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A Program of the Department of Theatre, Film and Dance
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Early Spring 2012 Special Events & Series

All films open to the public

Ticket Prices:

\$7.00 general admission / \$5.50 seniors / \$4.50 students / \$4.00 CU Grad Students
and kids 12 & under

\$4.00 all for matinees (screenings that start before 6pm)

Special event prices may apply

WSH=Willard Straight Theatre; URIS=Uris Hall Auditorium;

SCPA=Schwartz Center for Performing Arts Film Forum

For more information visit <http://cinema.cornell.edu>

An Elegant Winter Party & Benefit for Cornell Cinema

A Magical Méliès Evening!

Featuring the recently restored hand colored version of

Georges Méliès' **A Trip to the Moon**

Saturday, March 3 at 7:30pm (screenings at 9pm) in Willard Straight Theatre

Cornell Cinema's annual Elegant Winter Party has become a must-attend event on the social calendars of cinema-loving Ithacans, and this eighth anniversary edition will not disappoint! The Willard Straight Theatre will be magically transformed into a set from a Méliès film, filled with miniature stars, moons, planets and more! Georges Méliès is the historical figure at the center of Martin Scorsese's new film, **Hugo**, the French magician-turned-fantasy-filmmaker who made hundreds of magical films at the turn of the century, most notably, the short **Le Voyage dans la Lune (A Trip to Moon)** in 1902, the first science fiction film ever made, scenes from which appear in **Hugo**. We'll recreate one of those scenes as a backdrop against which partygoers can have their picture taken, and we'll have two DVD box sets of *Georges Méliès: First Wizard of Cinema* to give away as door prizes, among lots of other goodies! So dress up in your winter best and join us for scrumptious hors d'oeuvres and desserts, courtesy of some of Ithaca's finest dining and catering establishments, a cash bar and live music, all while watching an array of other Méliès films during the cocktail reception from 7:30 - 9pm, which will also include complimentary tastings of Meleau specialty wines, courtesy of Frédéric Bouché of Ports of New York.

At 9pm, we'll be joined by Trevor Pinch & James Spitznagel, the duo behind the experimental electronic music group, The Electric Golem, who will perform with the well-known black and white version of **A Trip to the Moon**. Then we'll unspool the centerpiece of the evening, the hand-painted color version of the legendary film, unseen for 109 years until its glorious new restoration—one of the most technically sophisticated and expensive restorations in film history—which premiered as the opening night film at the Cannes Film Festival in 2011. The film features a new soundtrack by the French electronica duo Air. We'll top off the evening with the premiere of **The Extraordinary Voyage** (2011), a 60-minute documentary made by preservationist Serge Bromberg and Eric Lange, charting the film's voyage across the century and into the next millennium, from the fantastical Méliès's production in 1902 to the astonishing rediscovery of a nitrate print *in color* in 1993 to the premiere of the new restoration at Cannes. Interviews with some of contemporary cinema's most imaginative filmmakers, including Michel Gondry, Martin Scorsese, Jean-Pierre Jeunet and Michel Hazanavicius (**The Artist**) attest to Méliès' enduring significance. Tickets for this magical evening are \$50 general (\$90 a pair) and \$30 student (\$50 a pair), and are available now at CornellCinemaTickets.com, and starting Monday, February 27 from 104 Willard Straight Hall, from 9am – 5pm. For more information, call 607-255-3522.

