Distinguished by its impeccably detailed compositions, deadpan wit, and meandering narrative, Bottle Rocket inaugurated the feature film careers of Wes Anderson, Owen Wilson, and Luke Wilson, while laying the foundation for the development of Anderson's now iconic film style. After pulling an admirably complex—if only modestly successful—heist on a small local bookstore, aimless Anthony (Luke Wilson) and his ne'er-do-well friends Dignan (Owen Wilson) and Bob (Robert Musgrave) "go on the lam," hiding out in a nearby motel. While Anthony pursues a low-key romance with Spanish-speaking maid, Inez, Dignan falls in with local criminal mastermind, Mr. Henry (James Caan). Co-written by Anderson and Owen Wilson, the film was partially based on their experiences as struggling roommates in Dallas and Austin. A commercial disappointment upon its initial theatrical release, Bottle Rocket ultimately made a major impact on the emerging American independent film scene. Martin Scorsese later declared it one of the ten best films of the 1990s. Director Wes Anderson 1996 USA 91 minutes R (for language) DCP



Arguably Wes Anderson's masterpiece, *The Royal Tenenbaums* earned Anderson and Owen Wilson their first Oscar nominations for Best Original Screenplay. Combining a sweeping, novelistic scope with a granular focus on specific, intensely personal spaces, objects, and gestures, the film sees the grown Tenenbaum children—sullen Margot (Gwyneth Paltrow), peevish Chas (Ben Stiller), and melancholy Richie (Luke Wilson)—return one-by-one to the family home on Archer Avenue, at the behest of their errant patriarch. Claiming to be on his deathbed, Royal Tenenbaum (Gene Hackman) hopes to regain the affection of his skeptical offspring and the heart of his lovely wife, Etheline (Angelica Huston). One of the director's most place-centered films, *The Royal Tenenbaums* conjures up an anachronistic, fairytale vision of New York City that is at once antiquated and modern, familiar and strange—and utterly Anderson's own. **Director** Wes Anderson 2001 USA 110 minutes R (for some language, sexuality/nudity and drug content) DCP



Setting off on a spiritual journey that doesn't quite "pan out," three estranged brothers—played by Adrien Brody, and Wes Anderson regulars, Jason Schwartzman and Owen Wilson—struggle to reconnect on the Darjeeling Limited, a fictional, long-distance passenger train that transects the Indian subcontinent. Along the way, and across a series of picturesque locations that culminate in the snowy Himalayas, Anderson fills his exquisitely art-directed funereal comedy with local color, while a pitch-perfect combination of garage rock and Ravi Shankar dominates the soundtrack. What results is one of the director's more archetypal tales of familial crisis and perseverance, as well as one of his most moving (when one considers Wilson's own unsuccessful suicide attempt that same year). One of Anderson's most cinematically self-aware works, *The Darjeeling Limited* is a very strong candidate for the director's most underappreciated. Director Wes Anderson 2007 United States 91 minutes R (for language) DCP



In the summer of 1965, on the island of New Peznance, taciturn Khaki Scout Sam Shakusky and sad-eved local beauty. Suzv Bishop, fall desperately in In the summer of 1965, of the Island or New Peznance, tacitum Khaki Scout Sam Shakusky and sade-yed local beauty, Suzy Bishop, fall desperately in love. Pursued by Suzy's parents and the resourceful scouts and counselors of Camp Ivanhoe, the twelve-year-old soul mates flee into the wilderness, while a storm of biblical proportions brews somewhere off the New England coast. Overflowing with eminently covetable mid-century fashion and design, Wes Anderson's first period feature—co-written with Roman Coppola—features preternaturally assured performances from its young leads, and charismatic supporting turns from Bruce Willis, Edward Norton, Frances McDormand, and Tilda Swinton. Inspired by the remarkable children's operas of twentieth-century British composer Benjamin Britten, Anderson elevates the folk-theatrical style he pioneered in Rushmore. A monument to the director's allusive, curatorial sensibility, Moonrise Kingdom is a profound and exacting work of American art cinema with a beating heart of romantic adventure. **Director** Wes Anderson 2012 USA 94 minutes PG-13 (for sexual content and smoking) DCP



