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Early Fall 2009 Special Events & Series

All films open to the public

Ticket Prices:

\$6.50 general admission/\$5.00 seniors/\$4.00 students & kids 12 and under

Special event prices may apply

For more information, including screening times and locations, visit

<http://cinema.cornell.edu>

Orientation Week

New Students get in for FREE 8/23 – 8/27

Featuring an **Orientation to Cornell Cinema** on August 24

and film scholar Stuart McDougal introducing **The Grapes of Wrath** on August 26

Cornell Cinema is considered one of the best campus film exhibition programs in the country, and for five days in August, all new students are invited to sample their varied offerings for free. Featuring classics like the widescreen epic **Lawrence of Arabia**, Federico Fellini's **La Strada**, Stanley Kubrick's **2001: A Space Odyssey**, Buster Keaton's silent comedy classic **College** (with musical soundtrack), and John Ford's adaptation of **The Grapes of Wrath**, cosponsored with the New Student Reading Project and introduced by film scholar Stuart McDougal on August 26, these first days of the semester offer a crash course in film history. In addition, on Monday August 24, don't miss a special **Orientation to Cornell Cinema**, with movie trailers, student and other short films, free popcorn and door prizes, a program that will be hosted by Cinema director Mary Fessenden and manager Christopher Riley. Films are free Sunday, August 23 through Thursday, August 27 for new students with Cornell ID. **And everybody gets in for free to screenings of the recent blockbusters Up and Star Trek on Thursday, August 27, courtesy of the Welcome Weekend Committee.** Regular prices are just \$4 for students, or \$35 for a 10-admission discount card, valid for one full year. Tickets and cards can be purchased at the theatres in the evenings (the Willard Straight Theatre accepts Cornell Card; cash and check only at Uris Auditorium), at the Willard Straight Hall Ticket Desk, which takes credit cards and Cornell Cards, during the day, and by credit card on-line, at <http://CornellCinemaTickets.com>, for special event tickets and Discount Cards.

Lawrence of Arabia (1962) Directed by David Lean	Aug 23 & 25
An Orientation to Cornell Cinema (2009) Directed by Mary Fessenden	Aug 24
La Strada (1954) Directed by Federico Fellini	Aug 24 & 27
College (1927) Directed by James W. Horne	Aug 25

The Grapes of Wrath (1940) Directed by John Ford	Aug 26 & 29
2001: A Space Odyssey (1968) Directed by Stanley Kubrick	Aug 26 & 29
Up (2009) Directed by Pete Docter & Bob Peterson	Aug 27-30, Sept 4 & 5
Star Trek (2009) Directed by J.J. Abrams	Aug 27-29, Sept 4 & 5

13 Most Beautiful...Songs for Andy Warhol's Screen Tests

with live music by Dean & Britta

Friday, September 24, 7:30pm, Willard Straight Theatre

Cornell Cinema, in conjunction with Dan Smalls Presents, is pleased to present this very special program. Jointly commissioned by the Andy Warhol Museum and the Pittsburgh Cultural Trust for the Pittsburgh International Festival of Firsts 2008, **13 Most Beautiful...Songs for Andy Warhol's Screen Tests** is like an archeological dig unearthing the 1960s New York art scene. Dean & Britta (a.k.a. Dean Wareham and Britta Phillips, formerly of the storied band Luna) have composed music to accompany Warhol's rarely seen short silent film portraits, which captured Factory superstars, socialites, celebrities, poets and anonymous teenagers in technically simple but mesmerizing shots. **The Screen Tests**, as Warhol called them, are newly illuminated by Dean & Britta's haunting, seductive scores, to be performed on the Willard Straight stage underneath large scale video projections. Subjects include Nico, Lou Reed, Edie Sedgwick, Dennis Hopper, and more. This show has garnered rave reviews in every performance, so you don't want to miss this amazing event right here in Ithaca! Read more about it and all the featured subjects at <http://cinema.cornell.edu> and watch a trailer at <http://deanandbritta.com>. Tickets are \$18.50 in advance, and \$23.50 general, \$18.50 student and senior at the door. Advance tickets are available now online at <http://dansmallspresents.com>, and can be purchased starting Saturday, September 19 at Ithaca Guitar Works in the Dewitt Mall, and starting Monday, September 21 from the Cornell Cinema Office, 104 Willard Straight Hall, between 9 and 5pm. The event is cosponsored with the Cornell Council for the Arts, the Department of Theatre, Film & Dance, the Rose Goldsen Lecture Series, the Cornell Concert Commission and the Ithaca Motion Picture Project.