Lumière & Company
Arts Events Across Campus

In advance of “Bring on the Lumière!,” a live dance-theater-light performance by choreographer Catherine Galasso '06, taking place on February 10 at 7:30pm in the Schwartz Center, Cornell Cinema will present a program of some of Auguste and Louis Lumière's (the French founding fathers of cinema) short actualities, including **Workers Leaving the Lumière Factory** and **L'Arrivée d'un train** (both seen in the recent film **Hugo**), as well as a collection of more recent films inspired by their work. Program includes **Opening the Nineteenth Century: 1896** (1990) by Ken Jacobs (viewed through Pulfrich filters); **L'Arrivée** by Peter Tscherkassky (1998); and **Workers Leaving the Googleplex** (2011) by Andrew Norman Wilson, which documents the "apartheid" practices of the mega-corporation, and has become a hit viral video. For complete line-up, visit cinema.cornell.edu. “Bring on the Lumière!” is a unique performance piece that combines dance, light, and cinema history. It premiered at ODC Theater in San Francisco in November 2011, and will have its New York premiere at the Joyce Theatre in New York in late January. Read more about it at www.lumieredance.wordpress.com. In addition, the Johnson Museum of Art will project a number of Lumière films on their façade between January 27 and February 20, from sunset to 11pm. Cosponsored with the Cornell Council for the Arts.

Lumière and Beyond: A Program of Shorts Directed by Auguste & Louis Lumière and others	Feb 2
Bring on the Lumière! A dance-theater-light performance at the Schwartz Center for the Performing Arts	Feb 10
Hugo (2011) Directed by Martin Scorsese	March 9 – 11 & 14

The Rum Diary

With Visual Effects Supervisor Bill Gilman '93 on Thursday, February 23 at 7:15pm

Cornell Cinema is thrilled to welcome back to campus Cornell alum, Bill Gilman '93, who will present **The Rum Diary** (2011), starring Johnny Depp, of which *Variety* wrote, "This 1960-set Caribbean picaresque [is] easily the most lucid screen adaptation of Hunter S. Thompson's work." Gilman, who studied film while at Cornell, is a visual effects artist who has worked on over 45 movies, from **Waterworld** to **King Kong** to **Star Trek**, at companies from Industrial Light & Magic to Weta Digital to CIS Hollywood. Some of his other feature credits include: **Super 8**, **The Men Who Stare at Goats**, **X-Men: The Last Stand**, **Spiderman 2**, **The Matrix Revolutions**, **A.I.** and **Starwars: Episode II**.

Monday Night Classic Cinema: Palme d'Or Winners

Cornell Cinema will present a selection of films that garnered the highest prize awarded at the prestigious Cannes Film Festival as part of its Monday Night Classic Cinema series this spring, with several of the films being screened in new or restored 35mm prints. The Palme d'Or, or Golden Palm, wasn't created until 1955, replacing the Grand Prix du Festival, which had been given until that year, but the series still includes some pre-1955 winners, like Carol Reed's **The Third Man** and the recently restored **The Wages of Fear**, "one of the greatest thrillers ever committed to celluloid, a white-knuckle ride from France's legendary master of suspense, Henri-Georges Clouzot" (Janus Films), which will do double duty as part of a Clouzot series in April. Other highlights include Luchino Visconti's **The Leopard** in its most complete restoration to date, a film Martin Scorsese trumpets as "one of the greatest visual experiences in cinema," and the candy colored Jacques Demy classic, **The Umbrellas of Cherbourg**, just in time for Valentine's Day. And don't miss the spectacular dance sequences in the rare screenings of Bob Fosse's semi-autobiographical **All That Jazz**, being shown in a print that comes courtesy of the Academy Film Archive.

The Third Man (1949) Directed by Carol Reed	Jan 30 & 31
La Dolce Vita (1961) Directed by Federico Fellini	Feb 6 & 7
The Umbrellas of Cherbourg (1964) Directed by Jacques Demy	Feb 13 & 14
The Conversation (1974) Directed by Francis Ford Coppola	Feb 20 & 21
The Leopard (1963) Directed by Luchino Visconti	Feb 26 & 27
All That Jazz (1979) Directed by Bob Fosse	March 5 & 6
Wages of Fear (1953) Directed by Henri-Georges Clouzot	April 7, 9 & 10

