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### Late 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>

### Earth Days

With Filmmakers Jennifer and Arthur C. Smith III '75 with **Ice Bears of the Beaufort**  
& Shaleshock representative Helen Slottje with **Split Estate**

Cornell Cinema celebrates the activists who started the environmental movement in the '60s and '70s as well as the people who carry the torch today with gestures large and small. The series begins with the Ithaca premiere of **Earth Days**, the moving story of the American environmental movement from the earliest awakenings to its triumphant 1970 Earth Day celebration and its increasing political victories throughout that decade – and to its faltering in the conservative era of Reaganomics. It will be shown in advance of Sustainable Tompkins' and the Finger Lakes Bioneers' major regional conference entitled "We Make Our Future," which will take place from October 16-18 at Ithaca College and feature a live-via-satellite presentation of the national plenary addresses from Bioneers' (bioneers.org) headquarters in San Rafael, California. For more information about the conference, visit [www.wemakeourfuture.org](http://www.wemakeourfuture.org). Other highlights include the Ithaca premieres of **No Impact Man** and **The Yes Men Save the World**, and the colorful wildlife documentary **Ice Bears of the Beaufort**. The polar bears in this documentary, shot by a single resident of an Inupiat Eskimo village, were abundant and thriving during the five years of shooting, but in 2008 Alaska leased the region for offshore oil drilling. Filmmakers Jennifer and Arthur C. Smith III '75 will present the film and discuss the situation. Also included is **Split Estate**, an eye-opening look at the impact of gas drilling in the Midwest that addresses issues being hotly debated throughout the Finger Lakes. It will be introduced by Helen Slottje of Shaleshock, a grassroots group of Finger Lakes residents who are concerned about protecting local communities and the environment from exploitation by the energy industry with regards to drilling for natural gas in the Marcellus Shale. Finally, as an interesting addition, there's the stunning documentary **For All Mankind**, compiled from thousands of hours of footage from the Apollo VII missions to the moon, in which the Earth can be seen. It wasn't until the Apollo VIII mission, though, that a photo of the Earth was released to the public, and it was the power of that image that galvanized the environmental movement. The series is cosponsored with Sustainable Tompkins, Finger Lakes Bioneers, and the CU Sustainability Hub.

<b>Earth Days</b> (2009) Directed by Robert Stone	Oct 14 & 17
<b>Split Estate</b> (2009) Directed by Debra Anderson	Nov 3
<b>No Impact Man</b> (2009) Directed by Laura Gabbert, Justin Schein	Nov 5, 6, 7 & 10
<b>For All Mankind</b> (1989) Directed by Al Reinert	Nov 7 & 8
<b>Ice Bears of the Beaufort</b> (2008) Directed by Arthur C. Smith III	Nov 17
<b>The Yes Men Fix the World</b> (2009) Directed by Andy Bichlbaum, Mike Bonanno, Kurt Engfehr	Nov 30, Dec 1, 3, 5 & 6

### Restored Foreign Classics

With an introduction to **Amarcord** by film scholar Stuart McDougal October 24

One of the treats of a repertory cinema is access to restored 35mm prints of classic films luminously projected onscreen as if they were brand new, and Cornell Cinema will show two such prints in their Late Fall '09 Flicksheet. **Le Combat dans l'île** is a rediscovered masterwork of the French New Wave, and according to the *Village Voice* is "not to be missed. [Alain] Cavalier's subtly committed and beautifully crafted thriller investigates the political dilemmas of early 1960s France under the guise of a love triangle. It stars three of the most accomplished actors of European cinema of the period – Romy Schneider, Jean-Louis Trintignant and Henri Serre (Jim of **Jules and Jim**) – at their absolute peak here." Federico Fellini's 1974 Best Foreign Language Oscar winner **Amarcord** is an affectionate semi-autobiographical film about the seaside town of Rimini under the fascists. The dreamlike story narrates events in the life of a sex-obsessed boy and his anti-fascist father as they tumble through the streets in show-stoppingly beautiful scenes. **Amarcord**, which means "I remember," turns daily life into a circus of social rituals, adolescent desires, male fantasies and political subterfuge, all set to Nina Rota's classic, nostalgia-tinged score.