A tapestry of indelible images shot over her twenty-five-year career as an esteemed documentary cinematographer. Kirsten Johnson's (Citizenfour) multiple award-winning Cameraperson is both a rigorous philosophical treatise on the totemic power of moving images, and a searching, intimate memoir of a life in art. As the film moves swiftly across the globe—from a boxing ring in Brooklyn to Bosnia's war-tom countryside to a Nigerian delivery ward—Cameraperson finds small moments of human connection and unexpected beauty in communities marked by torture and trauma. Through it all, Johnson's watchful, empathetic presence behind the camera unites the flow of sounds and images into a resonant whole that is even greater than the sum of its remarkable parts. Director Kirsten Johnson 2016 USA 102 minutes NR DCP



The latest marvel from the Oscar-Nominated team behind Winged Migration and Oceans, Seasons traces Europe's environmental history from the end of the Ice Age through the present day, lavishing particular attention on "the golden age of the forest" that flourished between the dawn of man and the coming of civilization. Moving through the seasons and centuries, the film conjures up a romantic vision of a natural world governed by the cyclical rhythms of light and dark, sun, rain, and snow. Filmed over the course of four years, Seasons is filled with remarkably intimate, visually striking footage of large and small creatures in their natural habitats. Aided by careful editing and a sparse, poetic French-language voice-over, filmmakers Jacques Perrin and Jacques Cluzaud skillfully document the complex relationships between man, animal, and nature. A gentle, immersive, and beautifully crafted film with a powerful, and ultimately hopeful conservationist message, Seasons is a gift to nature lovers of all ages. Directors Jacques Perrin & Jacques Cluzaud 2015 France/ Germany 97 minutes PG (for thematic elements and related images) DCP



Captain of the fencing team, founder of the astronomy society, and writer-director of the epic Vietnam War drama, Heaven and Hell, fifteen-year-old Max Fisher (Jason Schwartzman in his feature film debut) has found his life's calling—attending Rushmore Academy. Between navigating his busy extra-curricular schedule and facing down "life or death academic probation," Max falls deeply in love with willowy first-grade teacher Miss Cross (Olivia Williams), and befriends lonely millionaire Herman Bloom (Bill Murray), who soon becomes his romantic rival. Filmed at St. John's School in Houston, Texas—Wes Anderson's high school alma mater—Rushmore is one of the director's most emblematic, personal works. Filled with autobiographical and self-referential details, Rushmore combines Anderson's crisp, meticulous aesthetic with brilliantly understated performances, and a genuine depth of feeling. It also has a killer soundtrack. Museum Films is proud to present Rushmore in 35mm. Director Wes Anderson 1998 USA 93 minutes R (for



An unsung gem within the Anderson corpus, *The Life Aquatic* focuses on famed oceanographer Steve Zissou (Bill Murray)—based on the director's childhood hero, Jacques Cousteau—and his quixotic quest to exact revenge on the fabled Jaguar Shark that killed his partner. Driven to complete his mission at all costs, Zissou assembles an international crew that includes his estranged wife (Angelica Huston), and a man named Ned (Owen Wilson), who may or may not be his son. More formally experimental than Anderson's previous works, *The Life Aquatic* moves swiftly between tones and genres, combining screwball comedy, thrillingly violent action sequences, and genuinely poignant family melodrama. The film also marks the director's first foray into stop-motion animation, and pairs him with a new writing partner in independent writer-director Noah Baumbach, who brings a droll, literary sensibility to the proceedings. It is Museum Films' sincere pleasure to present *The Life Aquatic With Steve Zissou* in 35mm.