Shut Up & Listen!
A Series About Sound

Inspired by the Society for the Humanities' focal theme this year, Sound: Culture, Theory, Practice, Politics, Cornell Cinema presents *Shut Up & Listen!*, a series of films about individuals who traffic in sound: two eavesdroppers, a wiretapper, an avant-garde composer, evangelical missionaries, a piano tuner, and an ethnomusicologist. The series begins with the fascinating **Shut Up, Little Man! An Audio Misadventure** about the covert audio recordings of one of the oddest odd couples you've ever heard of: Peter Haskett (a flamboyant gay man) and Raymond Huffman (a raging homophobe) shared an apartment in late '80s San Francisco and spent their alcohol-fueled evenings yelling at each other with such colorful language that their next door neighbors, a couple of college grads from the Midwest, decided to record the goings on. Their tapes launched one of the world's first 'viral' pop-culture sensations before the internet even existed. The documentary explores that history as well as the boundaries between privacy, art and exploitation. Other highlights of the series are **Pianomania**, which follows Stefan Knüpfer, chief technician for Steinway & Sons, as he works with world-renowned pianists to achieve infinitesimal exactitude from the instruments on which they perform; **Oka!** a feature film based on ethnomusicologist Louis Sarno's memoir, *Last Thoughts Before Vanishing from the Face of the Earth*, about his work recording the music of the Bayaka Pygmies in Central Africa; and **The Tailenders**, a documentary about a missionary organization's use of ultra-low-tech audio devices to evangelize indigenous communities in remote parts of the world. The series is cosponsored with the Society for the Humanities.

Shut Up, Little Man! An Audio Misadventure (2011) Directed by Matthew Bate	Jan 31
The Conversation (1974) Directed by Francis Ford Coppola	Feb 20 & 21
Step Across the Border (1990) Directed by Werner Penzel & Nicolas Humbert	Feb 25 & 26
The Tailenders (2006) Directed by Adele Horne	Feb 28
Pianomania (2011) Directed by Lillian Franck & Robert Cibis	March 1, 4 & 7
Oka! (2011) Directed by Lavinia Currier	March 9, 10 & 13

The Film Music of Michael Galasso

Cornell Cinema pays tribute to the work of late composer and musician Michael Galasso by presenting five critically acclaimed foreign films in which his music is featured, including the French film **Séraphine**, for which he received a César award for best original score shortly before he died in 2009. Born in Louisiana in 1949, Galasso picked up his first violin at age 3. After debuting with the New Orleans Philharmonic at 11, he went on to forge a unique and fascinating career. Those in the theater world may recognize him as a longtime collaborator of director Robert Wilson, for whom he composed a ream of incidental music. It was on the stage that his work blossomed,

activated by the imminence of bodies and the indeterminacies of live performance. His reach would also extend into museum spaces in the form of sound installations, and eventually into moving pictures. He also released two invaluable recordings on the influential ECM Records label. The first of these, 1983's *Scenes*, encapsulates his craft in a single title, for his harmonies and blossoming architectures seem to engage us one vignette at a time, each connected by a profound consistency of mind. At the heart of the series will be "Bring on the Lumière!", a multimedia dance-theatre-light performance choreographed by Galasso's daughter, Catherine (previously mentioned). She will feature her father's music in the theatrical context that so inspired him, describing the performance as a duet of sorts between them. All of this comes in light of a recent tribute to her father's music in Paris. A 13-minute montage of clips from films Galasso scored, created for this tribute, will be shown in advance of **Chungking Express** on February 1, and Catherine will speak briefly about her father's music and her use of it in "Bring on the Lumière!" in advance of the February 8 screening of **In the Mood for Love**.

Chungking Express (1994) Directed by Wong Kar-Wai	Feb 1 & 3
Secret Ballot (2002) Directed by Babak Payami	Feb 4 & 7
In the Mood for Love (2000) Directed by Wong Kar-Wai	Feb 8 & 10
Séraphine (2008) Directed by Martin Provost	Feb 18 & 21
Rashevski's Tango (2003) Directed by Sam Garbarski	Feb 26 & 28

Fred Frith is Coming to Campus!