Hitchcock 101

With a series introduction by Hitchcock scholar Lynda Bogel

and live piano accompaniment by Philip Carli at **The Lodger** on August 31

And live accompaniment to **Blackmail** by The Alloy Orchestra on September 8

Join Cornell Cinema this fall as they celebrate the 110th birthday of the Master of Suspense, Sir Alfred Hitchcock, who was born on August 13, 1899 in Leytonstone, London, England, and died in 1980 in Los Angeles, California, having produced a remarkable body of work over his 81 years. They will be devoting their fall semester Monday Night Classic Cinema series, and more, to Hitchcock – a total of fifteen of his greatest works, all in 35mm film prints, some of which haven't graced Ithaca's screens in decades. The celebration coincides with the Cornell course *Studies in Film Analysis: Interpreting Hitchcock*, taught by Hitchcock scholar Lynda Bogel, who will introduce the series on August 31 before the screening of **The Lodger**. Her seminar considers Hitchcock as a major technical and stylistic innovator in the history of cinema, and views his films as texts for psychoanalytic and feminist approaches to study, inviting questions about film language, the ethics of spectatorship, and the nature of desire and sexuality. Highlights of the series include a

restored color-tinted print of **The Lodger: A Story of the London Fog** (1927) from the British Film Institute, which will be accompanied by silent film pianist extraordinaire Philip Carli; and a restored print of **Blackmail** (1929), with an original score performed by the Alloy Orchestra. “Evocative without being overstated, [the score] follows the movie seamlessly. But with its shifting, eddying tides of sound, teasing out melodies from clarinet or accordion or synthesizer or percussion, the music could stand on its own.” (*NY Times*) The series is cosponsored with the Department of English and Department of Theatre, Film & Dance.

The Lodger (1927), with live music	Aug 31
The 39 Steps (1935)	Sept 7
Blackmail (1929), with live music	Sept 8
The Lady Vanishes (1938)	Sept 14 & 15
Rebecca (1940)	Sept 21 & 22
Shadow of a Doubt (1943)	Sept 28 & 29
Spellbound (1949)	Oct 5 & 6

Coming in the next calendar:

Notorious (1946)	Oct 19 & 20
Rope (1948)	Oct 26 & 27
Strangers on a Train (1951)	Nov 2 & 3
Rear Window (1954)	Nov 9 & 10
Psycho (1960)	Nov 12 & 13
Vertigo (1958)	Nov 16 & 17
The Birds (1963)	Nov 19 & 20
Marnie (1964)	Nov 30 & Dec 1

The Alloy Orchestra Returns:

Tuesday, September 8

Hitchcock’s **Blackmail** at 7:00pm

Vertov’s **Man with a Movie Camera** at 9:15pm

In Willard Straight Theatre

Cornell Cinema welcomes back the Cambridge-based Alloy Orchestra for a special one-night engagement, featuring two silent films and terrific original scores performed live by this three-man musical ensemble: Roger C. Miller on synthesizer, Terry Donahue on junk percussion, accordion, saw and banjo, and Ken Winokur on junk percussion and clarinet. They have been performing their original scores for restored silent films since the early ‘90s and have emerged as the best, and best-known, silent film accompanists in the world, each year premiering their latest work at the prestigious Telluride Film Festival. First is the silent version of Hitchcock’s **Blackmail** (1929), considered superior to the better-known, re-shot “talkie” version released simultaneously. In addition, they will perform what is often cited as their best score, accompanying a beautiful new print of Dziga Vertov’s Soviet city symphony **Man with a Movie Camera** (1929). Tickets for each show are \$12 general admission, \$9 students and seniors (no comps or passes accepted). Advance tickets available at <http://CornellCinemaTickets.com>, and starting Monday, August 31 from Ithaca Guitarworks, and the Cornell Cinema Office, 104 Willard Straight Hall. Cosponsored with the Ithaca Motion Picture Project (IMPP). Read more about the Alloy at <http://alloyorchestra.com>

