

# Fall 2004 Schedule

last updated: 11-29-2004

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The **Fall 2004** program features series on [French & Francophone Cinema](#), [Latin American Cinema](#), [New East Asian Cinema](#), and [Turkish Cinema](#), as well as some **Special Events** (combining film screenings with lectures, performances, or panel discussions).

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*Unless otherwise noted, films will be screened at 8pm in either the [Griffith Film Theater](#) in the Bryan Center on Duke's [West Campus](#) or the [Richard White Lecture Hall](#) on [East Campus](#) and are free and open to the general public.*

All Screen/Society events are sponsored by the  
[Film/Video/Digital section](#)  
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## August 2004

**W 8/25 Griffith | [Cine-East 4](#)  
[Millennium Actress](#)**

*(dir. Satoshi Kon, 2001, 87 min, Japan, Japanese with English Subtitles, Color, 35mm)*

**Japanese anime classic with echoes of the narrative structure and framing devices of *Citizen Kane*...**

This second feature from Japanese anime director Satoshi Kon is a sweeping tapestry of memory, history, and fiction, a film to which the word masterpiece might possibly apply. The premise is deceptively simple, but the technique is positively kaleidoscopic, as a documentary film crew interviews a famously reclusive actress who mysteriously vanished from the screen some 30 years before. Her reminiscences trigger a series of flashbacks to the highlights of her film career and a lifelong search for true love, while Kon deftly shuffles time and space through a series of ingeniously conceived transitions that could only have been realized via animation. The tale of one person's life grows steadily to become a thousand-year history of Japan as seen through its film industry, punctuated by numerous nods to the works of Ozu, Kurosawa, and Godzilla. Though academics, movie buffs, and those with a more-than-passing interest in Japanese culture and cinema will be handsomely rewarded, *Millennium Actress* also packs a purely emotional wallop that makes it accessible to all. -- **Patrick Macias**

*Sponsored by the Asian/Pacific Studies Institute*

**Th 8/26 Griffith | [French & Francophone](#) -- 7pm/9:30pm  
[Les Triplettes de Belleville](#) ("The Triplets of Belleville")**

*(dir. Sylvain Chomet, 2003, 80 min, France, French with English Subtitles, Color, 35mm)*

*"Monsieur Hulot meets Tim Burton, or the Marquis de Sade meets Lance Armstrong." -- Roger Ebert*

A single viewing can barely do justice to this impressively inventive, Oscar-winning French animated feature. The richly detailed and often playfully macabre adventure has Madame Souza preparing her orphaned grandson, Champion, to be a world-class cyclist by supervising his arduous training regime. When Champion is kidnapped by the French mafia during the Tour de France and whisked across the Atlantic, it's up to granny and Champion's beloved dog Bruno to perform a daring rescue, aided by the elderly Belleville Sisters (a song-and-dance trio who once performed with Fred Astaire)...

**Two Shows - at 7:00pm and 9:30pm!!**

**Admission: \$1 Staff/\$2 General Public, Free for Duke Students**

*Sponsored by the Center for French and Francophone Studies and Freewater Presentations with support from the Duke Union*

**F 8/27 Griffith | [French & Francophone](#) -- 7pm/9:30pm  
[Les Triplettes de Belleville](#) ("The Triplets of Belleville")**

*(dir. Sylvain Chomet, 2003, 80 min, France, French with English Subtitles, Color, 35mm)*

**[See description above...]**

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**Su 8/29 White | [Cine-East 4](#)****[Green Tea](#)**

(dir. Zhang Yuan, 2003, 83 min, China, Mandarin with English Subtitles, Color, Video)

"Somewhere in China, a blind date in a deserted tearoom: Bookish grad student Wu Fang [Zhao Wei] is looking for a husband and reads tea leaves to vet possible candidates, while rakish Chen Mingliang [Jiang Wen], who has been dumped by his fiancé, claims to know all he needs to score. As the two begin a contentious but mutually productive relationship, Chen becomes convinced that vivacious hotel bar pianist Langlang is, in fact, Wu Fang—even though the two couldn't be more different. Two of China's biggest stars square off in a provocative, mysterious, and seductive new film from director Zhang Yuan that utilizes the pair's natural and extraordinarily appealing screen chemistry to explore modern Chinese relationships and the pitfalls of first impressions."—**Eddie Cockrell**

*Sponsored by the Asian/Pacific Studies Institute*

**M 8/30 Griffith | [French & Francophone](#)****[Demonlover](#)**

(dir. Olivier Assayas, 2002, 130 min, France, French with English Subtitles, Color, 35mm)