In advance of a visit by noted avant-garde musician and composer Fred Frith, organized by Dept. of Music lecturer Annie Lewandowski, Cornell Cinema will present the art documentary **Rivers & Tides: Andy Goldsworthy Working with Time** with music by Frith, as well as **Step Across the Border**, a documentary about him. While on campus (February 29 and March 1), Frith will give a talk on composing music for film; perform a solo improvisation and a duo improvisation with Annie Lewandowski; and facilitate an improvisation workshop. For details about these events, visit <http://music.cornell.edu/calendar/> The screenings are cosponsored with the Dept. of Music.

Rivers & Tides: Andy Goldsworthy Working with Time (2001) Directed by Thomas Riedelsheimer	Feb 3 & 5
Step Across the Border (1990) Directed by Werner Penzel & Nicolas Humbert	Feb 25 & 26

Art Docs Downtown [and on campus]

Cornell Cinema continues its new venture as a participant in First Friday Gallery Night (gallerynightithaca.com), a monthly 5 – 8pm walking tour of downtown Ithaca galleries, with a 9:15pm screening of an art documentary at Cinemapolis. February features a return engagement for Thomas Riedelsheimer's stunning film, **Rivers and Tides: Andy Goldsworthy Working with Time**, about the internationally acclaimed environmental artist and former A.D. White Professor-at-Large, whose 2008 stone sculpture "Sapsucker Cairn" can be seen in Cornell's Sapsucker Woods Sanctuary. March brings the Ithaca premiere of **Eames: The Architect and the Painter** about Charles and Ray Eames, the designers who are "largely credited with bringing modernism into the American living room with their now ubiquitous contoured chairs, [and] may have also helped to comfortably contextualize the philosophy of European modernists within our own post-war progressivism." (*Slant Magazine*) Tickets for the downtown screenings are \$7 all (no comps or discount passes accepted). Films will also be offered at least once on campus in Willard Straight Theatre for regular Cornell Cinema prices. The series is cosponsored with the Cornell Council for the Arts, the Herbert F. Johnson Museum of Art and the Downtown Ithaca Alliance.

Rivers & Tides: Andy Goldsworthy Working with Time (2001) Feb 3* & 5

Directed by Thomas Riedelsheimer

Eames: The Architect & the Painter (2011)

March 2*, 4 & 5

Directed by Jason Cohn & Bill Jersey

* Date when film will be shown downtown

From Hong Kong with Love: Six Wong Kar-wai Films

There's something about a Wong Kar-wai film that stays with you; it's different for everyone. This spring, Cornell Cinema welcomes you to discover what that something might be for you. Whether it's Leslie Leung's tape recorded message in **Happy Together**, Faye Wong's bubbly romp through an unsuspecting cop's apartment in **Chungking Express**, or the enigmatic whisper that concludes **In the Mood for Love**, you're sure to find a keepsake or two somewhere along the miles of celluloid the Hong Kong director has so colorfully painted. In the latter film especially, one sees an artist comfortable enough in his own skin to shed it in favor of unexpected restraint and delicate inner turmoil. In this respect, **In the Mood for Love** is a solitary film in more ways than one: unique in the director's hyperkinetic oeuvre and smacking of beautiful isolation. For a filmmaker whose palette so often cries out to us wildly, thanks in no small part to right-hand cinematographer Christopher Doyle, Wong is nothing if not about mood. Through a careful puzzle of sounds, tastes, and textures, he brings his narratives together like explosions in reverse. If you've ever traveled somewhere distant, you've likely had the experience of returning with a suitcase much fuller than when you left. Seeing a Wong Kar-wai film is the theatergoing equivalent, and you'll be glad you made the journey. Cosponsored with the Hong Kong Student Association.

Days of Being Wild (1991)	Jan 25 & 27
Chungking Express (1994)	Feb 1 & 3
In the Mood for Love (2000)	Feb 8 & 10
Fallen Angels (1996)	Feb 15 & 17
Happy Together (1997)	Feb 22 & 24
2046 (2005)	Feb 29 & March 2

Wes Anderson: The Works!

