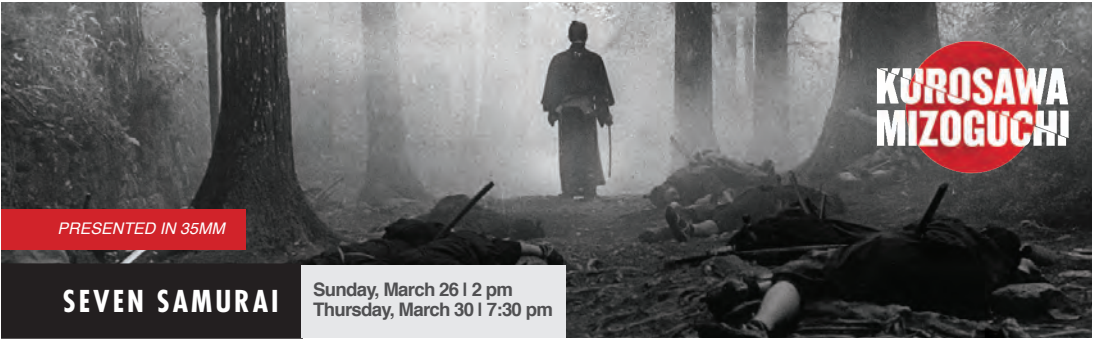


NEW 2K DIGITAL RESTORATION

RASHOMON

Thursday, March 23 | 8 pm
Friday, March 31 | 5:30 pm

Winner of the Golden Lion, the top prize at the 1951 Venice Film Festival, and recipient of an honorary Academy Award for Best Foreign Language Film, *Rashomon* introduced Western filmgoers to the sensuous and intellectual pleasures of Japanese cinema, and turned forty-year-old Akira Kurosawa into an international sensation. A prescient meditation on the ephemerality of truth and the malleability of memory, *Rashomon*'s ingenious, multi-layered plot concerns the trial of the notorious bandit Tajōmaru (Toshiro Mifune), who stands accused of murdering a samurai and raping his wife. Over the course of the film, four witnesses testify, each providing a different account of the crime and identifying a different killer. Inspired by the heightened, expressionistic aesthetic of Japanese silent film, Kurosawa makes symbolic use of light and shadow, creating beautiful sun-dappled compositions that serve as a visual corollary to the philosophical ambiguity at the heart of the narrative. **Director** Akira Kurosawa 1950 Japan 88 minutes NR 2K DCP

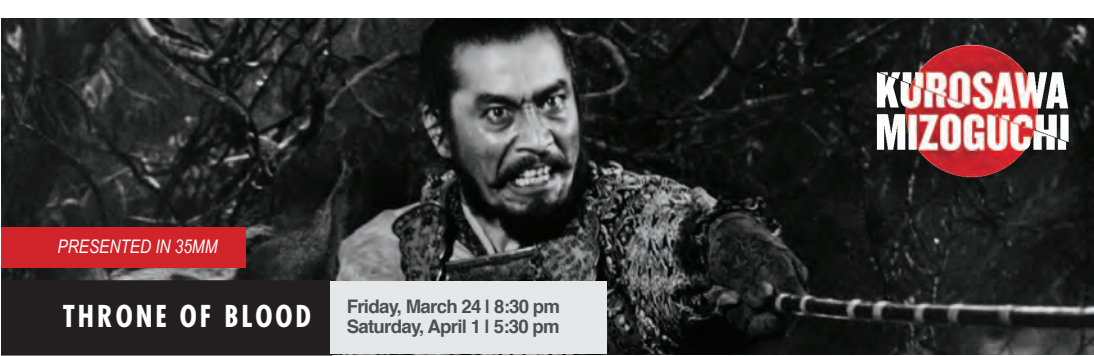


PRESENTED IN 35MM

SEVEN SAMURAI

Sunday, March 26 | 2 pm
Thursday, March 30 | 7:30 pm

Set in sixteenth century Japan, during an era of endless civil war, a group of rice farmers recruit seven masterless samurai to protect their lands from invading bandits. Included among the *ronin* are Kambei (Takashi Shimura)—their altruistic leader—and the volatile Kikuchiyo, a comedic figure played by the iconic Toshiro Mifune. The epic *Seven Samurai* was an immediate worldwide success—both critically and commercially—and soon inspired countless imitations, beginning with its famed American remake, *The Magnificent Seven*. In the years since, director Akira Kurosawa's breathtakingly kinetic, humanistic masterwork has only grown in reputation, becoming a mainstay on best films of all-time lists, and developing a fanatical following among generation after generation of movie-lovers. Museum Films is proud to be screening this action-adventure landmark on 35mm film. **Director** Akira Kurosawa 1954 Japan 207 minutes NR 35mm