**Director Wes Anderson 2004 LISS 112 migutes R (for language, some drug use violence, and partial pudity). 35mm Director Wes Anderson 2004 USA 119 minutes R (for language, some drug use, violence, and partial nudity) 35mm



Based on Roald Dahl's children's book of the same name, Fantastic Mr. Fox is a delightful departure for Wes Anderson—it's the director's first stop-motion feature, his first literary adaptation, and his first family-oriented film. And yet, it retains the hilariously deadpan dialogue and scrupulous attention to visual detail that have become his authorial signatures. It tells the story of Mr. Fox (George Clooney), a brilliantly clever, if mischievous, chicken thief turned reporter, who is irresistibly tempted by the prospect of one last glorious raid on the fortress-like poultry farms of the odious Boggis, Bunce, and Bean. Boasting expressive, engaging vocal performances from Clooney, Meryl Streep, Jason Schwartzman, and Bill Murray, the film bristles with the dry wit and emotional complexity that are hallmarks of both Dahl's and Anderson's work. Universally beloved by critics and audiences alike, Fantastic Mr. Fox is a warm and wonderfully tactile marvel of old-fashioned craft and ingenuity. Director Wes Anderson 2009 USA



Inspired by the early twentieth-century novellas of Austrian-Jewish expatriate, Stefan Zwieg, 2015 Best Picture nominee *The Grand Budapest Hotel* is at once a lighter-than-air screwball caper, and a wistful, and ultimately devastating, elegy to a vanished world. When an unexpected inheritance leads to a dust-up with the sinister relatives of his elderly paramour, Monsieur Gustave H. (Ralph Fiennes)—the consummate concierge of the Documentary Award—is both a riveting, moment-by-moment account of one of the deadliest mass-shootings in American history, and a moving, reads to a dust-replant in a sinister relatives of this elicity parallous, included the dust-replant of the sinister relatives of the relative of the relatives of the relative of the rel minutes R (for language, some sexual content, and violence) DCF



he New York Times's Stephen Holden as the "strongest film in many years by the post-New Wave French director André Téchiné, the auteur of Wild Reeds and My Favorite Season, Being 17 tells the affecting coming-of-age story of two older teens in the French Pyrenees.

Damien lives a comparatively comfortable existence with his physician mother, Marianne, while his army-pilot father serves his country overseas. When she discovers the challenging domestic circumstances of one of Damien's classmates, Thomas—the same young man with whom Damien has been fighting at school—Marianne invites the less-privileged mixed-race teen to live with her and her son. Violence soon gives way to hormonal attraction in this exceptionally well observed and naturalistic 2016 Outfest International Grand Jury prize-winner by the greatly acclaimed queer filmmaker. Director André Téchiné 2016 France 116 minutes NR (no one under 17 will be admitted without an accompanying parent or



It's Christmas time in Budapest, and all the employees of Mr. Matuschek's leather-goods store are looking forward to a brisk season. An in-store rivalry is born when new shop girl Klara Novak (Margaret Sullivan) outsells seasoned clerk Arthur Kralik (Jimmy Stewart). However, Klara and Arthur soon discover that they have more in common than they thought as Christmas Eve approaches. Effortlessly balancing the effervescent wit and delicate romantic melancholy that epitomizes the Lubitsch touch, *The Shop Around the Corner* is filled with exquisite visual details that evoke a prewar world of warmth and sophistication. Buoyed by Sullivan's and Stewart's sparkling romantic chemistry, this under-the-radar Christmas classic—which was later remade as *You've Got Mail*— is one of the best romantic comedies of all time, not to mention one of Lubitsch's finest films. Director Ernst Lubitsch 1940 USA 99 minutes NR DVD



11 am-3 pm Cafe Tea: 3-5 pm

√ HOURS -Saturday: 10 am-5 pm I Thursday: 10 am-9 pm 12-5 pm I Closed Mondays and major holidays IXMISSION
IXMISSION
Tree I Adults: \$12 | Seniors (62+): \$10
Idents (with ID): \$10 | Military (with ID): \$5
Idents (with ID): \$10 | Military (with ID): \$5
I-18): \$10 | Children (5 & under): Free
Ir more): \$7 per person | Senior Tours (15 or more): \$6.50 per
Irs (15 or more): \$3 per person | ART AFTER 5: \$5 after 5 pm



stunningly relevant testament to the human capacity for courage and generosity in the face of terror and tragedy. Mixing archival footage and digital Rotoscopic animation—a technique popularized by Richard Linklater's Waking Life (2001) and A Scanner Darkly (2006)—Maitland's ingenious, multi-layered film imbues fifty-year-old events with a palpable sense of urgency and presence, while capturing the vibrant, dreamlike texture of memory. Director Keith Maitland 2016 USA 96 minutes NR DCF



