7. Appendices
7.1 Data collection tools for student data
See Work Study performance evaluations from Human Resources

**Performance Review Form for Work Study Students**

Student Name (Print):____________________________ Department________________

1=unsatisfactory  2=needs improvement  3=satisfactory
4=good            5=excellent

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<td>6. Quality of Work</td>
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<td>7. Follows Departmental Policies &amp; Procedures</td>
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Supervisor’s Comments
7.2 Data collection tools for other data
Film Buffs Program Policies and Procedures and Film Buffs Projectionists Check In Procedure
(see 3.2)

Academic Year 2010-11

Memo

To: Film Buffs Work-Study Students

From: Dr. Peggy McCormack
Director, Film Buffs Program

Re: Policies & Procedures for Working at Film Buffs

Your work at Film Buffs is vital to the courses taught at Loyola; it affects many courses and therefore many Loyola students and Loyola faculty. The following policies must be followed to the letter. A first time lapse from these policy results in probation status for the student for the remainder of the semester (Doris Newman (x 7896), director of work-study assignments, is notified of this probationary status). A second lapse will result in a student no longer working for Film Buffs, and a student must seek re-assignment in another work-study area. If there is no other another work-study area available at that time, a student forfeits the ability to remain on work-study FOR THE REMAINDER OF THE STUDENT'S TIME AT LOYOLA.

It is the responsibility of each student to make sure that she or he understands thoroughly the assignments given to her or him from Dr. McCormack at the time that assignments are made. Failure to complete an assignment correctly or in a timely manner AFTER the assignment is given results in the consequences outlined in the above paragraph. It is not legitimate to claim that you did not understand the task if and when a lapse is noted. Therefore, when you are given an assignment, make very sure at that time that you understand all that is involved in the task and the deadline for completion.

When you are scheduled to project a film, arrive at the Film Buffs office no later than 1 hour before screening time.
Once you report in for a screening, you are not to leave the office or screening room in the hour prior to screening time.

The first task is to check the desk area slots or this semester's cabinet or for your film.

When you are scheduled to project a film, arrive at the Film Buffs office no later than 1 hour before screening time.

Once you report in for a screening, you are not to leave the office or screening room in the hour prior to screening time.

The first task is to check the desk area slots or this semester's cabinet or for your film.

**NEVER EVER LEAVE THE FILM BUFFS OFFICE OPEN OR UNLOCKED;** to do so exposes the inventory to theft from anyone walking past the room. Leaving the room unlocked at any time places the projectionist on probationary status immediately.

Report to your screening room with your film 30 minutes before screening time.

Immediately prepare the room—screen down, curtains closed, and check the film by starting it and letting it run for 3-5 minutes to insure that all equipment and the film are working properly.

**Once the film begins, DO NOT LEAVE THE SCREENING ROOM AREA FOR ANY REASON:**
In Bobet 332, you may sit outside the back entrance if you wish, but you may not leave this area; in Bobet 101 and 214, you may sit outside of the screening room, but you may not leave this area.

**Going to the restroom, getting a soft drink, or any other task MUST be completed prior to reporting to the screening room.** If there is any malfunction with the movie, you must be immediately available to rectify the problem. Leaving the screening room area once the screening has begun places the student on immediate probationary status.

Your screening job each night is not completed until you have turned off all equipment in the screening room, made sure the screening room is clean, locked the screening room doors, returned to the Film Buffs office, checked the remainder of the semester schedule to see if the film will be used again during the semester (if so, place the film in the 'this semester cabinet' on the correct next date on which it will be used). If it will not be used, place it on the bottom shelf of the “This Semester's Cabinet.,” filled out a "screening data" sheet, made sure the office is clean and all food/drink containers are removed to waste containers outside of the office, checked to insure that the office is straightened, the lights are off, and the door is locked.

Each of you has been given other assignments in addition to screening; deadlines for these assignments were also given. **Failure to meet those deadlines without**
notifying Dr. McCormack AHEAD OF TIME will result in probationary status. In addition, your monthly work hours will be docked on your time sheet.

When a student is "on call," she or he must remain by the phone number you have given our office from 6:30 to 8:00. Failure to be available when you are on call results in probation and then dismissal if this recurs.

Attendance at Film Buffs meetings is mandatory; non-attendance (unless a student has notified Dr. McCormack AHEAD OF TIME of a SERIOUS reason) results in a warning and, if repeated, probationary status.

Projectionists are NOT allowed ever to borrow films from the Film Buffs inventory.

If you are unable to work or be on call when you are scheduled to do, you must personally speak to another projectionist. Get that projectionist's agreement to substitute for you, and fill out a "substitute work" form. Any substitutions must be arranged at least 48 hours in advance.