<b>Le Combat dans l'île</b> (1962) Directed by Alain Cavalier	Oct 15, 17 & 18
<b>Amarcord</b> (1974) Directed by Federico Fellini	Oct 21 & 24

### All My Friends are Funeral Singers

With live music by Califone

Friday, October 16, 7:30pm, Willard Straight Theatre

Dan Smalls Presents is pleased to welcome art rockers Califone to Cornell Cinema for a special show. This unique film/music event opens with a 30-minute set of some of the band's musical favorites before they screen Tim (Red Red Meat veteran) Rutili's art/horror movie **All My Friends Are Funeral Singers**. The movie, an accompanying piece to the band's soon-to-be-released album of the same name, was shot in an old, rickety house in Indiana in the spring of 2009 and stars the respected cult actress Angela Bettis (**Girl, Interrupted, Carrie**). Califone will perform a live, interactive soundtrack to the movie. Tickets are \$12 in advance from dansmallspresents.com, and \$15 at the door.

### Hitchcock 101

With introductions to **Strangers on a Train, Rear Window** and **Vertigo**

Join Cornell Cinema this fall as they celebrate the 110<sup>th</sup> 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. The Monday Night Classic Cinema series continues with eight more 35mm prints, including many of Hitchcock's best-known titles. In addition, the fascinating documentary **The Pervert's Guide to the Cinema** will screen twice in the Schwartz Center Film Forum. In it, Slovenian philosopher Slavoj Zizek subjects several of Hitchcock's films, including **Psycho, Vertigo**, and **The Birds**, to psychoanalytic scrutiny. Zizek is often filmed on the actual locations of the films he discusses, or on recreated sets, such as on a motorboat in Bodega Bay in northern California, site of **The Birds**, or walking around locations for **Vertigo**. This Hitchcock celebration coincides with the Cornell course *Studies in Film Analysis: Interpreting Hitchcock*, taught by Hitchcock scholar Lynda Bogel, and three of the films will be introduced by her Dept. of English graduate students: Avery Slater, with **Strangers on a Train** on November 3; Nicholas Roth, with **Rear Window** on November 9; and Matthew Bucemi, with **Vertigo** on November 16. The series is cosponsored with the Department of English and Department of Theatre, Film & Dance.

<b>Notorious</b> (1946)	Oct 19 & 20
<b>Rope</b> (1948)	Oct 26 & 27
<b>Strangers on a Train</b> (1951)	Nov 2 & 3
<b>The Pervert's Guide to the Cinema</b> (2006) Directed by Sophie Fiennes	Nov 3 & 10
<b>Rear Window</b> (1954)	Nov 9 & 10
<b>Psycho</b> (1960)	Nov 12 & 13
<b>Vertigo</b> (1958)	Nov 16 & 17

**The Birds** (1963)  
**Marnie** (1964)

Nov 19 - 21  
Nov 30 & Dec 1

### Sundance Selects

From its humble beginnings in the late '70s, Robert Redford's Sundance Film Festival has grown into one of the largest and most popular film festivals in the United States. While the goal of the original festival was to showcase strictly American-made films and highlight the potential of independent film outside the Hollywood system, today's Sundance is a media extravaganza of Hollywood celebrities and distributors looking for the next big "indie" hit, domestic or international. Nestled within all the hype, glamour and glitz, though, one can still find a lot of great film, and Cornell Cinema's Late Fall '09 Flicksheet is a testament to that fact, as it includes seven wonderful films—both documentaries and features—that had their premieres at the 2009 Sundance Film Festival. In addition to films screening as part of the *Earth Days* series, there is a great British comedy having a return engagement in Ithaca (**In the Loop**); one was written and directed by Ithaca native Katherine Dieckmann and starring Uma Thurman (**Motherhood**); and the remaining two, both Ithaca premieres (**Mary and Max** and **Unmade Beds**) are two of the best films you'll see this year. **Mary and Max**, an animated feature about the unlikely friendship between an Australian girl (voiced by Toni Colette) and a middle-aged New Yorker with Asperger's Syndrome (voiced by Phillip Seymour Hoffman), is darkly comic, touching and insightful. Alexis Dos Santos's **Unmade Beds** will make you want to be a 20-something hipster living in London, despite the heartache and search for identity, because it all looks incredibly appealing, with its "art-pop sensibility, bursting with the spirit of Jean-Luc Godard and Wong Kar-wai...The film has an intoxicating quality." (*Village Voice*) As an added treat, writer/director Katherine Dieckmann will be on-hand to present **Motherhood**.