In Glorious Technicolor: A 3-Strip Technicolor Celebration

Wednesday evenings with repeat weekend screenings

The remarkable color process for motion pictures called 3-strip Technicolor was invented in 1928 in Cambridge, Massachusetts by two MIT graduates, and went on to influence a generation of movies. Celebrated for its hyper-realistic, saturated levels of color, and commonly used for filming musicals, costume pictures and animated films, it became the most widely used color motion picture process in Hollywood up until the early 1950s. Walt Disney embraced the technology for his cartoons in the early '30s, but it is Pioneer Pictures, a movie company formed by Technicolor investors, that produced the film usually credited as the first live-action short film shot in the three-strip process: **La Cucaracha**, released in 1934. **La Cucaracha** is a two-reel musical comedy that cost \$65,000, approximately four times what an equivalent black-and-white two-reeler would cost. Released by RKO, the short was a success in introducing the new Technicolor as a viable medium for live-action films, and it won an Academy Award in 1935 for Best Short Subject. Some of the most well-known 3-strip Technicolor titles are **Gone with the Wind** (1939), **The Wizard of Oz** (1939), and **Singin' in the Rain** (1952), but Cornell Cinema's *In Glorious Technicolor* series will focus on some of the lesser known titles: the campy **Cobra Woman** (1944), starring the "Queen of Technicolor," Maria Montez (paired with **La Cucaracha**); the over-the-top melodrama **Leave Her to Heaven** (1945), starring femme fatale Gene Tierney; Jean Renoir's India-set **The River** (1951); the Rita Hayworth musical **Cover Girl** (1944); the Jack Cardiff-lensed **Pandora and the Flying Dutchman** (1951), starring the late James Mason and Ava Gardner; Fritz Lang's western, **Rancho Notorious** (1952, starring Marlene Dietrich and Alfred Hitchcock's **Rope** (1948) (screening in the next calendar), most in recently restored prints that will sparkle on the big screen.

Cobra Woman (1944) & La Cucaracha (1934) Directed by Robert Siodmak & Lloyd Corrigan	Sept 2 & 4
Leave Her to Heaven (1945) Directed by John M. Stahl	Sept 9 & 11
The River (1951) Directed by Jean Renoir	Sept 16 & 20
Cover Girl (1944) Directed by Charles Vidor	Sept 23 & 26
Pandora and the Flying Dutchman (1951) Directed by Albert Lewin	Sept 30, Oct 3 & Oct 4
Rancho Notorious (1952) Directed by Fritz Lang	Oct 7 & 9
Coming in the next calendar: Rope (1948) Directed by Alfred Hitchcock	Oct 26 & 27

Hot Docs

Featuring special guests and panel discussions

Change the world, change your world-view, change your life – this fall Cornell Cinema presents a series of documentary films guaranteed to have a profound effect, with many screenings featuring introductions, guests or panel discussions. Highlights include **Outrage**, Kirby Dick's exposé of the hypocrisy of closeted political figures who continually vote against the interests of the LGBT community. With a healthy amount of the *rage* in the title, Dick is not afraid to *out*, either, and this

controversial work will likely have long-term ramifications. Government Professor Jason Frank will introduce the September 10 screening. Clearly the **Inconvenient Truth** for the *Omnivore's Dilemma* set, **Food, Inc.** is a treatise on the interrelated issues of genetically modified seeds, the corn economy, the obesity epidemic and industrial livestock treatment. It's a daunting set of problems, and after the last screening on September 29, there will be a faculty panel discussion with Professor Emeritus Davis Pimentel (Entomology, CU), Prof. Phil McMichael (Development Sociology, CU), and Visiting Professor Harriet Friedmann (Sociology, University of Toronto). Democracy and human rights are addressed in **At the Top of My Voice**, about exiled Georgian natives Irakli Kakabadze, a writer and political activist who had been a key part of the Rose Revolution, and his wife, Anna Dolidze, who decided to return to their native country to monitor the 2008 elections called for by President Saakashvili. Dolidze and Kakabadze, currently the Ithaca City of Asylum artist in residence, will attend the screening. Attempting change on a more intimate level is **CUT: Teens and Self Injury**. By allowing young people to tell their own stories about cutting and their paths of self-realization and recovery, the film intends to help others find a way forward, and to bolster understanding among friends and family. **CUT** will be followed by a panel discussion with filmmaker Wendy Schneider and Professor Janis Whitlock (Family Life Development), who has done research on the topic of cutting. **Died Young, Stayed Pretty**, Eileen Yaghoobian's candid look at the world of indie-rock poster designers, intends to give a nearly unknown counterculture its due and show the artistry in an often ignored but surprisingly rich movement. The filmmaker will attend the screening. **The Windmill Movie** is the most intimate of these films, a hybrid biography based partly on the cinematic diary of late documentarian Richard P. Rogers, who collected material for what he called "my stupid movie" all his life but was never able to assemble it, and partly on the explorations of Rogers's former student and friend, Alexander Olch, who explores issues of identity and biography to fascinating effect. Lastly, there is **Soul Power**, a concert film made in conjunction with the famous 1974 fight between Mohammad Ali and George Foreman in Zaire, otherwise known as the "Rumble in the Jungle." It features James Brown, Celia Cruz, Miriam Makeba, Bill Withers and many more greats. And while the concert may not have changed the world, one gets the sense that it wasn't for lack of trying.