A projectionist missing her/his assigned screening without notification for anything short of a life-threatening emergency is the most serious mistake a film buffs worker can make. This error constitutes grounds for immediate dismissal.

You are always responsible to lock projection booths, screening room doors, and the Film Buffs office when you leave these sites. Security is a vital element of your job.

18. You are responsible to turn in both of your keys before you leave campus at the end of the Spring semester. Not returning your keys before leaving constitutes grounds for immediate dismissal.

When you graduate or you no longer work at Film Buffs, you are immediately responsible to return your two keys to me.

**Phone numbers:** 332 Projection Booth: 865-3923
214 Projection Booth: 865-2137
101 Projection Booth: 865-3196
Dr. McCormack 818-0393; 865-2473 (wk); 832-693-2861 (cell)

**NOTE:** Each of you is responsible to make sure that your voice mail is operational and that you check your voice mail once a day, at 6:30 PM. I have to be able to reach each of you and you respond to me immediately.

**Academic Year 2010-11**

Film Buffs Projectionists* Check In Procedure When Screening

**Directions:**

1. Everyone gets to the FBP office by 6:30; check who else is working that night.
2. When you arrive in the FBP office, sign in by your name for that work date and list the time that you've signed in.
3. If you are the first to arrive, bring to your screening room your copy of the schedule and phone numbers so you know who else is working with you that night, what rooms they're in, their numbers, and the numbers of the on call people that night.

4. Go to your screening room and set up for your screening.

5. If you are the second and/or third person to arrive for a screening, sign in. Then you must go to the screening room of the first person who signed in to check in physically with them so they know you have arrived.

6. If you are the first person to arrive for a screening and the other one or two projectionists have not checked in with you *by 6:40, call those projectionists.

*If you get no answer, and they have not checked in physically with you by 6:50, call the first person on call to come in to cover the screening.

7. Finally, If you are ready to screen your film AND have ANY doubts that the other screenings that night may not be covered, get your film set up and check the other screening rooms to see if the projectionists are there. If you have to cover a second screening that night, do so. You know this means something went wrong; take care of it that night, call me to let me know, and I'll address any problems right away. Everyone is better off if all the screenings proceed as scheduled.

8. Note any and all of the following in the log inventory for your screening before you leave after the screening:
   a. if you had to call a projectionist to check if they were coming in to work on a scheduled night;
   b. if you had to make sure that person checked in physically with you to indicate that they had arrived;
   c. if you had to call the on call person to come in;
   d. if you had to cover another projectionist's screening;
   e. be sure to call Dr. McCormack to let her know what occurred.

9. *On days when your screening starts early, arrive at the office at the latest by 6 PM. Sign in; set up your own screening. Every one else working/checking in that night is responsible to let the 'early bird' know that you have arrived for work.

10 EVERY NIGHT THAT YOU SCREEN, DON'T LET ANY SCREENING GO UNCOVERED UNDER ANY CIRCUMSTANCES.

7.3 Assessment reports
See Film Studies Minor Exit Survey. We had three graduates this spring, and at the time of this report, one completed exit survey.

7.3.1 Exit survey from Graduating Film Studies Minor Exit Survey

1. Why did you become a Film Studies Minor? What expectations did you bring to the minor? Did your experience in the minor fulfill those expectations? Explain.
I was eager to learn more about film techniques, to broaden my knowledge of the history of film, and develop an ability to watch films critically and identify the elements that made a film successful or not. I absolutely believe that the courses in the Film Studies Minor has allowed me to enjoy films more and to appreciate them as works of art as opposed to just a form of entertainment. By offering an extensive choice of films from different countries and time periods, as well as expecting us as students to examine elements such as sound, lighting, cinematography, etc...the program really allows students to gain a deeper appreciation for film.

2. How would you describe your growth as a film critic since you have entered the program? If you can, give a specific example or two to clarify your description.

I feel as though I enjoy watching movies much more after being in this program and that I am able to articulate as to why I enjoy or dislike a movie by commenting on different elements involved in creating a film. I first watched Citizen Kane when I was in high school, and was amazed that it is considered one of the greatest films of all time. It wasn’t until junior year of college, enrolled in Dr. Peggy McCormack’s Screen Power class that I was able to re-watch the film. This time around, I was able to enjoy it with a critical eye and identify elements of mis-en-scene that made the film such a masterpiece.

3. How would you describe your growth as a writer since you have entered the program? Give specific examples where possible. How has writing about films been addressed in your upper-level courses? Could the department better serve its minors as writers? How?