<b>Earth Days</b> (2009) Directed by Robert Stone	Oct 14 & 17
<b>No Impact Man</b> (2009) Directed by Laura Gabbert, Justin Schein	Nov 5 – 7 & 10
<b>Motherhood</b> (2009) Directed by Katherine Dieckmann	Nov 19
<b>The Yes Men Fix the World</b> (2009) Directed by Andy Bichlbaum, Mike Bonanno, Kurt Engfehr	Nov 30, Dec 1, 3, 5 & 6
<b>Mary and Max</b> (2009) Directed by Adam Elliot	Dec 2 – 5 & 8
<b>Unmade Beds</b> (2009) Directed by Alexis Dos Santos	Dec 4, 5, 7 – 9 & 11 & 12
<b>In the Loop</b> (2009) Directed by Armando Iannucci	Dec 10 – 13

### The Great Divide: Before and After the Wall

The year 2009 marks the 20<sup>th</sup> Anniversary of the fall of the Berlin Wall, and Cornell Cinema notes what was a monumental historical moment with a four film series, kicking off with Billy Wilder's 1961 James Cagney-starrer **One, Two, Three**, the production of which was interrupted when the Berlin Wall was erected. That didn't stop the film, though, a fast-paced satire that targeted everything in sight. "Wilder's adaptation [of Ferenc Molnar's one-act play] set cynicism records even for him that bugged many contemporary critics and Cagney himself.... But in our taste-free, post-Communist age, **One, Two, Three** can now be seen as prophetic of the eventual Fall [of the Wall] itself, as well as a latter-day classic of screwball comedy." (*Film Forum*) Nine years later, in 1970, in the still fragile German democracy, the journalist Ulrike Meinhof helped secure the freedom of left-wing revolutionary Andreas Baader from prison, and the media dubbed the new coalition the The Baader-Meinhof Gang. This radicalized group used violent terrorist tactics to fight what they believed was the new face of fascism: American imperialism supported by the German establishment, many of whom had a Nazi past. The history of the group is explored in the Oscar-nominated **The Baader-Meinhof Complex**, an "explosive but scrupulously journalistic drama." (*Chicago Reader*) Another gripping political thriller, this time set on the other side of The Wall in 1984's East Berlin, **The Lives of Others** (winner of the Best Foreign Language Film Oscar for 2006) traces the lives of a playwright and the Stasi agent who spies on him, as each confronts the moral ambiguities of totalitarian terrorism in the waning days of Soviet rule. The series concludes with the comedy **Good Bye, Lenin!** Set during the early fall of 1989, the tale unfolds after a woman has a heart attack and falls into a coma, thus missing the fall of the Berlin Wall.

When she awakes in the summer of 1990, her son must shield her from any excitement as it could be fatal. His elaborate efforts to conceal the end of the socialist regime work for a while, but he can only do so much to hide the arrival of capitalism and Coca-Cola. To further explore the watershed events of 1989 and their aftermath, Cornell is hosting the interdisciplinary conference, "1989 in Europe and the World" to be held on November 19 and 20 at the A.D. White House. Sponsored by the Cornell Institute for European Studies, the Luigi Einaudi Chair Program, the East Europeanist Circle and the Institute for German Studies.

<b>One, Two, Three</b> (1961) Directed by Billy Wilder	Oct 21, 23 & 24
<b>The Baader-Meinhof Complex</b> (2008) Directed by Uli Edel	Oct 28, 30 & Nov 1
<b>The Lives of Others</b> (2006) Directed by Florian Henckel	Nov 4 & 7
<b>Good Bye Lenin!</b> (2003) Directed by Wolfgang Becker	Nov 11 & 14