Outrage (2009) Directed by Kirby Dick	Sept 10 & 11
CUT: Teens & Self Injury (2007) Directed by Wendy Schneider	Sept 17
Died Young, Stayed Pretty (2009) Directed by Eileen Yaghoobian	Sept 22
Food, Inc. (2009) Directed by Robert Kenner	Sept 24, 26, 27 & 29
The Windmill Movie (2009) Directed by Alexander Olch	Sept 24, 26 & 27
At the Top of My Voice (2009) Directed by Larry Kammerman and Sudhir Venkatesh	Oct 1
Soul Power (2009) Directed by Jeffery Levy-Hinte	Oct 2, 4, 7 & 9

The 47th Ann Arbor Film Festival
Tuesday, September 15, 7:15pm, Schwartz Center Film Forum

The Ann Arbor Film Festival traveling tour features the latest in independent and experimental film and video from all over the world. The AAFF pioneered the traveling film festival concept in 1964, and today continues to send some of the best short films from the festival to more than 25 cities across the globe. This year's program includes seven short films, including Audience Award winner

Skhizein, directed by Jeremy Clapin, about a man who has to adapt to living 91 centimeters from himself after being struck by a meteorite; Eileen Maitland Award-winner **Nora**, directed by Alla Kovgan & David Hinton, which uses performance and dance to tell the childhood memories of Zimbabwean dancer Nora Chipaumire; and Best Animated Film winner **Retouches**, directed by Georges Schwizgebel, a mesmerizing series of passing visions and perpetual motion. See <http://cinema.cornell.edu> for the full lineup and a clip reel of the show.

Treeless Mountain

With Filmmaker So Yong Kim and Producer Bradley Rust Gray
Friday, September 18, 7:00pm, Willard Straight Theatre

Inspired by the director's early childhood memories, and shot in her native South Korea, **Treeless Mountain** is a heartbreaking tale of a six-year-old girl and her younger sister coping with loss when their mother leaves them in the care of an alcoholic and inattentive aunt to go search for their father. The strength of this film is anchored in the shattering, natural performances (drawn out beautifully with abundant extreme close-ups) of the two young girls, and it's through their eyes that we observe this "quiet, poignant drama of abandonment and resilience." (*NY Times*) With a subtle subtext on the ills of urban encroachment, "**Treeless Mountain** is made of the same substance as cinema-vérité, but it is woven with a dreamlike quality, making it seem like a horrific fairy tale that is at the same time painfully realistic." (*Toronto Film Festival*) Cosponsored with the Asian American Studies Program.

Sneak Preview: The Exploding Girl

With Filmmaker Bradley Rust Gray and Producer So Yong Kim
Friday, September 18, 9:30pm, Willard Straight Theatre

Zoe Kazan picked up the Best Actress Award at the Tribeca Film Festival for her work in this moving film about Ivy, an epileptic college student back home in Brooklyn for the summer and the emotional upheaval she experiences when a longtime platonic relationship begins to turn into something else. Inspired by Taiwanese director Hou Hsiao-Hsien's **Café Lumière**, "writer/director Bradley Rust Gray skillfully composes this delicate and honest portrait of a young woman at a threshold by balancing rich and observational cinematography by Eric Lin with the exquisitely resonant performances of Kazan and Rendall. Produced with his partner So Yong Kim (**Treeless Mountain**), [**The Exploding Girl**] is a nuanced and inspired addition to Gray's flourishing body of work." (*Tribeca Film Festival*)