I’ve always been a good writer, however, writing about film techniques, comparing and contrasting themes in different films, trying to explain how an element such as sound affects an audience can be daunting and difficult if you’ve never done it before. I believe that the Film Studies Minor should offer an introductory course that covers the material found in Bordwell as well as how to write about these elements.

4. Think about the papers or projects you completed that best demonstrate the kinds of knowledge and abilities you have gained in the Film Studies Minor. Briefly describe these and tell us what kinds of learning they represented.

I’ve written a lot of papers during my time in the program, but I think the project that best demonstrates my understanding of film as well as the ability to find similar themes in other aspects of my education was in a group project that discussed The Exorcist. I discussed how the classic idea of Katharsis/Catharsis found in Greek Tragedy can be found in The Exorcist as well as many other horror films, and why this is important for a film and for it’s audience.

5. Have you had any experiences outside of the classroom that you think may have contributed to your growth as a Film Studies Minor? What were they? (Consider experiences with Film Buffs Program, Internships related to the Film Studies Minor, etc.)
As a theatre major, I have found that there are many overlapping elements in both theatre and film that are required for a successful production. I just directed my first play as part of my senior thesis and there are many sensory elements that need to be considered in order to be effective. After having applied critical thinking to more than a hundred films for class, I was able to approach my production with a better understanding of how to make it have more of an impact for an audience.

7. Which core requirements in the minor did you find most useful? Would you recommend any changes?

*Studies in European Film and Screen Power* were the most useful because they both offered an intense look into the history of film from a variety of countries, how the time period in which the film was made influenced the film, and all the different techniques that make the film still relevant today. Having taken these two courses really allowed me to get the most out of other film classes I took.

8. Are there any courses you wish had been offered or that you could have taken? If so, what are they?

*I think that it would be extremely beneficial to have an introductory course where elements found in *Borwell and writing about film* are addressed. This would allow students to be able to jump right into the material of the different classes as opposed to having to spend several weeks explaining it to students who are unfamiliar with this manner of thinking.*

9. How do you think the Film Studies Minor and the department’s academic culture compare to other minors and programs at Loyola in terms of rigor and quality?

*I’m honestly not too familiar with the other minors offered by Loyola, however I would say that the Film Studies Minor is extremely rigorous. It takes a lot of time to be able to successfully analyze a film. You need to be familiar with many different films; you need to read about a lot of different theories and elements and in order to apply them it’s important to give all of your attention to a film and even watch it multiple times. People might write off this minor as just watching movies and talking about them, but in reality it’s an extremely rigorous program that involves a lot of critical thinking, time and passion.*

10. What are your plans post-graduation? How well has the Film Studies Minor prepared you to meet your goals?

*I would love to get involved in the film industry. Being a theatre major and a film minor has made me so incredibly passionate about this art form and I would love to continue to apply what I’ve learned from both my major and my minor to my career. I feel as though I have a deep understanding of what makes films work and I would love to continue to be involved in this art form.*

11. This year we shifted to High-definition projectors in the three screening room that were also used as classrooms. What was your experience watching screenings and/or clips of films in screening rooms used as classrooms? What was your experience and/or response to watching clips and/or films during class times?
The high-definition projectors were incredible with films that were filmed in high-def. Watching the Red Ridding trilogy with these projectors, I found myself being amazed at the quality of the film several times throughout the course of watching the film. It has a much bigger impact than watching a streaming video on blackboard and really provides a different viewing experience.

7.3.2
E-mails from students in film classes this addresses the change to HD screenings this Spring 2011 semester. High-Definition Upgrade Assessments from Film Students (See 3.6)

High-Definition Upgrade Assessments from Film Students

Questions:
1. How did the move to HD improve your understanding and ability to analyze of the films that we studied?

2. When you watched an HD screening or clip in class, how did the HD visual resolution compare to watching the film streaming on Blackboard?

Answers:

1. The HD viewing helped me to analyze details that I was not able to see on a smaller screen (such as on Blackboard). The loud sound was also helpful in giving me a fuller experience of the film. With such a large and highly detailed screen, I was able to be fully engrossed and give my full attention to the film. I was able to appreciate the artistic techniques of the film on a higher level.

2. The visual resolution of the Blackboard streaming does not compare at all to the HD resolution. The BB streamings were of course helpful at times to watch the films at home but it was much more enjoyable to watch the films at the HD screenings because of the high quality of the image. The image on BB is sometimes too fuzzy or even hard to see.

1. Watching the films in HD enables you to see every aspect of the scene. Emotion is more powerful and details are more prominent.

2. It's easier to watch in HD screenings because you don't need to rely on an internet connection. It is easier to analyze because aspects of the film that don't make themselves evident on a small screen with a poor picture. Watching in HD is better.