### Unmade Beds: Messy Love, Hipster Style

Cornell Cinema brings to Ithaca three of the most appealing hipster films you are likely to find. Mumblecore pioneer Andrew Bujalski's third feature, **Beeswax**, achieves a new level of maturity in its story of two sisters (real-life twins Tilly and Maggie Hatcher) living in hipster capital Austin, falling in and out of relationships while the complications of a business situation involving a vintage store play out. **Beeswax** is cosponsored with Petruno, Ithaca's own vintage clothing store, and coupons to the store will be given to everyone who purchases a ticket. Spacey queen of hipster cinema, Zooey Deschanel, stars in the sleeper hit of the summer, **(500) Days of Summer**, and if you weren't already one of her fans, you will be. And **Unmade Beds**, set among hipster bohemians squatting in East London, is a gorgeous valentine to 20-something love and life, featuring a smashing soundtrack including songs by Kimya Dawson, Daniel Johnston, Tindersticks, and (We are) Performance.

<b>Beeswax</b> (2009) Directed by Andrew Bujalski	Oct 22, 24 & 25
<b>(500) Days of Summer</b> (2009) Directed by Marc Webb	Nov 6, 7, 11, 13 & 14
<b>Unmade Beds</b> (2009) Directed by Alexis Dos Santos	Dec 4, 5, 7 – 9 & 11 & 12

### The Halfmoon Files

With filmmaker Philip Scheffner  
Tuesday, October 27, 7:00pm, Willard Straight Theatre, Free

Cornell Cinema welcomes filmmaker Philip Scheffner, who will present his fascinating documentary **The Halfmoon Files** on October 27. The film transforms a previously obscure episode in Indo-German history into a compelling meditation on the recorded voice, the archive and cultural memory, taking as a starting point the words of Mall Singh, an Indian POW, recorded into the phonographic funnel on December 11, 1916 in Wünsdorf, Germany. 90 years later, Singh is a number on an old Shellac record in an archive – one amongst hundreds of voices of colonial soldiers of the First World War. Such recordings were produced as the result of a unique alliance between the military, the scientific community and the entertainment industry. Scheffner follows the traces of these voices to the origin of their recording; like a memory game, which remains incomplete right until the end, he uncovers pictures and sounds that revive the ghosts of the past. Cosponsored with the Institute for German Cultural Studies, the Department of German Studies, and the Department of Theatre, Film and Dance. Major funding provided by the Mellon Central New York Humanities Corridor, an initiative generously supported by the Andrew W. Mellon Foundation, and the Syracuse University Humanities Center.

### Best Foreign Film Oscar Nominees

The Academy Award nominees for Best Foreign Language Film are often a reminder of the shockingly few foreign films that are released into the American Market. Often, many of the nominees never play theatrically in the US, or are released after the awards show. The latter was the case this year, when three of the

nominated titles, including the Oscar winner, received limited theatrical releases this summer. In its Late Fall calendar, Cornell Cinema brings these three acclaimed films to Ithaca: **Revanche**, an Austrian film that looks into the world of prostitutes and desperation; **The Baader-Meinhof Complex**, a sprawling look at the infamous left wing collective The Red Army Faction that terrorized 1970s Germany; and the winner of the 2008 Best Foreign Language Film Academy Award, **Departures**, a Japanese film that meditates on death, society, and the cello. **Departures** tells the story of Daigo Kobayashi, a recently unemployed cellist who embarks on a new career of preparing corpses for burial, or “Nokanshi.” While some of his friends shun him for accepting such a “low-caste” position, Daigo soon realizes that the work is important, and necessary, and begins to take pride in his work and perfect the art, acting as a gatekeeper between the living and the dead, the departed and those they leave behind. Don’t miss what might be your only chance to see the films that were deemed the best from around the world by the Academy of Motion Pictures Arts & Sciences.

