It is Fine! Everything is Fine

7 SUNDAY



7:00 p.m.
What is it?

8 MONDAY



7:00 p.m.
Maestra

9 TUESDAY



7:00 pm
The Lives of Others

11 THURSDAY



3:00 p.m.
Benshi - Kataoka Ichiro



7:00 pm
An Inn at Tokyo

14 SUNDAY



6:30 p.m.
All the King's Men

15 MONDAY



7:00 p.m.
Boys Don't Cry

16 TUESDAY



7:00 p.m.
Mean Girls

18 THURSDAY



6:30 p.m.
Chicken with Plums



9:30 p.m.
Detropia

19 FRIDAY



6:30 p.m.
Detropia



9:30 p.m.
Chicken with Plums



11:59 p.m.
Beyond the Black Rainbow

20 SATURDAY



3:00 p.m.
Home Movie Day



6:30 p.m.
Chicken with Plums



9:30 p.m.
Detropia

21 SUNDAY



3:00 p.m.
Detropia



6:30 p.m.
Unprecedented

22 MONDAY



7:00 p.m.
Project Nim

23 TUESDAY



7:00 p.m.
Lilya 4-Ever

25 THURSDAY



7:00 p.m.
Blood of Jesus

26 FRIDAY



4:00 p.m.
Jacqueline Stewart



8:00 p.m.
Sylvia Plath



11:59 p.m.
In a Glass Cage

27 SATURDAY



3:00 p.m.
Bride of Frankenstein
& Freaks



7:00 p.m.
Ultra Low-Budget
Double-Feature

28 SUNDAY



6:30 p.m.
Anjos do Sol

29 MONDAY



7:00 p.m.
Juan of the Dead

NOVEMBER

1 THURSDAY



7:00 p.m.
The Connection

2 FRIDAY



3:00 p.m.
Dennis Doros



6:30 p.m.
Ornette



9:30 p.m.
Robert Frost

3 SATURDAY



3:00 p.m.
The Third Man



6:30 p.m.
From Here to Eternity

4 SUNDAY



3:00 p.m.
Chocolat

NOVEMBER / DECEMBER

5 MONDAY

 7:00 p.m.
I Can't Sleep

6 TUESDAY

 7:00 p.m.
Nenette and Boni

8 THURSDAY

 6:30 p.m.
The Intruder

 9:30 p.m.
Holy Motors

9 FRIDAY

 6:30 p.m.
Truly Filmic Shorts

 9:30 p.m.
Holy Motors

10 SATURDAY

 3:00 p.m.
Beau Travail

 7:00 p.m.
Claire Denis

 9:30 p.m.
Trouble Everyday

11 SUNDAY

 3:00 p.m.
White Material

 6:30 p.m.
Holy Motors

12 MONDAY

 7:00 p.m.
Blind Chance

14 WEDNESDAY

 7:00 p.m.
Special Program -
Walter Salles

15 THURSDAY

 3:00 p.m.
Walter Salles

 7:00 p.m.
The Motorcycle Diaries

16 FRIDAY

 6:30 p.m.
Shorts Program -
Jordan Belson

 9:30 p.m.
Foreign Land

17 SATURDAY

 3:00 p.m.
Cabaret

 7:00 p.m.
Central Station

26 MONDAY

 7:00 p.m.
Titus

29 THURSDAY

 3:00 p.m.
Donald Crafton

 7:00 p.m.
A Trip to the Moon

30 FRIDAY

 3:00 p.m.
Todd Solondz

 6:30 p.m.
Dark Horse

 9:30 p.m.
Welcome to the Dollhouse

 11:59 p.m.
Cruising

DECEMBER

1 SATURDAY

 3:00 p.m.
Fanny and Alexander

 6:30 p.m.
Happiness

 9:30 p.m.
Life During Wartime

2 SUNDAY

 3:00 p.m.
2001: A Space Odyssey

 6:30 p.m.
Dark Horse

3 MONDAY

 7:00 p.m.
The Economics
of Happiness

6 THURSDAY

 6:30 p.m.
Bread and Roses

 9:30 p.m.
A Royal Affair

7 FRIDAY

 6:30 p.m.
Art is the Permanent
Revolution

 9:30 p.m.
A Royal Affair

8 SATURDAY

 3:00 p.m.
The Passion of Joan of Arc

 7:00 p.m.
A Royal Affair

9 SUNDAY

 3:00 p.m.
The Leopard

 7:00 p.m.
The Comedy

10 MONDAY

 7:00 p.m.
The Comedy

11 TUESDAY

 Times TBD
Student Film Programs

12 WEDNESDAY

 Times TBD
Student Film Programs

13 THURSDAY

 Times TBD
Student Film Programs

14 FRIDAY

 3:00 p.m.
Rick Alverson

 7:00 p.m.
The Comedy

Thank You!

It is dangerous to try to list everyone responsible for helping the Indiana University Cinema successfully open and reach many of its early goals, as there will surely be someone left out. Our achievements to date are a culmination of many people's contributions of time, financial gifts, hard work and intellectual and creative thought. Along with support from individuals, the commitment to the arts (including IU Cinema) by Indiana University's administration and faculty is unparalleled.

Everyone involved seems to share a common vision, which is to establish on IU's Bloomington campus...a place for film. Together, we are building a place and program like no other. Thanks to each one of you.