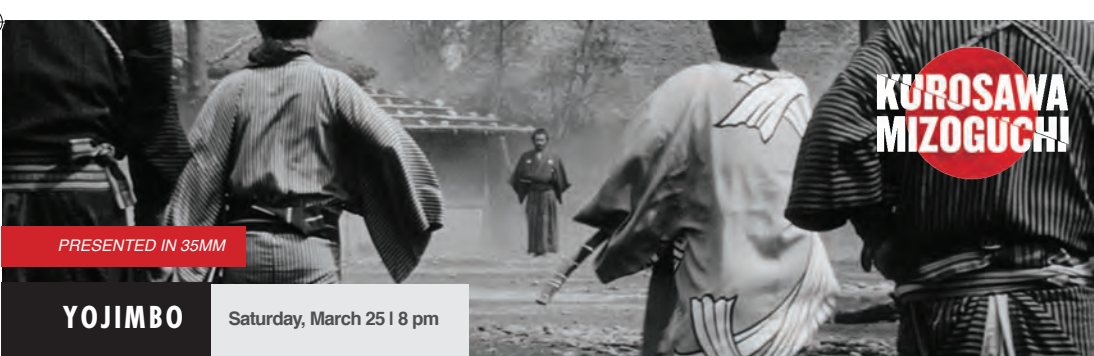


PRESENTED IN 35MM

THRONE OF BLOOD

Friday, March 24 | 8:30 pm
Saturday, April 1 | 5:30 pm

In one of the finest, most richly cinematic Shakespearean adaptations ever committed to film, Akira Kurosawa transposes *Macbeth*—the Bard's tragic tale of murderous ambition—into feudal Japan. Drawing aesthetic inspiration from the Noh Theater, Kurosawa makes masterful use of sound and silence, rendering the play's supernatural elements with an eerie grace. Freely mixing sublime naturalism and overt theatricality, the film juxtaposes stark, stylized palace interiors against portentous fog-shrouded landscapes, where every birdcall and lightning strike is the bearer of prophetic meaning. *Throne of Blood* is further elevated by Toshiro Mifune's blistering performance in the lead role. Brimming with intellect and intensity, he telegraphs the fatal combination of stalwart honor and barely suppressed wrath that leads tragic heroes to their untimely doom. It is our sincere pleasure to present *Throne of Blood* on 35mm. **Director** Akira Kurosawa 1957 Japan 110 minutes NR 35mm



PRESENTED IN 35MM

YOJIMBO

Saturday, March 25 | 8 pm

Akira Kurosawa's greatest commercial success in his native Japan, *Yojimbo* was later remade by Sergio Leone as *A Fistful Dollars* (1964)—the film that launched the Italian Spaghetti-Western subgenre. A blackly comic, irresistibly cool synthesis of Eastern and Western influences, *Yojimbo* follows a dissolute wandering samurai who finds himself in the midst of an escalating feud between two rival gangs. Playing one group against the other, the cynical Sanjuro (Toshiro Mifune) quickly turns their greed to his own advantage. Making masterful use of the wide-screen format, Kurosawa creates bold, kinetic black-and-white compositions that lend this 19th century *jidaigeki* (historical drama) a modern pop-art feel. *Yojimbo* features an iconic performance from the great Mifune: radiating glowering good-humor and off-kilter charm, his Sanjuro is one of cinema's most charismatic antiheroes. Museum Films is pleased to present a special, one-night-only screening of *Yojimbo* on 35mm. **Director** Akira Kurosawa 1961 Japan 100 minutes NR 35mm



2017 ACADEMY AWARD® NOMINEE

I Am Not Your Negro

Friday, March 3 | 8 pm
Saturday, March 4 | 2 & 5:30 pm
Sunday, March 5 | 5:30 pm
Wednesday, March 8 | 7:30 pm

A 2017 Academy Award® nominee for Best Documentary Feature, Raoul Peck's *I Am Not Your Negro* knits together fragments from James Baldwin's unfinished novel *Remember This House*, in order to fashion a powerful, elegant, and timely chronicle of black American history. Building his narrative around the assassinations of Medgar Evers, Martin Luther King, and Malcolm X, Baldwin hoped that when taken together, their stories would resonate against one another, revealing buried truths about the past, present, and future of African-American life. Adopting a similar rhetorical strategy, Peck juxtaposes Baldwin's lyrical prose—read by Samuel L. Jackson—against archival footage and photographs drawn from the Civil Rights era, Classical Hollywood films, and recent marches and protests. Grounded in Baldwin's singular voice and Peck's assured direction, the picture that emerges is at once prophetic and personal, radical and introspective, resigned and hopeful—a vision of a country that has come a long way and has a long way left to go. **Director** Raoul Peck 2016 USA/France 95 minutes PG-13 (for disturbing violent images, thematic material, language and brief nudity) DCP



NEW DIGITAL RESTORATION

Panique

Thursday, March 9 | 5:30 & 8 pm

Criticized for its bleak point of view at the time of its release, Julien Duvivier's *Panique* (1947) is now regarded by many as the finest adaptation of novelist Georges Simenon's work. Duvivier's film, from Simenon's *Mr. Hire's Engagement*, tells the story of the despaired, middle-aged Monsieur Hire (Michel Simon, *L'Atlantide*), whose strange behavior arouses the suspicions of his neighbors following the murder of a local girl. When Alice (the splendidly named Viviane Romance) enters the scene, having been released from prison for a crime she didn't commit, she initially finds herself the subject of Hire's unwanted, leering attention—even as she tries to keep an old romance hidden from inquisitive police inspectors. The first film made by the veteran director of *Pépé le Moko* after the conclusion of World War II, *Panique* combines the cynicism and shadowy looks that were the hallmarks of the film noir genre with the consistent visual invention of a director working at the peak of his powers. *Panique* is screening in a vivid new digital restoration. **Director** Julien Duvivier 1947 France 91 minutes NR DCP