Billed as the world's first "Noodle Western" and hailed by critics as one of the best food movies of all time, Jûzô Itami's Tampopo is an ecstatic, multi-sensory paean to the delicate art of ramen, and to the exquisite pleasures of food and cooking. Resourceful Tampopo has been struggling in vain to keep her late husband's small ramen shop afloat. One stormy night, a mysterious, truck-driving culinary master named Gôrô rolls into town... and everything changes. Interspersed with the central narrative, a series of mouth-watering vignettes explore the surreal and sensual sides of gastronomic obsession. Returning to select American theaters for the first time decades, Tampopo is presented in a new, richly textured 4K restoration—complete with a re-mastered soundtrack and new subtitle translation—rendering this rare cinematic treat even more delectable. Director Jūzô Itami 1985 Japan 114 minutes NR DCP



Museum Films is proud to present an exclusive sneak preview of After the Storm, the latest film from celebrated director Hirokazu Kore-eda. Debuting to critical acclaim at the 2016 Cannes Film Festival. After the Storm is a thoughtful, heartfelt exploration of the subtle biological and emotional ties that bind families together across generations—even when they feel like they're growing apart. The film follows Ryota, a once promising novelist turned part-time private eye, whose gambling habit has estranged him from his lovely ex-wife and his shy, watchful son, Shingo. As a summer typhoon brews over the city, Ryota and his recently widowed mother are given an unexpected opportunity to reconnect with those they love, and to ruminate on the past, present, and future. Following in the footsteps of Japanese master filmmaker Yasujiro Ozu, Kore-eda crafts a lovingly detailed family drama with a generous sense of humor and an exquisite feel for the rhythms of everyday life. Director Hirokazu Kore-eda 2016 Japan 117 minutes NR DCP

MOAcalAugust-DecemberJan17Bleed.indd 1 11/22/16 4:57 PM Described by legendary filmmaker and critic François Truffaut as "the most beautiful film in the world," *The Flowers of St. Francis* dramatizes a series of nine short episodes in the lives of St. Francis of Assisi and his earliest followers. From the lightly comic first chapter in which one of the brothers returns naked after giving his cloak to someone in need to the powerful encounter between Francis and a leper, *The Flowers of St. Francis* brings both humor and grace to its vividly natural, period treatment of monastic life. Directed by master Italian neorealist filmmaker Roberto Rossellini (*Rome Open City*), from a screenplay that was co-written by Federico Fellini (*8 ½*), *The Flowers of St. Francis* is among the richest and most profound expressions of the Catholic faith ever to appear on the screen. Museum Films is proud to present Rossellini's masterpiece on 35mm_Pirector_Rossellini (450) Italy 85 minutes NB 35mm 35mm. Director Roberto Rossellini 1950 Italy 85 minutes NR 35mm



Nathalie (The Piano Teacher's Isabelle Huppert) is a philosophy teacher who struggles with student activism, the changing environment of academic publishing, and an extremely needy and self-destructive mother (Holy Motors's Edith Scob). At home, she lives a more tranquil existence with her husband of twenty-five years, Heinz—until the latter drops the bombshell that he's leaving her for another woman. Written and directed by thirty-five-year-old French director Mia Hansen-Løve (Goodbye First Love), who already is one of her country's finest working filmmakers, Things to Come sees Hansen-Løve moving beyond her previous youthful subjects as she considers the sudden rootlessness of her middle-aged heroine A richly intelligent and moving piece of personal filmmaking that calls to mind Abbas Kiarostami's Certified Copy and the films of Eric Rohmer, Things to Come is most notable for Huppert's standout performance, for which she is receiving considerable Best Actress buzz. Few of Huppert's inces are more deserving than her work for this superb film. Director Mia Hansen-Løve 2016 France 100 minutes NR DCP