1. The picture in HD was much clearer, allowing me to see certain things I never saw before, even with movies that I have seen more than once. I would notice little things that I never saw before and/or understand the scene better in relation to the whole film.

2. The HD visual resolution was so much better watching the clips in class than watching it on BlackBoard. BlackBoard is a wonderful invention, allowing me to watch the movies and/or clips online at my house since I couldn't make it to the screenings. But when I watched the films in class, I just gained a much better understanding of the film. It was like a light would switch on when I watched them in class while hearing the explanation as opposed to when I saw them on my own.
1. The HD made the film clearer hence we could notice more of the directors techniques and costume design. And helped us analyze the films better.

2. Usually the films streaming on Bb were too dark and hard to see.

1. How did the move to HD improve your understanding and ability to analyze of the films that we studied? I don't think the HD projectors were directly involved in my understanding and ability to analyze films but I do believe the visually enhanced images and the clarity captured more of my attention. In return, the more focused attention would contribute to my understanding and analysis of the films studied.

2. When you watched an HD screening or clip in class, how did the HD visual resolution compare to watching the film streaming on Blackboard? Lots better. Personally, I love quality so I never watched a film on Blackboard unless I absolutely had to. Netflix or movie rentals was how I typically would view the films assigned in class. I didn't have to be bothered by merged pixels constantly throughout the movie.

The HD definitely helped me follow the movie and understand it more. Since the picture is so clear, that I can notice aspects of the movie that matter. HD is definitely more clear and better than Blackboard. Blackboard's quality looked grainy and not as precise.

1. Seeing movie in HD was a very large improvement and I greatly appreciate the new equipment. Seeing all of the details of the film clearly allowed me to take in all of the details that the director intended us to see.

2. Watching a movie in HD in the classroom did not even compare to the streaming video on blackboard. The HD session gave much more information.

7.4 Any supporting documentation the unit sees fit to include in the annual report
Film Buff’s Projectionist Schedule

January 11
Looking for Comedy in the Muslim World
(Albert Brooks, 2005) Albert Brooks
The United States government sends comedian Albert Brooks to south Asia to write a report on what makes followers of Islam laugh in order to improve its relations with Muslim countries. 98 min. BO 214
Showing: Arielle
On Call: Alex

Nosferatu
(1922, F. W. Murnau) Max Schreck
In this seminal horror classic, Murnau brings Bram Stroker’s Dracula to the big screen. 94 min.
January 12
Cold Fever
(1995, Friðrik Þór Friðriksson) Masatoshi Nagase
A Japanese businessman travels to a remote area of Iceland to perform a traditional burial ritual where his parents died several years before. 85 min. BO 332.
Showing: Samantha
On Call: Jack

January 13
Duck Soup
(1933, Leo McCarey) Marx Brothers, Margaret Dumont
Rufus T. Firefly is named president of bankrupt Fredonia and declares war on neighboring Sylvania over the love of wealthy Mrs. Teasdale. 68 min. BO 214
Showing: Dominique
On Call: Patrick

January 18
Monty Python and the Holy Grail
(1975, Terry Gilliam & Terry Jones) John Cleese, Graham Chapman
King Arthur and his knights embark on a low-budget search for the Grail, encountering many obstacles on the way. 91 min. BO 214.
Showing: Alonso
On Call: Alex

January 19
Fight Club
(1999, David Fincher) Edward Norton, Brad Pitt
When a nameless yuppie grows bored with his comfortable life, he becomes involved in an anarchic subculture called “Fight Club.” 139 min. BO 332. 7:00 START TIME
Showing: Samantha
On Call: Emily

Frankenstein
(1931, James Whale) Boris Karloff
Whale’s stylish direction provides a classic rendering of Mary Shelley’s novel. 71 min. BO 214.
Showing: Jack
On Call: Dominique

January 20
The Producers
(1968, Mel Brooks) Gene Wilder, Zero Mostel
Producers Max Bialystock and Leo Bloom scheme to make money by producing a Nazi-inspired musical flop. 88 min. BO 214.
Showing: Patrick
On Call: Arielle

January 25
Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb
(1964, Stanley Kubrick) Peter Sellers
An insane general starts a process toward nuclear holocaust that a war room of politicians and generals frantically try to stop. 96 min. BO 214.
Showing: Alonso
On Call: Emily

January 26
When We Were Kings
(1996, Leon Gast) Muhammad Ali, George Foreman
A documentary of the 1974 heavyweight championship bout in Zaire between champion George Foreman and underdog challenger Muhammad Ali. 89 min. BO 332.
Showing: Samantha
On Call: Jack