It's hard to believe that it was 15 years ago that Wes Anderson quietly made his entrance into the world of widely released films with **Bottle Rocket**, his comic meditation on crime and self-punishment. With a distinctive style and a core cast of players, Wes Anderson has consistently provided a canvas for brightly colored characters, and a megaphone for their inner dialogue. **Rushmore** showed the pain of being a love-lorn, overly enthusiastic, horn-rimmed glasses-wearing teen. **The Royal Tenenbaums** revealed how angsty and conflicting genius truly is, especially when paired with the proper soundtrack. **The Life Aquatic with Steve Zissou** and **The Darjeeling Limited** pushed the limits of style and came out the other side with portraits of damaged men with undeniable spirit. **Fantastic Mr. Fox** broke new ground by [finally, literally] animating Anderson's already animated style. Offbeat and hip, his films are set-pieces for emotional depth paired with a vintage aesthetic. And in this calendar, Cornell Cinema will bring all of Anderson's cinematic treats back to the big screen, which truly is the proper home for this visual candy.

Bottle Rocket (1996)	Jan 26 & 27
Rushmore (1998)	Feb 2 - 4
The Royal Tenenbaums (2001)	Feb 9 & 19
The Life Aquatic with Steve Zissou (2004)	Feb 16 & 17
The Darjeeling Limited (2007)	Feb 24
Fantastic Mr. Fox (2009)	March 1 - 3

Four Films by Alexander Kluge

Free screenings on Tuesdays in the SCPA Film Forum with introductions & post-screening discussions led by Brian Hanrahan, Faculty Fellow in the Dept. of Theatre, Film & Dance

Before Werner Herzog or Rainer Werner Fassbinder there was Alexander Kluge. One of the first auteurs of the New German Cinema, Kluge was a guiding light for a generation of filmmakers intent on challenging post-war Germany's "Papa's Cinema" in the name of rebellion, critique and confrontation with the nation's traumatic past and tumultuous present. Kluge began his career as a novelist and lawyer, but following the advice of philosopher and critic Theodor Adorno soon started working in the film industry, acting as an assistant for Fritz Lang during the legendary director's return to German filmmaking. Signing the landmark Oberhausen Manifesto in 1962, Kluge joined his filmmaking peers in support of short films and features capable of critically educating viewers in a politicized era marked by Cold War politics, student rebellion and intergenerational conflict. Starting in the mid-sixties Kluge would make a string of thoughtful masterpieces vitally linked to his times as well as to his parallel career as an author and philosopher, with groundbreaking works on the importance of art forms like

cinema for producing new public spheres. The series is cosponsored with PG Kino and the Institute for German Cultural Studies, and is being offered in conjunction with Professor Leslie Adelson's German Studies graduate seminar on Kluge as a literary author. The screenings are offered for free and will be introduced by Brían Hanrahan, Faculty Fellow in the Dept. of Theatre, Film & Dance, who will also lead post-screening discussions.

Yesterday Girl (1966)	Feb 7
The Artists in the Ring: Perplexed (1968)	March 13
The Power of Emotion (1983)	April 3
Germany in Autumn (1978)	April 24

Directed by Alexander Kluge, Rainer Werner Fassbinder, Volker Schlöndorff and several others

No Man's Land/Everybody's Land

A film series in conjunction with the Johnson Museum of Art exhibit "Lines of Control"