In this "irreverent and wildly inventive" 2016 Golden Globe nominee from Belgium, God exists and lives in a dreary high-rise apartment building in Brussels. There he spends much of his time tormenting humankind, when he isn't doing the same to his longsuffering wife and young daughter, Ea. The latter eventually turns the tables on her twisted father when she sends everyone the exact dates of their deaths from her father's omniscient home computer. Escaping from the clutches of her furious father, the young heroine gathers a misfit set of apostles and sets out to right his wrongs, writing her own New Testament in the process. Co-starring the great Catherine Deneuve (*Belle de Jour*) and actor and comedian Benoît Poelvoorde (*Man Bites Dog*), *The Brand New Testament* is a "sweet and blasphemous satire," in the words of The Guardian. **Director** Jaco Van Dormael 2015 Belgium/France/Luxembourg 112 minutes NR DCP



Nobody makes films quite like Eugène Green. Credited with helping to revive the French Baroque theatre—a style where actors speak directly to their audiences—Green has since developed a cinematic form to match in films such as La Sapienza (2014), a surprise success at OKCMOA in 2015. Featuring Green's singular approach to directing actors, along with his all-consuming interest in the Baroque period and his taste for Frenchlanguage puns, The Son of Joseph tells the story of Vincent, a fifteen-year-old boy who doesn't know his father's identity. Vincent soon succeeds in unraveling the mystery, while also making the acquaintance of the bighearted Joseph, who happily takes the wayward teen under his wing. Influenced substantially by the "transcendental" cinema of Robert Bresson, The Son of Joseph is a warm and moving, if also irreverent and wildly anachronistic testament to the workings of an invisible God. The Son of Joseph co-stars Mathieu Amalric (The Diving Bell and the Butterfly, Venus in Furs) and The Dreamlife of Angels's Natacha Régnier. Director Eugène Green 2016 France 115 minutes NR DCP



Released in 1991, Julie Dash's independent feature Daughters of the Dust was the first film directed by an African-American woman to secure theatrical release in the United States. It unfolds in the summer of 1902 as members of the Peazant family prepare to leave their home in the Sea Islands and seek a new life in the North. Grounded in the multi-faceted relationships that bind three generations of Peazant women across time and space, Daughters of the Dust is a richly cinematic evocation of the distinctive Gullah culture that emerged in the Low Country regions of Georgia and South Carolina after the end of the Civil War. It is also a powerful meditation on cultural heritage, religion, and the pernicious legacy of American slavery. Praised by critics and scholars for its singular voice and vision, the film's dreamlike, lushly poetic style recently served as the inspiration for Beyonce's 2016 visual album, *Lemonade*. **Director** Julie Dash 1991 USA 112 minutes PG DCP



Now in his nineties, photographer and underground filmmaker Robert Frank was one of the most influential artists of the second half of the twentieth century, Born in Switzerland, Robert Frank published *The Americans* in 1958, a collection of his photographs that highlighted the poverty and racism of his adopted home country, in a candid series of snapshots. Frank would come to be associated with the Beats—Jack Kerouac wrote the introduction to *The Americans* and Frank himself made the seminal short film *Pull My Daisy* in 1959—before working with The Rolling Stones on the infamous *Cocksucker Blues* a decade later. *Don't Blink - Robert Frank* is filled with rare, behind-the-scenes footage of the famously personal results of the property of the part of the part for the part of the part for the part of the part for the part of the pa cantankerous artist, clips from his rarely seen movies, and of course, a wealth of photos from one of the art form's most essential voices. Laura Israel's film features a soundtrack that includes everyone from Bob Dylan and Lou Reed to The White Stripes and Yo La Tango. Director Laura Israel 2015 United States 82 minutes NR DCP