Invasion of the Body Snatchers
(1956, Don Siegel) Kevin McCarthy, Dana Wynter
Santa Mira has been invaded by alien pods, and it’s up to Kevin McCarthy to save the town. 80 min. BO 214.
Showing: Dominique
On Call: Patrick

January 31
Standard Operating Procedure
(2008, Errol Morris) Christopher Bradley, Sarah Denning
Documentary of the torture and abuse of suspected terrorists by U.S. troops. 116 min. BO 332.
Showing: Arielle
On Call: Alex

Psycho
(1960, Alfred Hitchcock) Anthony Perkins, Janet Leigh
Hitchcock’s classic film that gave the world Norman Bates and Hitch’s definitive shower scene. 109 min. BO 214.
Showing: Emily
On Call: Samantha

February 1
The Shining
A haunting and fantastic adaptation of Stephen King’s novel. 146 min. BO 332. 7:00 START TIME.
Showing: Samantha
On Call: Dominique

This is Spinal Tap
(1984, Rob Reiner) Rob Reiner, Christopher Guest
Spinal Tap, the world’s loudest band, is chronicled by hack documentarian Marti DeBergi on what proves to be a fateful tour. 82 min. BO 214.
Showing: Patrick
On Call: Arielle

February 2
Irreversible
(2002, Gasper Noe) Monica Bellucci, Vincent Cassel
An extremely disturbing examination of the brutal rape and assault of a beautiful woman shown in reverse chronological order. 97 min. BO 332.
February 3
Borat
(2006, Larry Charles) Sacha Baron Cohen
Kazakh TV talking head Borat is dispatched to the United States to report on the greatest country in the world. 84 min. BO 214.
Showing: Jack
On Call: Bria

February 7
Night of The Living Dead
(1968, George Romero) Duane Jones, Judith O’Dea
An unstable group of people is forced to take shelter in a small farmhouse when the living dead attack. 96 min. BO 214.
Showing: Bria
On Call: Patrick

Richard III
The classic Shakespearean play about a murderously scheming king staged in a fascist setting. 104 min. BO 332.
Showing: Arielle
On Call: Alex

February 8
Some Like It Hot
(1959, Billy Wilder) Marilyn Monroe, Jack Lemmon, Tony Curtis
Two musicians witness a mob hit. They must flee the state disguised as women, but further complications ensue in this classic screwball comedy. 120 min. BO 214.
Showing: Alonso
On Call: Emily

Avalon
(2001, Mamoru Oshii) Malgorzata Foremniak
In a future world, young people are increasingly becoming addicted to an illegal, potentially deadly battle simulation game called Avalon. 106 min. BO 332.
Showing: Jack
On Call: Dominique

Out of Africa
(1985, Sydney Pollack) Meryl Streep, Robert Redford
A plantation owner in twentieth century Kenya carries on an ill-fated love affair with a big-game hunter. 161 min. BO 101. 6:30 START TIME.
Showing: Patrick
On Call: Arielle

February 9
Battle Royale
(2000, Kinji Fukasaku) Tatsuya Fujiwara, Aki Maeda
A group of high school students is forced to kill one another on a remote island in an all out battle royale. 114
Texas Chainsaw Massacre
(1974, Tobe Hooper) Marilyn Burns, Gunnar Hansen
Leatherface unleashes his chainsaw on a group of naive teens. 83 min. BO 214.
Showing: Emily
On Call: Samantha

February 10
Switch
A chauvinist gets just he deserves when his angry ex-girlfriends murder him, and he is reincarnated as a woman. 103 min. BO 214.
Showing: Dominique
On Call: Patrick

February 14
Ghost in the Shell
(1995, Mamoru Oshii) Atsuko Tanaka
A female cyborg cop and her partner hunt a mysterious and powerful hacker called the Puppet Master. 82 min. BO 332.
Showing: Bria
On Call: Alex

Halloween
(1978, John Carpenter) Jamie Lee Curtis
Psychotic murderer Michael Myers stalks babysitter Laurie Strode on Halloween night. 91 min. BO 214.
Showing: Alonso
On Call: Emily

February 15
Tootsie
(1982, Sydney Pollack) Dustin Hoffman, Jessica Lange
An unemployed actor with a reputation for being difficult disguises himself as a woman to get a role in a soap opera. 119 min. BO 214.
Showing: Samantha
On Call: Jack

February 16
Akira
(1988, Katsuhiro Ôtomo) Nozomu Sasaki, Mami Koyama
Due to a bio-military accident in Tokyo, a biker gang member is turned into a rampaging lunatic who can only be stopped by two young protagonists. 124 min. BO 332.
Showing: Patrick
On Call: Arielle