\$100,000+

Ove W Jorgensen
Foundation
Jane & Jay Jorgensen

\$25,000 - \$99,999

Steve & Alicia Trawick
Jon & Jennifer Vickers

\$10,000 - \$24,999

Bruce & Robin Miller
David R. Franklin
John & Amy Applegate

\$5,000 - \$9,999

Anonymous
Jim Sherman
Roberta Sherman
Fidelity Charitable
Darlene Sadlier
James Naremore
Kelly Kish
Richard Miller
Barbara Klinger

\$1,000 - \$4,999

Brenda Weber
Greg Waller
Wells Fargo Foundation
Marsha Bradford
Andy Hunsucker
Harold Dumes
Matt Miller
Barbara Ann O'Leary
Scott McCaulay
Grafton Trout
Laura Trout
Andrew Fippinger
Betsy Fippinger
Gregg Richardson
Stephen Hamm

Jo Ellen Hamm
William Cast
Anita Cast
Charles Leinenweber
Kevin Sapp
Enberg Family
Charitable
Jeff Syuckey
Michelle Stuckey
Travis Paulin
Katherine Paulin
Michael Trosset
John Fiederlein
Kathy Fiederlein
Marcia Hunt
Jay Hunt
Ellen Gignilliat
Paul Gignilliat
John Keith
Susan Yoon

Up to \$999

Robert Meyer
Debbie Melloan
Davis McQuinn
Bart Quinet
Patricia Surfus
Robert Meyer
Trina Biehl
Nancy Bauman
Keith Roach
Dennis Cromwell
Jean Cromwell
Claudia Breger
Don Cook
Jean Cook
Amanda Keeler
Eugene Lin
Janice Lin
Miles Taylor
Daniel Oates

Laura Goinss
John McCarthy
Yun Yu
Rohini Sarin
Bruce Humphry
Deborah
Humphrey
Bradley Jones
Wendy Shay
David Wall
William Holladay
LuAnne Holladay
N Craig Ridenour
Barbara Hiser
Stephen Friesen
Amber Friesen
Tina Jernigan
Judith Mahy
Shiffrin
Richard Shiffrin
Sandra Morrow
Joseph Morrow
Burcu Bakioglu
Glee Noble
Phillip Meyer
Elaine Meyer
Gabrielle Sloan
Anna Lynch
James Lynch
Nancy Krueger
Brian Garvey
Eva Zogorski
Brent Molnar
Cary Boyce
Susanne Schwibs
Judith McAlister-
Hermann
Gerhard Hermann
David Wood
Micaela Wood
Scott Witzke

Jennifer Witzke
Barbara Ann Clark
John Clark
Perry Metz
John Kincaid
Jennifer Kincaid
Jason Pear
Joe Hren
Erin Chapman
Jeanette Clausen
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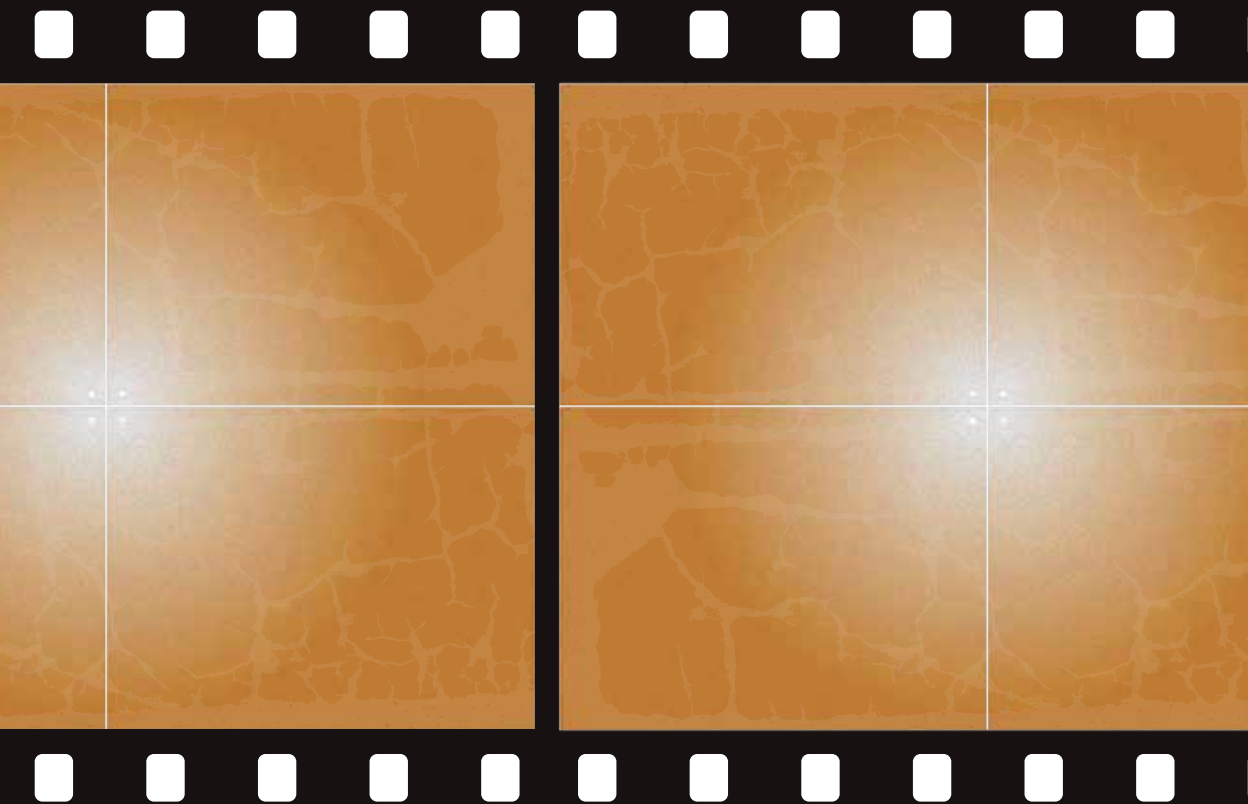
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