This series was developed around "Lines of Control," an exhibit at the Johnson Museum of Art, January 21 – April 1. "Lines of Control" explores visual artists' examination of the 1947 partition in India that created Pakistan and Bangladesh, and how that event reverberates and extends to political division in other regions. *No Man's Land/Everybody's Land* presents a short introduction into the prolific filmic responses towards the politics of lines being drawn, manifested and violently fought, between people, lands, practices of belief and ways of being. The legacies of partitions have occupied South Asian documentary filmmakers particularly during the last ten years, in the vague of trying to find adequate narrative and aesthetic forms to address very current communalist politics and state violence. The selected non-fiction films were chosen for their specific contributions to those dense cinematic interrogations but also for their defiant gestures. In their approach, their narratives and their audiovisual ways of speaking they counter, ignore or re-draw dividing lines and hereby follow directly, and indirectly, Saadat Hasan Manto's literary proposal of a 'no man's land' - a refusal of a given logic, a given order of the sensical and the non-sensical. While negotiating and deriving from South Asian constellations and experiences, their structural questioning and proposing aligns these films with many other partitions and hence they become minor calls for further possible alliances to an elsewhere. The series was curated by Nicole Wolf, Researcher & Lecturer at Department of Visual Cultures, Goldsmiths, University of London and is cosponsored with the Cornell Council for the Arts.

Way Back Home (2003)	Feb 21
Directed by Supriyo Sen	
Temporary Loss of Consciousness & Tales from the Margins (2005/2006)	
Directed by Monica Bhasin/Kavita Joshi	
	March 1
Word Within the Word (2008)	March 6
Directed by Rajula Shah	

Godard x 2

Featuring a free screening of **Contempt** on February 16 with short lecture by A.D. White Professor-at-Large Anne Carson

Throughout the 1960s, cinephiles eagerly awaited the latest film — or two— by Jean-Luc Godard. A founding father of the *nouvelle vague*, the former critic was at his most innovative in form, with each new work seemingly rewriting the grammar of film. Jump cuts, asynchronous soundtracks, self-narration, cinema as essay, cinema as collage, self-referential cinema, cinema of anarchy — you name it, Godard’s 60s oeuvre redefined “cutting edge.” In this calendar, Cornell Cinema presents two films from this game-changing period: **Weekend**, an epic vision of the last throes of consumer society, in a new 35mm print, and **Contempt**, Godard’s statement on filmmaking and culture in post-WWII Europe, which will be offered for free in conjunction with a short preceding lecture by A.D. White Professor-at-Large Anne Carson entitled “Contempts,” a study of profit and non-profit in the works of Homer, (Alberto) Moravia, and Jean Luc Godard. Anne Carson is a Canadian poet, essayist, translator and professor of Classics and Comparative Literature at the University of Michigan. This free event is made possible by the A.D. White Professors-at-Large Program.

Contempt (1963)
Weekend (1967)

Feb 16
 March 9, 10 & 12

Tibet Trio

Cornell Cinema is pleased to offer three recent Tibet-themed documentaries in conjunction with Tibetan Uprising Day (March 10). The first, **My Reincarnation**, will be introduced by Ithacans Mary Gilliland and Peter Fortunato, both members of the International Dzogchen Community. The subject of the film, Chögyal Namkhai Norbu Rinpoche, is one of the foremost living masters of *Dzogchen* and leads retreats throughout the world. Buddhist scholar Chögyam Trungpa is the subject of the second film, **Crazy Wisdom**. Once reviled by Tibetan spiritual leaders, Trungpa is now recognized for his "crazy wisdom:" his ability to translate Buddhist ideas to the Western idiom. The series concludes with the beautiful **Summer Pasture**, which returns viewers to Tibet and a Tibetan couple whose traditional way of life is fast disappearing.

My Reincarnation (2011)

March 8 & 11

Directed by Jennifer Fox

Crazy Wisdom (2011)

March 12 & 15

Directed by Johanna Demetrakas

Summer Pasture (2011)

March 14 – 16

Directed by Lynn True & Nelson Walker III

Consuming Cinema

With series introduction by Professor Louis Hyman (ILR)

Wednesday, February 29

In conjunction with the course, “Consumption in the United States: From Wedgwood to Wal-Mart,” being taught by Louis Hyman, an assistant professor in the Labor Relations, Law, and History Department in Cornell’s ILR school, Cornell Cinema presents the four-film series, *Consuming Cinema*. From the course description: Whether buying at a general store, shopping at a department store, or loitering at a mall, consumption has always

formed an important part of the American experience. More than just commodities bought and sold, consumption is also about the institutions, social practices, cultural meanings, and economic functions that have surrounded the merchandise. This course will look at the changing meanings consumption has had for life, politics, and economy in the US over the past 300 years. Hyman is the author of *Debtor Nation: The History of America in Red Ink* (2011) and *Borrow: The American Way of Debt* (2012) and will introduce the series on Wednesday, February 29 before the showing of *It*, starring Clara Bow as a department store salesgirl.