Spoglia REDUX

With local musicians Mary Lorson and Jenny Lowe Stearns
Saturday, September 19, 7:30pm, Willard Straight Theatre

This innovative set of short films was originally created to interface with a live multi-media performance directed and choreographed by Byron Suber and presented at the Schwartz Center for Performing Arts in Ithaca in March 2008 with subsequent performances in New Orleans and New York and truncated performances in Dublin, Paris and Rome. The films were inspired by scenes in Italian neo-realist and post-war films such as Rossellini's **Rome, Open City**, Pasolini's **Accatone** and **Mamma Roma**, Fellini's **La Dolce Vita** and Antonioni's **The Eclipse**. What all these films had in common for Suber was a preoccupation with Rome as filmic location. Suber made the films as a response to work he had been doing in Rome and the ways in which his time there brought forward uncanny sentiments of home in opposition to exile. Each of the films is re-

creating an iconic scene from one of these masterpieces, reproducing the movement and re-transcribing it into an Ithaca location. The results are sometimes haunting, sometimes humorous and most often, oddly beautiful. In the original production, Suber collaborated with Ithaca musician/composers Mary Lorson and Jennie Lowe Stearns. This show isolates the films and musical performances by Lorson and Stearns to be presented as a suite titled **Spoglia REDUX**. Both women appeared in the films and performed live onstage while having at the same time created and/or adapted music to accompany the films. This event offers the opportunity to revisit this music and these films, which were but a piece of the original **Spoglia**, but clearly warrant a show of their own. Tickets \$8 general, \$6 students and seniors (no comps or passes accepted). Buy advance tickets at <http://CornellCinemaTickets.com> or from the Cornell Cinema Office, 104 Willard Straight Hall, starting Monday, September 14.

When It Was Blue

With Experimental Filmmaker Jennifer Reeves
Friday, October 2, 7:15pm, Willard Straight Theatre

Cornell Cinema welcomes back experimental filmmaker Jennifer Reeves on Friday, October 2, who will present her acclaimed live, dual-16mm-projector performance piece **When It Was Blue**. After seeing it at the Toronto International Film Festival, Chris Stults of the Wexner Center for the Arts wrote, "The film is a benediction for two things threatened with extinction that Reeves holds dear: the natural world and 16mm film. The double projections weave together dense layers of ecological imagery that Reeves shot around the globe (including Canada, Costa Rica, Iceland, New Zealand, and the US) with abstract hand-painted textural elements. Among a myriad of themes, visuals, and ideas, the film riffs on various meanings of the word "blue," from the ocean to a state of mind. The film's structure elegantly cycles through the four seasons and the four points of the compass. The resulting film, created out of a sense of sincere need, transcends the beautiful to tap into deep, resonant emotions in the viewer. There's so much to say to this film, but above all else, it should be experienced firsthand." Cosponsored with the Cornell Council on the Arts and the Rose Goldsen Lecture Series.

Carrington

With introduction by Johnson Museum curator Nancy Green
Saturday, October 3, 7:00pm, Willard Straight Theatre

This heartfelt, yet unconventional, love story involves two very Bloomsbury artists: Dora Carrington (Emma Thompson), a gawky and socially inept painter, and Lytton Strachey (Jonathan Pryce), whom Carrington falls in love with from the moment she first lays eyes on him in 1915. The film "has such assets as literary interest, sparkling dialogue, droppable famous names, a heroine of interest to feminist historians, grand houses and gardens, exuberant Bloomsbury décor and a continuous art exhibition worked into the narrative. If that's not enough, **Carrington** can also boast lovely English landscapes, languid country walks and picnics, and the sly fun of watching Strachey and Carrington juggle each new sexual threat to their delicate balance." (Janet Maslin, *NY Times*) It is being shown in conjunction with the Johnson Museum's exhibit "A Room of Their Own: The Bloomsbury Artists in American Collections." See <http://museum.cornell.edu> for information on the exhibit and accompanying symposium, taking place October 2 & 3.