The Exorcist
(1973, William Friedkin) Ellen Burstyn, Linda Blair, Max von Sydow
Young Linda Blair is possessed by a demonic spirit. 122 min. BO 214.
Showing: Bria
On Call: Alonso
February 17
Mrs. Doubtfire
(1993, Chris Columbus) Robin Williams, Sally Field
After a bitter divorce, an actor disguises himself as a female housekeeper to spend secret time with his children who live with his ex-wife. 125 min. BO 214.
Showing: Emily
On Call: Samantha

February 21
Alien
(1979, Ridley Scott)Sigourney Weaver
This landmark film establishes a franchise that would continue through the 1990s.
117 min. BO 332.
Showing: Jack
On Call: Dominique

February 22
Fargo
(1996, Joel Coen & Ethan Coen) William H. Macy, Steve Buscemi
Jerry Lundegaard’s inept crime falls apart due to his and his henchmen’s bungling and the persistent police work of pregnant police officer Marge Gunderson. 98 min. BO 214.
Showing: Arielle
On Call: Alex

February 23
The Shining
A haunting and fantastic adaptation of Stephen King’s novel. 146 min. BO 214. 7:00 START TIME.
Showing: Alonso
On Call: Emily

Les Triplettes De Belleville
(2003, Sylvain Chomet) Lina Boudreau
When her grandson is kidnapped during the Tour De France, Madame Souza and her beloved pooch, Bruno, team up with the Belleville Sisters—an aged song-and-dance team from the days of Fred Astaire—to rescue him.
80 min. BO 332.
Showing: Samantha
On Call: Jack

February 24
The Big Lebowski
(1996, Joel Coen) Jeff Bridges, Steve Buscemi, John Goodman
“Dude” Lebowski, mistaken for a millionaire, seeks restitution for his ruined rug and enlists his bowling buddies to help him. 117 min. BO 214.
Showing: Dominique
On Call: Patrick

February 28
The Fly
(1986, David Cronenberg) Jeff Goldblum, Geena Davis
A man begins to turn into ‘Brundle-fly’ after an experiment goes horribly wrong. 95 min. BO 214.
Showing: Alonso
On Call: Emily

L'avventura
(1960, Michelangelo Antonioni) Gabriele Ferzetti, Monica Vitti
A woman goes mysteriously missing on a boating trip on the Mediterranean, and events become more complicated when her lover and best friend become attracted to each other. 143 min. BO 332. 7:00 START TIME.
Showing: Bria
On Call: Samantha

February 29
Love and Death
(1975, Woody Allen) Woody Allen, Diane Keaton
When Napoleon threatens to invade the Russian Empire, the coward Boris Grushenko is forced to enlist to save his country. 85 min. BO 214.
Showing: Jack
On Call: Dominique

March 2
Blow-Up
(1966, Michelangelo Antonioni) David Hemmings, Vanessa Redgrave
Hypnotic mod-culture parable of a photographer who accidentally photographs a murder mystery. 143 min. BO 332. 7:00 START TIME.
Showing: Patrick
On Call: Arielle

March 3
Annie Hall
(1977, Woody Allen) Woody Allen, Diane Keaton
Neurotic New York comedian Alvy Singer falls in love with the quirky Annie Hall. 93 min. BO 214.
Showing: Alex
On Call: Emily

March 14
Henry: Portrait of a Serial Killer
(1986, John McNaughton) Michael Rooker
Shot with a grim documentary appearance, this film takes an intimate look into the mind of a serial killer. 83 min. BO 214.
Showing: Arielle
On Call: Jack

Being John Malkovich
(1999, Spike Jonze) John Cusack, Cameron Diaz
A puppeteer discovers a portal that literally leads into the head of movie star, John Malkovich. 120 min. BO 332.
Showing: Dominique
On Call: Patrick

March 15
Eternal Sunshine of the Spotless Mind
(2004, Michel Gondry) Jim Carrey, Kate Winslet
A couple undergo a procedure that erases each other from their memories when their relationship turns sour, but it is only through the process of loss that they discover what they had to begin with. 108 min. BO 332.
Showing: Samantha
On Call: Alex

The Lover
(1992, Jean-Jacques Annaud) Jane March, Tony Leung
A young teenage girl and an older Chinese man strike up a forbidden romance in French Indochina. 115 min. BO 101.
Showing: Emily
On Call: Samantha

Vicky Christina Barcelona
(2008, Woody Allen) Scarlett Johansson, Javier Bardem, Penelope Cruz
Two girlfriends on a summer holiday in Spain become enamored with the same painter, unaware that his ex-wife with whom he has a tempestuous relationship, is about to re-enter the picture. 96 min. BO 214.
Showing: Jack
On Call: Dominique