NEW 4K DIGITAL RESTORATION

THE STORY OF THE LAST CHRYSANTHEMUM

Friday, March 24 | 5:30 pm

In the 1930s, the Japanese cinema experienced one of the art-form's richest golden ages, with a period that saw extraordinary formal experimentation of a kind that has rarely been surpassed anywhere in the decades since. The pinnacle of this incredible achievement might just be Kenji Mizoguchi's *The Story of the Last Chrysanthemum*, a boundlessly tragic melodrama set within the late-nineteenth-century world of Kabuki Theater. Mizoguchi's innovative depth-staging and elegant camera movements take us backstage, into a fascinating theatrical environment rarely glimpsed on screen, while also revealing a world in which women inevitably sacrifice everything for the dreams of men. Though Mizoguchi would perfect his long-take visual style in the years following World War II, he would never again match the pure formal audacity of this newly restored 1939 masterpiece. **Director** Kenji Mizoguchi 1939 Japan 143 minutes NR 4K DCP



PRESENTED IN 35MM

UTAMARO AND HIS FIVE WOMEN

Saturday, March 25 | 5:30

Rarely screened and still unavailable on home video, Kenji Mizoguchi's aesthetically ravishing *Utamaro and His Five Women* was one of a handful of historical dramas produced under the American occupation of Japan following WWII. A lyrical, episodic biography of master Japanese woodblock painter and central "Floating World" figure Kitagawa Utamaro, the film is structured around the artist's relationships with five of his female models. One of Mizoguchi's most intimate, personal films, *Utamaro and His Five Women* is a luminous, wonderfully sensual evocation of the tumultuous relationship between inspiration and desire, and a trenchant critique of both artistic censorship and the subordinate position of women in Japanese society. Providing fascinating insights into the artistic and cultural dimensions of traditional, 18th-century Japanese painting, *Utamaro and His Five Women* is an ideal cinematic counterpart to *After the Floating World: The Enduring Art of Japanese Woodblock Prints*, currently on view at OKCMOA. Museum Films is thrilled to host a special, one-time presentation of *Utamaro and His Five Women* on 35mm. **Director** Director Kenji Mizoguchi 1946 Japan 106 minutes NR 35mm



NEW 4K DIGITAL RESTORATION

UGETSU

Thursday, March 23 | 5:30 pm
Saturday, April 1 | 8 pm

Against the wishes of their wives, potter Genjurō (Masayuki Mori) and farmer Tōbei leave their homes to seek their fortunes in the city. Experiencing immediate success, Genjurō commits himself to the ceaseless pursuit of wealth, while Tōbei dreams of becoming a great samurai. The desires of both will lead to their ruin—and to great suffering for their wives. Generally regarded as director Kenji Mizoguchi's masterpiece—and one of the films, along with *Rashomon*, that first helped popularize the Japanese cinema in the West—*Ugetsu* is a *jidaigeki* (historical drama) ghost story that lyrically blends the real and otherworldly in a series of ethereally beautiful spaces, from the fog-covered lake where the two men encounter a portentous fellow traveler to the mysterious mansion in which Genjurō is seduced by a beautiful noblewoman, played by *Rashomon*'s Machiko Kyō. *Ugetsu*, as much as any other film, shows what cinema is capable of as a narrative art form. **Director** Kenji Mizoguchi 1953 Japan 97 minutes NR 4K DCP



PRESENTED IN 35MM

SANSHO THE BAILIFF

Friday, March 31 | 8 pm

Among the supreme achievements of director Kenji Mizoguchi's late period, *Sansho the Bailiff* tells the harrowing story of two highborn children, Zushio and Anju, who are sold into slavery in twelfth-century Japan after their idealistic father disobeys a feudal lord. This same act of conscience will eventually lead his wife (*Ugetsu*'s Kinuyo Tanaka) into a life of forced prostitution—a tragic misfortune she shares with many of the filmmaker's heroines. Perhaps the most religiously Buddhist of Mizoguchi's films, *Sansho the Bailiff* is also one of his most visually remarkable—distinguished by magisterial camera movements and seamless transitions that bridge gaps in space and time, lustrous black-and-white photography, and some of the most beautiful compositions in the history of the medium. Museum Films is very proud to screen this masterpiece of world cinema in its original 35mm format. **Director** Kenji Mizoguchi 1954 Japan 124 minutes NR 35mm



2017 ACADEMY AWARD® NOMINEE

Toni Erdmann

Friday, March 10 | 5 & 8:30 pm
Saturday, March 11 | 5 & 8:30 pm
Sunday, March 12 | 5:30 pm
Thursday, March 16 | 5 & 8:30 pm