When the president of Chile outlaws communism in 1948, poet, politician, hedonist, and national cultural icon, Pablo Neruda (Luis Gnecco), is which the president of chile outlaws confirmation in 1946, polet, pointcain, readonist, and national continal control, readon vertural List offices of the forced into hiding along with his wrife, Delia. Hot on their trail is Oscar Peluchonneau (Y Tu Mama También's Gael García Bernal), an ambitious young police inspector and the unacknowledged son of one of the country's more notorious figures. Through the film's nimble cat-and-mouse structure, questions of character and identity come to the fore with Oscar—who narrates the story—eventually realizing he is a supporting player in Neruda's life. Leading Chilean auteur Pablo Larraín (NO, Jackie) brings his highly distinctive, murky visual style and his anti-fascist sympathies to this fictionalized reimagining of one of the twentieth century's most important literary voices. Neruda is Chile's submission for Best Foreign Language film at the 89th Academy Awards. Director Pablo Larraín 2016 Chile/Argentina/Spain/France /United States 108 minutes R (for

27 SUNDAY 28 MONDAY

5 MONDAY

MEMBERS'

HOLIDAY SALE

Museum Store, 2-6 pm

29 TUESDAY 30 WEDNESDAY Making a Bible in the 21st Century Reviving a Lost Art, Fr. Eric Hollas, OSB, PhD, 6 pm

1 THURSDAY

8 THURSDAY

ART AFTER 5
• \$5 Admission, 5-9 pm

DROP-IN YOGA • Yoga, 5:45-6:45 pm

MODERNS
• Holiday Party, 6 pm

15 THURSDAY

• Seasons | 5:30 pm • The Shop Around the Corner | 8 pm

ART AFTER 5• \$5 Admission, 5-9 pm Cameraperson | 5:30 & 8 pm

DROP-IN YOGA
• Yoga, 5:45-6:45 pm

3 SATURDAY

DROP-IN YOGA Yoga, 11 am-12 pm DROP-IN ART • Typography Illustrations, 1-4 pm

• Seasons | 5:30 pm • Being 17 | 8 pm

10 SATURDAY

DROP-IN YOGA • Yoga, 11 am-12 pm **DROP-IN ART** • Illumination From Scratch, 1-4 pm

• Tower | 5:30 & 8 pm

11 SUNDAY Tower | 2 & 5:30 pm

4 SUNDAY

SACRED WORDS

PUBLIC TOUR

recommended, 2 pm

Seasons | 2 pm

• Being 17 | 5:30 pm

pre-registration

12 MONDAY MAKING MEMORIES • 10:30 am-12 pm & 2-3:30 pm, registration required

26 MONDAY

2 MONDAY

9 MONDAY

16 MONDAY

23 MONDAY

30 MONDAY

MAKING MEMORIES

• 10:30 am-12 pm & 2-3:30 pm,

6 TUESDAY

TICKETS ON SALE

For Omelette Party! 10 am

13 TUESDAY

14 WEDNESDAY

7 WEDNESDAY

ART AFTER 5
• \$5 Admission, 5-9 pm

• Tower | 5:30 & 8 pm **DROP-IN YOGA** • Yoga, 5:45-6:45 pm

ANNIVERSARY · Opens on 2nd floor • *Tampopo* | 5:30 & 8 pm

THE COMPLETE WPA COLLECTION: 75TH

16 FRIDAY

2 FRIDAY

9 FRIDAY

• Tower | 5:30 & 8 pm

FILM
• Seasons | 5:30 pm
• Being 17 | 8 pm

DROP-IN YOGA
• Yoga, 11 am-12 pm DROP-IN ART
• Holiday Card Making, 1-4 pm

17 SATURDAY

• Tampopo | 8 pm

24 SATURDAY

MUSEUM CAFE

After the Storm | 5:30 pm

20 TUESDAY 19 MONDAY 21 WEDNESDAY 22 THURSDAY

After the Storm | 2 pm Tampopo | 5:30 pm

18 SUNDAY

25 SUNDAY

SUNDAY

8 SUNDAY

15 SUNDAY

| 2 & 5:30 pm

22 SUNDAY

29 SUNDAY

Neruda | 2 & 5:30 pm

FILM

Daughters of the Dust | 2 pm
 The Son of Joseph | 5:30 pm

Things to Come | 2 & 5:30 pm

Last Day to see Sacred Words.

The Brand New Testament

MUSEUM CLOSED. HAPPY NEW YEAR!

MUSEUM CAFE Last day to order your Christmas meal for pick-up!