March 16
The Silence of the Lambs
(1991, Jonathan Demme) Jodie Foster, Anthony Hopkins
FBI trainee Clarice Starling is forced to team up with notorious sociopath Dr. Hannibal “The Cannibal” Lecter in order to stop a serial killer. 118 min. BO 214.
Showing: Patrick
On Call: Arielle

Inception
(2010, Christopher Nolan) Leonardo DiCaprio, Ellen Page
Dream invader and thief, Cobb, undertakes a nearly impossible mission in order to gain his own redemption. 148 min. BO 332. 7:00 START TIME.
Showing: Alex
On Call: Alonso

March 17
Sullivan’s Travels
(1941, Preston Sturges) Joel McCrea, Veronica Lake
A director of escapist films goes on the road as a vagabond, giving him a rude awakening about life. 90 min. BO 214.
Showing: Bria
On Call: Jack

March 21
Se7en
(1995, David Fincher) Brad Pitt, Morgan Freeman, Kevin Spacey
Detectives Mills and Somerset try to find their John Doe, who is killing people according to the seven deadly sins in this disturbing thriller. 127 min. BO 214.
Showing: Dominique
On Call: Patrick

Inland Empire
(2006, David Lynch) Laura Dern, Jeremy Irons
David Lynch’s remake of an allegedly cursed Polish film about a young actress who falls in love with her co-star. 180 min. BO 332. 6:30 START TIME.
Showing: Arielle
Ezra
(2007, Newton Aduaka) Mamoudou Turay Kamara, Mariame N'Diaye
During an African civil war, Ezra, a sixteen year old child soldier, is questioned in Sierra Leone about his affiliation with the rebel faction. 103 min. BO 101.
Showing: Alonso
On Call: Emily

March 22
The Out of Towners
George and Gwen Kellerman make a comedic, trouble-filled trip to New York for a new job position. 98 min. BO 214.
Showing: Bria
On Call: Dominique

Unconscious
(2004, Joaquín Oristrell) Dominic Harari, Joaquín Oristrell
A psychological detective story set in Barcelona that touches upon sexuality. 100 min. BO 332.
Showing: Patrick
On Call: Arielle

March 23
****Sans Soeleil
(1983, Chris Marker) Florence Delay, Arielle Dombasle
A woman narrates the thoughts of a traveler who meditates on time and his past experiences. 100 min. BO 332.
Showing: Alex
On Call: Alonso

From Hell
The Hughes brothers tackle nineteenth-century London and Jack the Ripper. 121 min. BO 214.
Showing: Emily
On Call: Samantha

March 24
****The Five Obstructions
(2003, Jørgen Leth) Claus Nissen, Majken Algren Nielsen
A documentary about a filmmaker revisiting and recreating one of his early films. 90 min. BO 332.
Showing: Dominique
On Call: Patrick

City Slickers
(1991, Ron Underwood) Billy Crystal, Daniel Stern, Jack Palance
A mid-life crisis plagued man and his friends find renewal and purpose on a cattle driving vacation. 112 min. BO 214.
Showing: Arielle
On Call: Alex

March 28
Five Easy Pieces
Jack Nicholson plays a drunken dropout and party animal who finds work on an oil rig. 98 min. BO 332.
Showing: Alonso
On Call: Emily

Red Riding Trilogy Part II
(2009, James Marsh) Warren Clarke, James Fox
In 1980, the search for a killer in Yorkshire, England, is hindered by police corruption. 93 min. BO 214.
Showing: Bria
On Call: Jack

March 29
The Pink Panther
(1963, Blake Edwards) Peter Sellers, David Niven
Inspector Clouseau is put on the case when the Pink Panther diamond is stolen. 112 min. BO 214.
Showing: Samantha
On Call: Arielle

Dead Man
(1995, Jim Jarmusch) Johnny Depp
On the run after murdering a man, accountant William Blake encounters a strange Indian named “Nobody,” who prepares him for his journey into the spiritual world. 121 min. BO 332.
Showing: Alex
On Call: Alonso

March 30
Shadows
(1959, John Cassavetes) Ben Carruthers, Lelia Goldoni
John Cassavetes’s improvisational film about interracial relationships among the 1950s Beat culture. 81 min. BO 332.
Showing: Emily
On Call: Samantha

Red Riding Trilogy Part III
(2009, Anand Tucker) David Morrissey, Mark Addy
In 1983, corrupt policemen hinder the continued murder of children in Yorkshire in this conclusion to the Red Riding Trilogy. 100 min. BO 214.
Showing: Jack
On Call: Dominique

March 31
Howl
(2010, Rob Epstein, Jeffrey Friedman) James Franco, Mary-Louise Parker
Poet Allen Ginsberg faces an obscenity trial after the release of his most recent poem. 90 min. BO 332.
Showing: Arielle
On Call: Alex