A 2017 Academy Award® nominee for Best Foreign Language Film, *Toni Erdmann* is easily the most critically acclaimed motion picture of the past year, being named 2016's best by *Cahiers du cinéma*, *Film Comment*, and *Sight and Sound* alike. Music teacher and practical joker Winfried (Peter Simonischek) and his far more seriously minded corporate daughter Ines (Sandra Hüller) see very little of each other—and when they do, they rarely see eye-to-eye. When he arrives unannounced in Bucharest, where she works as a strategist, father and daughter soon agree that Winfried should return home to Germany. Enter Toni Erdmann, Winfried's smooth-taking alter ego with a bizarre black wig, and even stranger false teeth. Maren Ade's (*The Forest for the Trees*, *Everyone Else*) third feature is something of a miracle, a nearly three hour art-house comedy that combines every comedic form imaginable, from corny pranks and Farrelly Brothers-style gross-out gags to epic cringe comedy and the most memorable rendition of a Whitney Houston classic in film history. **Director** Maren Ade 2016 Germany/Austria/Romania 162 minutes R (for strong sexual content, graphic nudity, language and brief drug use) DCP



PRESENTED IN 35MM

The Forest for the Trees

Thursday, April 20 | 5:30 & 8 pm

The remarkable first feature from Maren Ade—director of the universally-acclaimed, Academy-Award®-nominated comedy *Toni Erdmann* and the brilliant, baring relationship comedy-drama *Everyone Else* (2009)—*The Forest for the Trees* tells the story of Melanie Pröschle, an idealistic young teacher who dreams of professional glory, while simultaneously alienating her colleagues and neighbors with her stunning lack of social graces. Anchored by a fearless, multi-faceted performance from Eva Löbau as Melanie, *The Forest for the Trees* is an inspired work of art-house cringe-comedy that is one part devastating character study, and one part rueful cautionary tale. Produced when she was only twenty-seven years-old, Ade's measured, preternaturally assured debut—which earned her a Special Jury Prize at the 2005 Sundance Film Festival—is the work of a filmmaker with a fully formed worldview and a singular aesthetic vision. **Director** Maren Ade 2003 Germany 81 minutes NR 35mm

415 COUCH DRIVE | OKLAHOMA CITY, OK 73102
(405) 236-3100 | www.okcmoa.com

MUSEUM ADMISSION

Members: Free | Adults: \$12 | Seniors (62+): \$10
College Students (with ID): \$10 | Military (with ID): \$5
Children (6-18): \$10 | Children (5 & under): Free
Tours (15 or more): \$7 per person | Senior Tours (15 or more): \$6.50 per person
School Tours (15 or more): \$5 per person | ART AFTER 5: \$5 after 5 pm

MUSEUM HOURS

Tuesday-Saturday: 10 am-5 pm | Thursday: 10 am-9 pm
Sunday: 12-5 pm | Closed Mondays and major holidays

FILM ADMISSION

Members: \$5 | Adults: \$9 | Seniors (62+): \$7
College Students (with ID): \$7

MUSEUM CAFE

(405) 235-6262 | www.okcmoa.com/cafe
Sunday Brunch 10:30 am-3 pm | Monday: 11 am-3 pm
Tuesday-Saturday: 11 am-10 pm | Museum Cafe tea 3-5 pm (Tues-Fri.)

AdventureBook.com

Travel Partner

OKCMOA

oklahomacitymoa

@okcmoa

OKC OKLAHOMA CITY
MUSEUM
MOA OF ART

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
OKLAHOMA CITY, OK
PERMIT NO. 647



A STUDIO GHIBLI FILM!

Ocean Waves

Friday, March 3 | 5:30 pm
Saturday, March 4 | 8 pm
Sunday, March 5 | 2 pm

Making its long-awaited American debut in select theaters, Studio Ghibli's *Ocean Waves* follows high-school student Taku and his best friend Yukata as they find their relationship and their dreams for the future transformed by the arrival of beautiful, mercurial transfer-student, Rikako. Leading a team of Ghibli's youngest animators, thirty-five-year-old director Tomomi Mochizuki has crafted a poignant coming-of-age story that marks a subtle departure from the house style established by Studio Ghibli founders Hayao Miyazaki (*Spirited Away*) and Isao Takahata (*Only Yesterday*), while ably upholding their deep commitment to the craft of animation and the art of storytelling. Rendered in soft, finely detailed watercolor pastels, *Ocean Waves* captures the luminous texture of memory and the ephemeral, yet life-defining experience of first love. *Ocean Waves* will be preceded by the short film, *Ghiblies: Episode 2*, a surreal, funny, and beautifully animated glimpse into the lives and loves of Studio Ghibli employees. **Director** Tomomi Mochizuki 1993 Japan 76 minutes PG-13 (for some thematic material) DCP



2017 ACADEMY AWARD® NOMINEE

My Life as a Zucchini

Friday, March 17 | 5:30 & 8 pm
Saturday, March 18 | 5:30 & 8 pm
Sunday, March 19 | 2 & 5:30 pm