Restored Prints

Love Letters and Live Wires: Highlights from the GPO Film Unit
October 3 at 5pm & October 8 at 7:30pm in Willard Straight Theatre

Founded in 1933, the GPO Film Unit (the film production unit of the General Post Office) was one of the most remarkable creative institutions that Great Britain has produced. A hotbed of creative energy and talent, it provided a springboard for many of the best-known and critically acclaimed figures in the British Documentary Movement, including John Grierson, Alberto Cavalcanti, Basil Wright and Harry Watt, alongside innovators and experimentalists such as Len Lye and Norman McLaren. This selection of some of its greatest short films, newly restored by the BFI National Archive, showcases the Unit's sheer range: from quintessential documentary (**Night Mail**) to avant-garde animation (**Trade Tattoo**) and even musical comedy (**The Fairy of the Phone**). While dispensing clear and entertaining instructions on the use of such new-fangled devices as the post code, the telephone or the air mail service, the films bring alive a revolution in mass communications as epoch-changing then as the internet is now. Complete line-up of films at cinema.cornell.edu. Presented by the BFI in partnership with Royal Mail, The British Postal Museum & Archive and BT Heritage.

Urbanimations

With Animator Karl Staven

Tuesday, October 6, 7:15pm, Schwartz Center Film Forum

Former Ithaca resident and IC animation instructor Karl Staven, who now heads the Animation Program at the University of the Arts in Philadelphia, will present an eclectic program of his short films, illustrating his work in cel, cutout, object/puppet, pixilation, and 2D/3D computer animation. Staven has also taught on the history of the animated film, and will bring that history to bear on this evening's program, which will include **Abandoned Dolls**, a 6-minute puppet/object animation piece displaying two types of dolls vying for dominance in a post-apocalyptic city; **Urban Animals**, a 4-minute collaborative piece inspired by the work of Eadweard Muybridge; and **From Home to Work in 5 Minutes Flat**, in which a summer's worth of 30-minute bicycle commutes through an urban landscape from Germantown, PA into center city Philadelphia, are condensed into one glorious multi-frame trek in 1/6 the actual time span. Staven's work has been featured in numerous festivals, including Ann Arbor, Black Maria, Chicago Underground, International Surrealist and Sinking Creek. Program not suitable for kids.

Unloosened and Root & David Dixon is dead.

With live filmmaker commentary by David Dixon with **Unloosened**

Thursday, October 8, 5:30pm & 7:00pm, Willard Straight Theatre

David Dixon, Cornell MFA candidate '10, will preview his double feature cinema/performance piece at Cornell Cinema on Thursday, October 8. Dixon is at the forefront of the DIY digital revolution, beautifully and inexpensively producing these two films, and then, here, presenting **Unloosened and Root** with live director's commentary. In both films Dixon uses a meta/hybrid approach, incorporating characteristics from Film's documentary and narrative forms, and Art's video, performance, painting and sculpture. In a 'real allegory,' **Unloosened and Root** (2006, 70 min) mourns the death of the Mother, where as, in the sequel, **David Dixon is dead.** (2009, 85 min), the Father attempts to rehabilitate meaning. Although ostensibly about death, Dixon's work is anything but morose; rather, it is filled with colorful characters, unexpected moments and a genuine playfulness. There will be an intermission between the two films.

Foreign Film Premieres

With filmmaker So Young Kim with **Treeless Mountain** on Sept 18

Cornell Cinema is Ithaca's *international* film festival, and each calendar includes foreign films that would not be shown in the area otherwise. In this calendar, they present **Il Divo**, a visually stunning, operatic political masterpiece about seven-time Italian Prime Minister Giulio Andreotti, who had ties to everyone from the Vatican to the Mafia; **Tulpan**, a disarmingly sweet comedy about a Kazakh sheep herder searching for a wife; **You the Living**, a surreal series of vignettes about disaffected urban life in Northern Europe; and **Treeless Mountain**, a heartbreaking tale of a 6-year-old South Korean girl and her younger sister coping with loss after their mother leaves them with their alcoholic aunt to go looking for their father. Don't forget your passport! The *Passport to the World* (free at the box offices) is an incentive to travel more widely throughout the cinematic globe. Get a stamp at four foreign language films and then see a fifth film for free. The passport program is cosponsored with the International Students Programming Board, the Mario Einaudi Center for International Studies, the International Students & Scholars Office, and the Public Service Center.

Il Divo (2009, Italy) Directed by Paolo Sorrentino	Sept 2, 4, 5, 6
Tulpan (2008, Kazakhstan) Directed by Sergei Dvortsevov	Sept 3, 5, 6, & 7
You the Living (2007, Sweden) Directed by Roy Andersson	Sept 12, 14, 15
Treeless Mountain (2008, South Korea) Directed by So Young Kim	Sept 18 & 22