<b>The Baader-Meinhof Complex</b> (2008) Directed by Uli Edel	Oct 28, 30 & Nov 1
<b>Departures</b> (2008) Directed by Yojiro Takita	Oct 30, Nov 1 & 2
<b>Revanche</b> (2008) Directed by Gutz Spielmann	Nov 13, 14 & 16

### **Pray the Devil Back to Hell**

With Janet Johnson Bryant, the Liberian journalist featured in the film  
Thursday, October 29, 7:00pm, Willard Straight Theatre, Free

**Pray the Devil Back to Hell** is the incredible and uplifting story of how a group of Christian and Muslim women joined forces in nonviolent protest against Liberian dictator Charles Taylor and the warlords that terrorized the country in a ten-year bloody civil war. From inauspicious beginnings – one woman asking all the women in her church to pray together – it quickly grew into a movement when a Muslim woman organized her peers, and the two groups merged. With the simple idea of wearing white T-shirts and sitting in the capital’s marketplace singing and praying until they received an audience with Taylor, their power slowly grew until they became an essential part of peace talks, at one point forcing all parties to stay at the table. “That the men end up looking irresponsible and foolish is no surprise, but the confrontations are at times startling – say, a moment in which the women, in frustration at the boisterous excesses they witness at a peace conference, blockade the negotiators inside a conference room, refusing to let them leave. Without their guns, the men prove surprisingly helpless. And when a representative of a larger pan-African community tells them that if they want the women to stop treating them like children, they must behave responsibly, you sense a corner has been turned.” (Bob Mondello, *NPR*) Cosponsored with the Avon Global Center for Women and Justice, the Dorothea S. Clarke Program in Feminist Jurisprudence and the Berger International Legal Studies Program.

### **Halloween Night at Cornell Cinema**

Saturday, October 31, 8:00pm, Willard Straight Theatre, all tickets \$2

The Cornell Cinema Students Advisory Board hosts a fright fest for All Hallow’s Eve. This perfect precursor to your late-night Halloween festivities will feature some of the scariest coming attraction trailers ever made, a spine tingling episode from *The Twilight Zone* and a screening of one of the most frightening horror classics of all time – too scary to mention by name! All costume-clad patrons will be entered to win frighteningly fabulous door prizes, including movie posters, movie passes and other goodies, and there will be Halloween candy treats for everyone.

### **Dwando (The Conflict)**

With filmmaker Suman Ghosh '02

Friday, November 6, 7:00pm, Willard Straight Theatre

Filmmaker Suman Ghosh '02 was born in Calcutta, studied economics in Delhi and acquired his film training at Cornell, where he graduated from the Department of Theatre, Film, and Dance. He has made a documentary about Amartya Sen, the Indian Nobel Prize Winner for Economics in 1998, and the feature film, **Footsteps**, which premiered at the Vancouver International Film Festival in 2006. He returns to Cornell on November 6 with **Dwando (The Conflict)**, the story of a woman who faces a serious ethical dilemma and

the neurosurgeon whose intervention guides her to a choice, saving an innocent life in the process. In Bengali with English subtitles.

### **IthaKid Film Fest**

Featuring live piano accompaniment by Dr. Philip Carli with **Peter Pan** on November 21

Bring the kids! Each year, on Saturdays in the late fall and early spring, Cornell Cinema and the Ithaca Youth Bureau bring to town the *IthaKid Film Fest*, a series of unusual children's programming, most offered at the low price of just \$3 for adults and only \$2 for kids 12 and younger. The shows start at 2pm and all happen in the beautiful Willard Straight Theatre. It starts with a trip to the moon in **For All Mankind**, the Oscar-nominated documentary about the Apollo missions to the moon, compiled from thousands of hours of NASA footage, and featuring spectacular views of the earth, moon, and the vastness of space, juxtaposed with the less awesome spectacle of astronauts stumbling around like drunken toddlers, trying to collect moon rocks. They will also show a fun collection of animated short films from the New York International Children's Film Festival, **Kid Flix Mix**, and a charming animated Estonian film, with an English soundtrack, **Lotte from Gadgetville**, that also premiered at that festival. The Fest has introduced many children to the joys of live music performed with silent film, and on November 21 Dr. Philip Carli will play piano along with the very first screen adaptation of **Peter Pan**. The Late Fall screenings end on December 12 with **The Neverending Story**, Wolfgang Petersen's timeless adaptation of the novel about a young boy who discovers a dying world living in a book, and through his own imagination discovers he has the power to save it.