After premiering to rave reviews at the 2016 Cannes Film Festival, Claude Barras's poignant, stop-motion animated film went on to earn Golden Globe and Academy Award® nominations for Best Animated Feature. *My Life as a Zucchini* follows nine-year-old Courgette (Zucchini), who—after the accidental death of his alcoholic single mother—is placed in a foster home, where he meets the rambunctious group of misfits and orphans who will become his surrogate family. Based on a script by acclaimed writer-director Céline Sciamma (*Girlhood*, *Being 17*), and featuring wonderfully naturalistic vocal performances from its young cast, *My Life as a Zucchini*'s light-hearted, yet refreshingly forthright representation of serious social issues recalls classic coming-of-age films like François Truffaut's *The 400 Blows*. Carefully crafted using traditional stop-motion techniques, the film envisions a bright, tactile, subtly expressive world that moves gracefully between fantasy and reality. **Director** Claude Barras 2016 Switzerland/France 70 minutes PG-13 (for thematic elements and suggestive material) DCP



Happy Hour

Sunday, April 2 | 1 pm

A quietly audacious and utterly assured work of independent slow-cinema by prodigious thirty-eight-year-old director Ryusuke Hamaguchi, *Happy Hour* follows four thirty-something female friends—a nurse, an event planner, and two homemakers—as they navigate their busy professional and domestic lives in and around Kobe, Japan. When one member of the group reveals that she is seeking a divorce, the other three women are prompted to reevaluate their own goals and desires. Luxuriating in its five-hour running time, *Happy Hour* trains its unhurried gaze on the quotidian details of female existence that commercial cinema tends to minimize or elide. Buoyed by remarkable performances from its four leads—non-professional actresses discovered at an improvisational theater workshop—who shared the Best Actress prize at the 2015 Locarno Film Festival, *Happy Hour* crafts complex, fully-realized characters and nuanced relationships, building to a slow-burn melodramatic climax that is riveting, satisfying, and ultimately profound. **Director** Ryusuke Hamaguchi 2015 Japan 317 minutes NR DCP

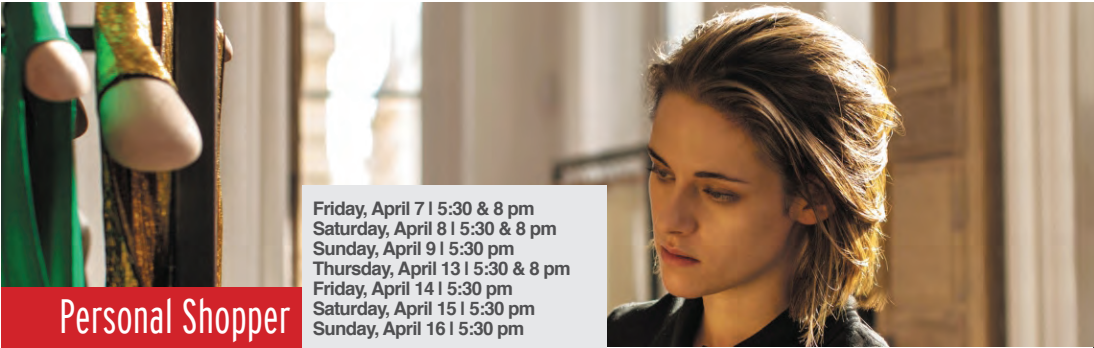


PRESENTED IN 35MM

Irma Vep

Thursday, April 6 | 5:30 & 8 pm

Named for the cat-suited anti-heroine of Louis Feuillade's 1915 crime serial *Les Vampires*, Olivier Assayas's delirious behind-the-scenes satire follows a fading French New Wave-era director—Jean-Pierre Léaud (*The 400 Blows*, *The Death of Louis XIV*)—as he attempts a contemporary remake of Feuillade's masterpiece, with Hong Kong icon Maggie Cheung (*In the Mood for Love*) in the lead role. Dressed from head-to-toe in black latex and unable to speak a word of French, Cheung—who plays herself—floats from one surreal situation to the next as the doomed production implodes around her. With jagged, propulsive editing driven by the music of Sonic Youth and Luna, Assayas's boldly experimental treatise on the globalization of the French film industry is punk cinema at its most elegant. An unabashedly fetishistic celebration of film in every sense of the word, *Irma Vep* deserves to be seen on 35mm. **Director** Olivier Assayas 1996 France 99 minutes NR 35mm



Personal Shopper

Friday, April 7 | 5:30 & 8 pm
Saturday, April 8 | 5:30 & 8 pm
Sunday, April 9 | 5:30 pm
Thursday, April 13 | 5:30 & 8 pm
Friday, April 14 | 5:30 pm
Saturday, April 15 | 5:30 pm
Sunday, April 16 | 5:30 pm

Co-recipient of the Best Director prize at last year's Cannes International Film Festival, Olivier Assayas, the internationally acclaimed auteur of *Irma Vep* and *Clouds of Sils Maria*, returns with this ethereal ghost story set in modern-day Paris. Kristen Stewart (*Twilight*) stars as Maureen Cartwright, an American working as a high-fashion personal shopper to an especially demanding celebrity. Stewart's Maureen is haunted by both the memory and presence of her dead twin brother, with whom she repeatedly aims to make contact. Assayas expertly guides his supernaturally themed thriller through a series of tonal shifts, while Stewart, following on the promise of her supporting turn in *Clouds of Sils Maria*, reaffirms her stature as one of the finest actors of her under-thirty generation. **Director** Olivier Assayas 2016 France/Germany 110 minutes R (for some language, sexuality, nudity and a bloody violent image) DCP