It (1927) Directed by Clarence G. Badger	Feb 29
Sullivan's Travels (1941) Directed by Preston Sturges	March 7
Dawn of the Dead (1978) Directed by George A. Romero	April 18
Fight Club (1999) Directed by David Fincher	May 2

Jewish Film Festival

Featuring Sunday morning screenings with complimentary bagels & coffee

It has become a tradition for Cornell Cinema to host a Sunday morning Jewish Film Festival in late February/early March, and this year they invite patrons to join them at 11am for an eclectic selection of three great films with Jewish themes (with additional evening screenings for late risers). As added enticement, complimentary coffee & bagels are offered at the morning screenings, thanks to the efforts of the Temple Beth-El Arts Committee, a cosponsor of the Festival along with Cornell's Program of Jewish Studies. **The Matchmaker**, the most recent film in the line-up, is additionally cosponsored with the Cornell Israel Public Affairs Committee.

Rashevski's Tango (2003) Directed by Sam Garbarski	Feb 26 & 28
The Matchmaker (2011) Directed by Avi Nesher	March 4 & 6
A Matter of Size (2010) Directed by Erez Tadmor	March 11 & 13

Valentine's Day Week Films

No matter what your current romantic state, you're sure to find a film to love at Cornell Cinema this February, particularly around Valentine's Day, when they will be showing four films exploring the vagaries of romantic love. From the ecstasy of first love to the disappointment of love unfulfilled, from the innocence of young love to the pain of forbidden love, these bittersweet tales spanning from the 18th century to present day, set in Hong Kong, Germany, France and the U.S., capture the joys and pitfalls of love.

In the Mood for Love (2000) Directed by Wong Kar-Wai	Feb 8 & 10
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Young Goethe in Love (2011) Directed by Philipp Stölzl	Feb 9, 12 & 14
The Umbrellas of Cherbourg (1964) Directed by Jacques Demy	Feb 13 & 14
Like Crazy (2011) Directed by Drake Doremus	Feb 15, 17, 18 & 20

IthaKid Film Festival
Saturdays at 2pm in Willard Straight Theatre

Each year, on Saturdays in the late fall and early spring, Cornell Cinema and the Ithaca Youth Bureau present the *IthaKid Film Fest*, a series of unusual children's programs, most offered at the low price of just \$4 for adults and only \$3 for kids 12 and younger. The shows take place in the beautiful Willard Straight Theatre at 2pm, where reasonably priced popcorn is available. This spring this ever-popular Festival has gone cat crazy, with three films starring cats! There's the swashbuckling Puss in Boots; Dino, a cat that bounds across moonlit rooftops at night with his burglar friend in the gorgeously animated **A Cat in Paris**; and the strange Minoes, a cat who has been mysteriously transformed into a lovely young lady who retains many feline characteristics in **Miss Minoes**. Some of the films are additionally offered at 4:30 or 5pm matinees on a Saturday or Sunday; check the website for details.

Puss in Boots (2011) Directed by Chris Miller	Feb 4
A Cat in Paris (2011) Directed by Jean-Loup Felicioli & Alain Gagnol	Feb 11
Being Elmo: A Puppeteer's Journey (2011) Directed by Constance Marks & Philip Shane	Feb 18
Miss Minoes (2011) Directed by Vincent Bal	Feb 25
Fantastic Mr. Fox (2009) Directed by Wes Anderson	March 3
Hugo (2011) Directed by Martin Scorsese	March 10