<b>For All Mankind</b> (1989) Directed by Al Reinert (film also screens on Nov 8 at 4:30pm for \$4 all)	Nov 7
<b>Kids Flix Mix</b> Directed by Various	Nov 14
<b>Peter Pan</b> (1924) Directed by Herbert Brenon	Nov 21
<b>Lotte from Gadgetville</b> (2006) Directed by Heiki Ernits an Janno Poldma	Dec 5
<b>The Neverending Story</b> (1983) Directed by Wolfgang Petersen	Dec 12

### **Requiem for Analog Television Noise**

With live music

Thursday, November 12, 9:30pm, Willard Straight Theatre

Cornell Cinema memorializes a recently departed technology with the multimedia extravaganza **Requiem for Analog Television Noise**. Since the first television broadcasts in the mid-1920s, TV shows have been accompanied by the visual music of analog noise. S-squiggles, vertical jumps, horizontal breaks, 'snow storms', 'blue-outs' and 'green-outs', ghosts and negative inversions are among a myriad of 'disturbances' that make up a visual language that is as integral to the television viewing experience as the shows themselves. An FCC ruling brought this dance of analog signal and noise to an end on June 12, 2009. Inspired by a funeral for analog TV noise held at Anthology Film Archives in New York City on that date, this evening features a collection of Ithaca video artists and musicians collectively celebrating TV Noise. Hosted by Park Doing, it includes works by video artists John Criscitello, Nick Knouf, Claudia Pederson, Jason Livingston, and Park Doing and musical performances by American Sphynx, Why the Wires, Force Atomique, keyboardist Mike Stark and drummer Zaun Marshburn.

### **Virtual JFK: Vietnam if Kennedy had Lived**

With an introduction by Professors Fredrik Logevall (History) & Elizabeth Sanders (Government)  
Wednesday, November 18, 7:00pm, Willard Straight Theatre

**Virtual JFK** investigates one of the most debated "what if" scenarios in the history of U.S. foreign policy: What would President John F. Kennedy have done in Vietnam if he had not been assassinated in 1963, and had he been re-elected in 1964? The film employs what Harvard historian Niall Ferguson calls "virtual history," assessing the plausibility of counterfactuals – "what ifs" – and the outcomes they might have produced. The film makes use of an array of resources including recently declassified and never-before-

seen archival footage, documents, and audiotapes, and testimony from a critical oral history conference including Kennedy and Johnson administration officials. The heart of the film deals with the question: Does it matter who is president on issues of war and peace? Fredrik Logevall is the author of the University of California Press book, *Choosing War: The Lost Chance for Peace and the Escalation of War in Vietnam* (1999).

### **Motherhood**

With writer/director Katherine Dieckmann  
Thursday, November 19, 7:15pm, Willard Straight Theatre

Native Ithacan Katherine Dieckman returns to Cornell Cinema with her latest film, **Motherhood**, hot off the festival circuit. Uma Thurman, Anthony Edwards and Minnie Driver star in this bittersweet comedy about the dilemmas faced on one pivotal day by frazzled, blogging, mother-of-two Eliza Welch, living in post-9/11 Manhattan. Eliza is a woman “on the verge” on her daughter’s sixth birthday, which happens to coincide with a writing contest Eliza hopes to win so she can reenter the work force and regain an identity she thinks she’s lost. **Motherhood** is a hymn to the joys and sorrows of raising children, and the necessity of not losing yourself in the process. Thurman’s Eliza is a unique creation, by turns endearing and hysterical, tender and aggrieved. She is ably abetted by Edwards’ subtly layered performance as her distracted spouse, and Driver’s earthy, bemused turn as her closest ally. With remarkably naturalistic performances from its child actors and a roster of colorfully only-in-New-York supporting players, the film is at once powerfully heartfelt and scrupulously real.