Donnie Darko

Friday, April 14 | 8 pm
Saturday, April 15 | 8 pm
Sunday, April 16 | 2 pm

The "quintessential cult-movie of the past 20 years," twenty-six year-old Richard Kelly's paranoid, dreamlike debut-feature found only modest success in its limited fall 2001 release. But over time, growing word-of-mouth and a passionate following among young cinephiles turned the film into a midnight-movie sensation that ran for two consecutive years at New York's Pioneer Theater. Invoking his late-80s suburban setting with a mixture of erudite pop-culture nostalgia and free-floating Lynchian dread, Kelly weaves an enigmatic tale of falling jet engines, man-sized rabbits, and quantum wormholes. Struggling to make sense of it all is teenage anti-hero Donnie Darko (Jake Gyllenhaal), who may be a homicidal lunatic, a dead man, a time-travelling messiah, or some combination of the three. Backed by a note-perfect new-wave soundtrack, featuring Echo & the Bunnymen and Tears for Fears, *Donnie Darko* is a haunting, moving, utterly unclassifiable cinematic experience. It is our sincere pleasure to present the newly restored *Donnie Darko* in pristine 4K. **Director** Richard Kelly 2001 United States 113 minutes R (for language, some drug use and violence) 4K DCP



Frantz

Friday, April 21 | 5:30 & 8 pm
Saturday, April 22 | 5:30 & 8 pm
Sunday, April 23 | 2 & 5:30 pm
Thursday, April 27 | 5:30 & 8 pm

In a small German town, just after the end of WWI, a young woman mourning her fallen fiancé sees an unfamiliar man place a bouquet of flowers on his grave. In attempting to uncover the mysterious Frenchman's identity, Anna discovers her own capacity for resilience and learns important lessons about the complex relationship between love and honesty. Loosely inspired by Ernst Lubitsch's classic anti-war melodrama *Broken Lullaby* (1932), *Frantz* paints an illuminating and affecting portrait of life in post-war Europe, where nationalist hostilities and fresh memories of trauma and loss simmer just under the surface of everyday life. Mirroring form and content, Ozon embellishes his artfully composed black-and-white film with brief color sequences that poignantly underscore his characters' deferred dreams and repressed longings. *Frantz* is further distinguished by a captivating performance by Paula Beer, recipient of the Best Young Actress prize at the 2016 Venice Film Festival. **Director** François Ozon 2016 France/Germany 113 minutes PG-13 (for thematic elements including brief war violence) DCP



The Death of Louis XIV

Friday, April 28 | 5:30 pm
Saturday, April 29 | 8 pm
Sunday, April 30 | 5:30 pm

Versailles, August 1715: Returning from a hunting expedition, King Louis XIV of France begins to feel a pain in his leg. Soon, this malady reveals itself to be gangrene, which will ultimately prove to be the cause of death for Europe's most powerful monarch. Starring aged French New Wave icon Jean-Pierre Léaud (*The 400 Blows*, *Irma Vep*)—French cinema royalty—as the perishing Sun King, Catalan filmmaker Albert Serra's exquisitely photographed *The Death of Louis XIV* consistently limits the monarch's world to the dimensions of his bedroom, where he is waited upon by a horde of doctors and his closest confidants. Saturated with precise period detail, Serra's astonishing exposition of human mortality was rightfully described by *Sight and Sound*'s Jonathan Romney as "the most beautiful film at Cannes 2016." **Director** Albert Serra 2016 Portugal/France/Spain 115 minutes NR DCP



Cézanne et Moi

Friday, April 28 | 8 pm
Saturday, April 29 | 5:30 pm
Sunday, April 30 | 2 pm
Thursday, May 4 | T.B.D.

Cézanne et Moi explores the dramatic real-life friendship between two of nineteenth century France's greatest artists, painter Paul Cézanne and writer Émile Zola. The impoverished Zola and wealthy Cézanne first meet as thirteen-year-olds in Aix-en-Provence in the South of France. They share everything, something that will continue into their early bohemian adulthood in Paris. Eventually the more timid Zola (Guillaume Canet) will eclipse his friend Cézanne (Guillaume Gallienne), gaining far greater fame, and even marrying Cézanne's former model and lover, Alexandrine (Alice Pol). However, it will be one Zola's novels, *L'Œuvre*, which the great Post-Impressionist will consider the more serious betrayal. *Cézanne et Moi* is filled with vivid historical detail and a wonderful sense of the sun-soaked southern landscapes that Cézanne memorialized in his extraordinary work. **Director** Danièle Thompson 2016 France 117 minutes R (for language, sexual references and nudity) DCP