MUSEUM CLOSED. MERRY CHRISTMAS!

TINY TUESDAY Snowflake Handprints (Ages 2-5), 10 am-12 pm

27 TUESDAY

3 TUESDAY

10 TUESDAY

17 TUESDAY

24 TUESDAY

31 TUESDAY

TINY TUESDAY

• Chihuly Painting (Ages 2-5), 10 am-12 pm

FILM
• Bottle Rocket | 7:30 pm

28 WEDNESDAY

FILM
• Rushmore | 7:30 pm

4 WEDNESDAY

11 WEDNESDAY

18 WEDNESDAY

25 WEDNESDAY

1 WEDNESDAY

FRIENDS' LECTURE

Dr. Harry Cooper, 6 pm

FRIENDS' LECTURE
• Dr. Elaine Pagels, 6 pm

ART AFTER 5
• \$5 Admission, 5-9 pm

FILM
• Moonrise Kingdom | 5:30 pm • Rushmore | 8 pm **DROP-IN YOGA**

29 THURSDAY

ART AFTER 5

• \$5 Admission, 5-9 pm

5:30 pm
• The Darjeeling Limited

DROP-IN YOGA
• Yoga, 5:45-6:45 pm

5 THURSDAY

| 5:30 & 8 pm

12 THURSDAY

ART AFTER 5
• \$5 Admission, 5-9 pm

| 8 pm

• The Royal Tenenbaums | 5:30 pm

30 FRIDAY

23 FRIDAY

The Grand Budapest Hotel |

 Pick up your pre-ordered Christmas meal | 2-4 pm • Fantastic Mr. Fox | 1 pm

• No Drop-in Art or Drop-in Yoga

• Yoga, 5:45-6:45 pm

• New Year's Eve Poppers, 1-4 pm • Fantastic Mr. Fox | 5:30 pm • The Life Aquatic With Steve Zissou | 8 pm The Grand Budapest Hotel |

• The Royal Tenenbaums | 2 pm **OPENING NIGHT**

31 SATURDAY

DROP-IN ART

• No Drop-in Yoga

7 SATURDAY 6 FRIDAY **DROP-IN YOGA**• Yoga, 11 am-12 pm FILM
• Things to Come | 5:30 & 8 pm

DROP-IN ART · Illuminated Flora & Fauna, 1-4 pm FILM
• Things to Come | 5:30 & 8 pm

DROP-IN YOGA • Yoga, 5:45-6:45 pm

The Flowers of St. Francis

13 FRIDAY

20 FRIDAY

ART AFTER 5 A NIGHT OF HYGGE • \$5 Admission, 5-9 pm

• Things to Come | 5:30 & 8 pm **DROP-IN YOGA**

• Yoga, 5:45-6:45 pm

19 THURSDAY

ART AFTER 5

26 THURSDAY

ART AFTER 5
• \$5 Admission, 5-9 pm

• Don't Blink- Robert Frank | 5:30 & 8 pm

| 5:30 & 8 pm

DROP-IN YOGA The Brand New Testament Yoga, 11 am-12 pm **DROP-IN ART**

• Tile Art, 1-4 pm The Brand New Testament | 5:30 & 8 pm

21 SATURDAY

DROP-IN YOGA

14 SATURDAY

 \$5 Admission, 5-9 pm • The Brand New Testament

| 5:30 & 8 pm **DROP-IN YOGA** Yoga, 5:45-6:45 pm • The Son of Joseph | 5:30 pm • Daughters of the Dust | 8 pm

 Yoga, 11 am-12 pm DROP-IN ART • Cityscape Collages, 1-4 pm

• Daughters of the Dust | 5:30 pm • The Son of Joseph | 8 pm

27 FRIDAY 28 SATURDAY FILM
•Neruda | 5:30 & 8 pm

DROP-IN YOGA
• Yoga, 11 am-12 pm DROP-IN ART · Watercolor Snowscapes,

FILM • Neruda | 5:30 & 8 pm

3 FRIDAY 4 SATURDAY

2 THURSDAY

11/22/16 4:57 PM

MOAcalAugust-DecemberJan17Bleed.indd 2