### **More Foreign Film Premieres**

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 **Liverpool**, Argentine director Lisandro Alonso’s sublime, lyrical fourth feature, about a merchant sailor as his ship docks in Ushuaia, the southernmost city on earth, as he disembarks to visit the remote hometown from which he departed decades earlier. Nuri Bilge Ceylan, the director of Cannes hits **Distant** and **Climates**, ventures into slightly pulpier territory with his exemplary family drama **Three Monkeys**. In it, a politician persuades his driver to take the fall in a hit-and-run accident, with some unexpected consequences. Korean auteur Park Chan-wook (**Oldboy**) follows up his **Vengeance** trilogy with **Thirst**, a complex, funny, and erotic tale of a Catholic priest who finds himself a vampire with a conscience. But when he becomes involved with the less scrupulous wife of his childhood friend, the blood begins to flow. Master Japanese filmmaker Kore-eda’s (**After Life**, **Nobody Knows**) latest work is **Still Walking**, a quiet gem that offers a seriocomic portrait of a family gathered at the parents’ home to commemorate the 15th anniversary of the death of the eldest son. “One of the more accomplished and beautiful films released thus far this year,” says the *Washington Post*. And veteran Polish director Andrzej Wajda brings us **Katyn**, the story of the 1940’s Katyń massacre, which saw the Soviets execute over 20,000 POWs and citizens detained after the 1939 invasion of Poland, a massacre that killed Wajda’s own father. “The period sets, costumes and cinematography all superbly recreate the brutal era, grand illusions and everyday suffering of the Poles under both the Nazis and the Soviets.” (*Hollywood Reporter*)

<b>Liverpool</b> (2009) (Argentina) Directed by Lisandro Alonso	Oct 15, 19 & 20
<b>Three Monkeys</b> (2009) (Turkey) Directed by Nuri Bilge Ceylan	Oct 23, 25 & 26
<b>Thirst</b> (2009) (South Korea) Directed by Park Chan-wook	Oct 28 - 30
<b>Still Walking</b> (2009) (Japan) Directed by Hirokazu Kore-eda	Nov 5, 7 & 8
<b>Katyn</b> (2009) (Poland) Directed by Andrzej Wajda	Nov 20 & 22

### **Classic Sci-Fi**

Cornell Cinema celebrates the sci-fi genre with screenings of new prints of two of the most enduring science fiction films of the last 30 years: the first two films in the **Alien** series. Ridley Scott’s 1979 film about a

science crew in deep space that encounters a monstrous, acid-spitting alien is really just a carefully plotted haunted-house movie, raised to art by exceptional editing, performances and art direction – and the now-iconic scene when the alien embryo bursts through the chest of an unfortunate host/crewmate still manages to fascinate and repel. **Alien** was followed seven years later by James Cameron's **Aliens**, which forgoes the eerie claustrophobia of the original for full gung-ho action, as Ripley, the sole survivor of the first film, battles scores of aliens with the help of the Marines, in one of the most thrilling movies ever made.

**Alien: Director's Cut** (1979)

Dec 2, 4 & 5

Directed by Ridley Scott

**Aliens** (1986)

Dec 9, 11 & 12

Directed by James Cameron

### **Student Film Screenings**

December 7 & 14

The fall semester will end with two programs of films and videos made by Cornell students. The Student Films I program on December 7 will feature exciting new work by the filmmakers in Marilyn Rivchin's Film 3770 course, Intro to 16mm and digital filmmaking, with Media Assistant Randy Hendrickson. The filmmakers are: Linda Barsi, Caitlin Cowie, Oliver Dudman, Daniel Fipphen, Meagen Flaherty, Stephen Guilbert, George Moujaes, Jacob Moskow, Ashley Mullen, Christine Nelson, Benjamin Preston and Mario Rodriguez. The Student Films II program on December 14 will feature the premieres of narrative film and HD video projects from the intermediate production course, Film 4780, taught by Rivchin with Hendrickson. These seasoned student filmmakers are: Matthew Chin-quee with **You Never Know**: Can a woman who's lost everything find her lottery ticket in time?; Shubhra Pandit with **The Matchbox**: A young woman jogs her way back to reality; Jason Ramsey with **Jacob's Birthday**: Can a closeted gay teenager find someone to connect with?; Alexander Scharfman with **The Big Community**: A little crime in a big retirement community can only be solved by one man... and his grandson; and Christian Madera, editor-collaborator on multiple projects. And, see final (or selected) projects from the Summer Animation Class, taught by visiting Prof. Lynn Tomlinson, with T.A. Eric Becker. The animators are: Linda Barsi, Bing Bai, Oliver Dudman, Daniel Fipphen, Gabriella Garza, Diamantina Espinosa, Chenxue Lu, Andrew Rose, Maia Vidal, Jennifer Wong, Roxanne Yamins.