The Pink Panther Strikes Again
(1976, Blake Edwards) Peter Sellers, Herbert Lom
Inspector Dreyfus, now mentally ill after working with Inspector Clouseau, escapes from a mental asylum vowing to kill Clouseau. 103 min. BO 214.
April 4
28 Days Later
(2002, Danny Boyle) Cillian Murphy, Naomie Harris
Jim and a small band of survivors fight against zombies infected with rage. 113 min. BO 214.
Showing: Samantha
On Call: Jack

****Before Night Falls
(2000, Julian Schnabel) Javier Bardem
The life and times of the dissident Cuban poet and novelist, Reinaldo Arenas. 133 min. BO 332.
Showing: Dominique
On Call: Patrick

April 5
Opium: Diary of a Madwoman
(2007, János Szász) Ulrich Thomsen, Kirsti Stubø
A mental asylum doctor discovers incredible writing talents in one of his patients. BO 332.
Showing: Alex
On Call: Alonso

South Park: Bigger, Longer, and Uncut
When the South Park boys see an R-rated movie featuring Canadians Terrance and Phillip, they are pronounced “corrupted,” and their parents pressure the United States to wage war against Canada. 81 min. BO 214.
Showing: Emily
On Call: Alonso

April 6
Thirst
(2009, Chan-Wook Park) Kang-ho Song, Ok-bin Kim
A priest becomes a vampire in Chan-Wook Park’s dark, romantic, and oddly humorous thriller. 133 min. BO 332.
Showing: Jack
On Call: Dominique

April 7
Soy Cuba
(1964, Mikheil Kalatozou) Salvador Wood, Luiz Maria Callazo
Four vignettes in Batista’s Cuba dramatize the need for revolution; long, mobile shots convey nearly wordless stories. 141 min. BO 332. 7:00 START TIME.
Showing: Patrick
On Call: Arielle

April 11
Hostel
(2005, Eli Roth) Jay Hernandez
Three young American men visit a Slovakian city in search of women and parties only to find horrific fates in store for them. 94 min. BO 214.
Showing: Alonso
Amores Perros  
(2000, Alejandro Gonzalez Inarritu) Gael Garcia Bernal
A terrible car accident connects three stories, each involving characters dealing with loss, regret, and life’s harsh realities. 154 min. BO 332. 6:30 START TIME.
Showing: Dominique

April 12
Airplane!  
(1980, Jim Abrahams, David Zucker, & Jerry Zucker) Leslie Nielsen
An airplane crew becomes ill, and the only person capable of landing the plane is an ex-pilot afraid to fly. 88 min. BO 214.
Showing: Samantha

City of God  
The story of two young boys growing up in Rio De Janeiro; one takes the modest and artistic route of photography while the other becomes a malicious drug lord. 130 min. BO 332.
Showing: Arielle

April 13
Audition  
(Takashi Miike, 1999) Ryo Ishibashi
A widower becomes enamored with a dangerous young woman. 115 min. BO 332.
Showing: Emily

April 26
Knocked Up  
(2007, Judd Apatow) Katherine Heigl, Seth Rogan
A young news reporter ends up pregnant after a one night stand with a lazy stoner. 129 min. BO 214.
Showing: Jack

District 9  
(2009, Neil Blomkamp) Sharlto Copley, David James
Forced by humankind to live in a desolate slum-like village, an alien race executes an escape plan with the help of a government official. 112 min. BO 332.
Showing: Patrick

April 27
Antichrist  
(2009, Lars Von Trier) Willem Dafoe, Charlotte Gainsbourg
A man and woman take a vacation to their secluded cabin in an attempt to save their marriage after the death of their son. 108 min. BO 332.
Showing: Alex
May 2
Zombieland
(2009, Ruben Fleischer) Jesse Eisenberg, Emma Stone
The zombie apocalypse has arrived, and young ‘Columbus,’ along with a few of his new friends, must stick to his own rules of survival in order to make it through Zombieland. 88 min. BO 214.
Showing: Jack
On Call: Samantha

The Wrestler
(2008, Darren Aronofsky) Mickey Rourke, Marisa Tomei
An aging wrestler encounters repeated difficulties beginning a new life after retirement. 109 min. BO 332.

Showing: Dominique
On Call: Patrick

May 4
Bad Lieutenant: Port of Call New Orleans
(2009, Werner Herzog) Nicolas Cage, Eva Mendes
A conflicted detective tries to investigate the murder of five immigrants in post-Katrina New Orleans. 122 min. BO 332.
Showing: Arielle
On Call: Alex