<div>26 SUNDAY</div> <div>FEB</div>	<div>27 MONDAY</div>	<div>28 TUESDAY</div>	<div>1 WEDNESDAY</div> <div>MAR</div>	<div>2 THURSDAY</div> <div>ART AFTER 5</div> <div>• 5:9 pm \$5 Admission</div> <div>DROP-IN YOGA</div> <div>• 5:45-6:45 pm Yoga</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>The Salesman</i></div>	<div>3 FRIDAY</div> <div>FILM</div> <div>• 5:30 pm <i>Ocean Waves</i></div> <div>• 8 pm <i>I Am Not Your Negro</i></div> <div>33RD ANNUAL OMELETTE PARTY: VIVA LAS V-EGG-AS</div> <div>7-midnight Chevy Bricktown Events Center</div>	<div>4 SATURDAY</div> <div>DROP-IN ART</div> <div>• 1-4 pm Chihuly-Inspired Paintings</div> <div>DROP-IN YOGA</div> <div>• 11 am-12 pm Yoga</div> <div>FILM</div> <div>• 2 & 5:30 pm <i>I Am Not Your Negro</i></div> <div>• 8 pm <i>Ocean Waves</i></div>
<div>5 SUNDAY</div> <div>FILM</div> <div>• 2 pm <i>Ocean Waves</i></div> <div>• 5:30 pm <i>I Am Not Your Negro</i></div>	<div>6 MONDAY</div>	<div>7 TUESDAY</div>	<div>8 WEDNESDAY</div> <div>FILM</div> <div>• 7:30 pm <i>I Am Not Your Negro</i></div>	<div>9 THURSDAY</div> <div>ART AFTER 5</div> <div>• 5-9 pm \$5 Admission</div> <div>DROP-IN YOGA</div> <div>• 5:45-6:45 pm Yoga</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>Panique</i></div>	<div>10 FRIDAY</div> <div>FILM</div> <div>• 5 & 8:30 pm <i>Toni Erdmann</i></div>	<div>11 SATURDAY</div> <div>DROP-IN ART</div> <div>• 1-4 pm Paper Flower Folding</div> <div>DROP-IN YOGA</div> <div>• 11 am-12 pm Yoga</div> <div>FILM</div> <div>• 5 & 8:30 pm <i>Toni Erdmann</i></div>
<div>12 SUNDAY</div> <div>FILM</div> <div>• 2 & 5:30 pm <i>Toni Erdmann</i></div>	<div>13 MONDAY</div>	<div>14 TUESDAY</div>	<div>15 WEDNESDAY</div>	<div>16 THURSDAY</div> <div>ART AFTER 5</div> <div>• 5-9 pm \$5 Admission</div> <div>DROP-IN YOGA</div> <div>• 5:45-6:45 pm Yoga</div> <div>FILM</div> <div>• 5 & 8:30 pm <i>Toni Erdmann</i></div>	<div>17 FRIDAY</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>My Life as a Zucchini</i></div>	<div>18 SATURDAY</div> <div>DROP-IN ART</div> <div>• 1-4 pm Thumbprint Magnets</div> <div>DROP-IN YOGA</div> <div>• 11 am-12 pm Yoga</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>My Life as a Zucchini</i></div>
<div>19 SUNDAY</div> <div>FILM</div> <div>• 2 & 5:30 pm <i>My Life as a Zucchini</i></div>	<div>20 MONDAY</div>	<div>21 TUESDAY</div> <div>TINY TUESDAYS</div> <div>• 10 am-12 pm Recycled Robots</div>	<div>22 WEDNESDAY</div>	<div>23 THURSDAY</div> <div>ART AFTER 5</div> <div>• 5-9 pm \$5 Admission</div> <div>DROP-IN YOGA</div> <div>• 5:45-6:45 pm Yoga</div> <div>FILM</div> <div>• 5:30 pm <i>Ugetsu</i></div> <div>• 8 pm <i>Rashomon</i></div>	<div>24 FRIDAY</div> <div>FILM</div> <div>• 5:30 pm <i>The Story of the Last Chrysanthemum</i></div> <div>• 8:30 pm <i>Throne of Blood</i></div>	<div>25 SATURDAY</div> <div>DROP-IN ART</div> <div>• 1-4 pm Spring Stamping</div> <div>DROP-IN YOGA</div> <div>• 11 am-12 pm Yoga</div> <div>FILM</div> <div>• 5:30 pm <i>Utamaro and His Five Women</i></div> <div>• 8 pm <i>Yojimbo</i></div>
<div>26 SUNDAY</div> <div>FILM</div> <div>• 2 pm <i>Seven Samurai</i></div>	<div>27 MONDAY</div>	<div>28 TUESDAY</div> <div>OKCMOA FILM SOCIETY LAUNCH RECEPTION & SPECIAL SCREENING</div> <div>visit okcmoa.com/films for details</div>	<div>29 WEDNESDAY</div>	<div>30 THURSDAY</div> <div>ART AFTER 5</div> <div>• 5-9 pm \$5 Admission</div> <div>DROP-IN YOGA</div> <div>• 5:45-6:45 pm Yoga</div> <div>FILM</div> <div>• 7:30 pm <i>Seven Samurai</i></div>	<div>31 FRIDAY</div> <div>FILM</div> <div>• 5:30 pm <i>Rashomon</i></div> <div>• 8 pm <i>Sansho the Bailiff</i></div>	<div>1 SATURDAY</div> <div>DROP-IN ART</div> <div>• 1-4 pm Watercolor Resist Seascapes</div> <div>DROP-IN YOGA</div> <div>• 11 am-12 pm Yoga</div> <div>FILM</div> <div>• 5:30 pm <i>Throne of Blood</i></div> <div>• 8 pm <i>Ugetsu</i></div>
<div>2 SUNDAY</div> <div>FILM</div> <div>• 1 pm <i>Happy Hour</i></div>	<div>3 MONDAY</div>	<div>4 TUESDAY</div>	<div>5 WEDNESDAY</div>	<div>6 THURSDAY</div> <div>ART AFTER 5</div> <div>• 5-9 pm \$5 Admission</div> <div>DROP-IN YOGA</div> <div>• 5:45-6:45 pm Yoga</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>Irma Vep</i></div>	<div>7 FRIDAY</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>Personal Shopper</i></div>	<div>8 SATURDAY</div> <div>DROP-IN ART</div> <div>• 1-4 pm Gyotaku Printing</div> <div>DROP-IN YOGA</div> <div>• 11 am-12 pm Yoga</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>Personal Shopper</i></div>
<div>9 SUNDAY</div> <div>SONIC FREE FAMILY DAY</div> <div>• 12-5 pm</div> <div>FILM</div> <div>• 5:30 pm <i>Personal Shopper</i></div>	<div>10 MONDAY</div>	<div>11 TUESDAY</div>	<div>12 WEDNESDAY</div>	<div>13 THURSDAY</div> <div>ART AFTER 5</div> <div>• 5-9 pm \$5 Admission</div> <div>DROP-IN YOGA</div> <div>• 5:45-6:45 pm Yoga</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>Personal Shopper</i></div>	<div>14 FRIDAY</div> <div>FILM</div> <div>• 5:30 pm <i>Personal Shopper</i></div> <div>• 8 pm <i>Donnie Darko</i></div>	<div>15 SATURDAY</div> <div>DROP-IN ART</div> <div>• 1-4 pm Oil Pastel Tulips</div> <div>DROP-IN YOGA</div> <div>• 11 am-12 pm Yoga</div> <div>FILM</div> <div>• 5:30 pm <i>Personal Shopper</i></div> <div>• 8 pm <i>Donnie Darko</i></div>
<div>16 SUNDAY</div> <div>FILM</div> <div>• 2 pm <i>Donnie Darko</i></div> <div>• 5:30 pm <i>Personal Shopper</i></div>	<div>17 MONDAY</div>	<div>18 TUESDAY</div> <div>TINY TUESDAYS</div> <div>• 10 am-12 pm <i>Earth Day Collages</i></div>	<div>19 WEDNESDAY</div>	<div>20 THURSDAY</div> <div>ART AFTER 5</div> <div>• 5-9 pm \$5 Admission</div> <div>DROP-IN YOGA</div> <div>• 5:45-6:45 pm Yoga</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>The Forest for the Trees</i></div>	<div>21 FRIDAY</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>Frantz</i></div>	<div>22 SATURDAY</div> <div>DROP-IN ART</div> <div>• 1-4 pm Animal Puppet Sculptures</div> <div>DROP-IN YOGA</div> <div>• 11 am-12 pm Yoga</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>Frantz</i></div>
<div>23 SUNDAY</div> <div>FILM</div> <div>• 2 & 5:30 pm <i>Frantz</i></div>	<div>24 MONDAY</div>	<div>25 TUESDAY</div>	<div>26 WEDNESDAY</div> <div>FRIENDS' LECTURE</div> <div>• 6 pm Dr. Andreas Marks</div>	<div>27 THURSDAY</div> <div>ART AFTER 5</div> <div>• 5-9 pm \$5 Admission</div> <div>DROP-IN YOGA</div> <div>• 5:45-6:45 pm Yoga</div> <div>ROOF TERRACE OPENS FOR THE SEASON! • 5 pm</div> <div>FILM</div> <div>• 5:30 & 8 pm <i>Frantz</i></div>	<div>28 FRIDAY</div> <div>FILM</div> <div>• 5:30 pm <i>The Death of Louis XIV</i></div> <div>• 8 pm <i>Cézanne et Moi</i></div>	<div>29 SATURDAY</div> <div>DROP-IN ART</div> <div>• 1-4 pm Mosaic Portraits</div> <div>DROP-IN YOGA</div> <div>• 11 am-12 pm Yoga</div> <div>FILM</div> <div>• 5:30 pm <i>Cézanne et Moi</i></div> <div>• 8 pm <i>The Death of Louis XIV</i></div>
<div>30 SUNDAY</div> <div>FILM</div> <div>• 2 pm <i>Cézanne et Moi</i></div> <div>• 5:30 pm <i>The Death of Louis XIV</i></div>	<div>OKCMOA FILM SOCIETY</div> <div>ENJOY SPECIAL FILM SCREENINGS, EXCLUSIVE EVENTS, AND MORE. JOIN TODAY!</div>					