Updating David Cronenberg's *Videodrome* for the dotcom age, exhilaratingly original French cyber-porn thriller *Demonlover* throws together grey-suited executives, high-tech websites, and corporate espionage. As it draws links between the high-tech worlds of anime, videogames, and pay-per-view pornography, Assayas's film unnervingly suggests that even the most innocuous entertainments are part of a far less wholesome culture of the image. From the first voyeuristic peek into the ruthless world to the haunting, accusatory, unforgettable final image, it's a brilliant, stunning piece of work, certainly Assayas' most fearless and impassioned. -- **\*\* Warning: Mature Content! \*\***

*Sponsored by the Center for French and Francophone Studies*

**September 2004****W 9/1 White | [Cine-East 4](#)****[Warriors of Heaven and Earth](#)**

(dir. He Ping, 2003, 114 min, China/Hong Kong, Mandarin with English Subtitles, Color, Video)

The western wastelands of China provide the backdrop for this rugged and stunningly beautiful historical epic set during the Tang Dynasty. A Japanese emissary is sent to the Gobi desert to kill a mutinous lieutenant (Jiang Wen) hiding out in the Gobi Desert. Fighting to a draw, the two postpone a final match in order to protect a caravan bearing a sacred Buddhist relic from bandits and Turkish invaders. (Also stars Zhao Wei.)

*Sponsored by the Asian/Pacific Studies Institute*

**Su 9/5 White | [Latin American](#)****[Cuestión de Fe](#) ("A Question of Faith")**

(dir. Marcos Loayza, 1995, 88 min, Bolivia, Spanish with English Subtitles, Color, Video)

A *santero* (carver of saints' images) and his partner are ordered by a local mobster to construct a life-sized virgin and deliver it to a village in the heart of the jungle, or else pay with their lives. But their journey across Bolivia, from their home in La Paz, high in the Andes, into the Amazonian jungle has unexpected consequences... (*Cuestión de Fe* has won first prizes at international film festivals in Colombia, Cuba, Uruguay, Spain, and Puerto Rico.)

*Sponsored by the Latino Graduate Student Association*

**M 9/6 Griffith | [French & Francophone](#)****[Amen](#)**

(dir. Constantin Costa-Gavras, 2002, 132 min, France/Germany/Romania/ USA, in English, French and Italian with English subtitles (where needed), Color, 35mm)

The new Costa-Gavras film *Amen* is an elaboration of the Rolf Hochhuth play *The Deputy*, which scandalized Catholics in the '60s by charging that Pope Pius XII had been repeatedly informed about the systematic extermination of the Jews—yet had failed to speak out publicly or even to denounce the Nazis until after Germany had surrendered.

The story is based on accounts of a real-life SS chemical engineer named Kurt Gerstein, who witnesses the gassing of Jewish women and children and attempts to enlist the church and the pope in a plan to tell the world—including the German people, whom he feels sure would rise up in outrage if they knew of the Final Solution. It turns out that the only person who is remotely willing to help him get his message across is a (fictional) young Jesuit named Riccardo, who learns the hard way that the Vatican has already heard "rumors" of the mass murders but has its own reasons for not even attempting to stop them.

*Sponsored by the Center for French and Francophone Studies*

**M 9/6 White | [Cine-East 4](#)****[The Personals](#)**

(dir. Chen Kuo-fu (Chen Guofu), 1998, 104 min, Taiwan, Mandarin with English Subtitles, Color, Video)

**"The Personals is a little like a blind date — sometimes charming, sometimes difficult, never revealing too much at once, and always leaving you with plenty to think about afterwards." -- Joshua Tanzer, OFF OFF OFF**

*The Personals*, by director and former film critic Chen Kuo-fu, is an unusual blend of fiction and ethnography. Wu Jia-zhen (Rene Liu) gives up her job as a staff eye doctor in a Taipei hospital to search full-time for a husband. When her personal ad yields responses from about 100 men, she goes about meeting them one by one in a quiet tearoom. The film is both a comedy of manners and a delicate meditation on how men and women look at and listen to each other. Among her suitors are a shoe fetishist, a pimp, an autistic writer who shows up with his mother, and a cross-dressing lesbian. The suitors (most played by nonprofessionals) are all surprised to discover that Wu is beautiful, mannerly, and well-educated; almost all of them nevertheless presume that any woman who would advertise for a husband is desperate enough to accept anything they offer—mostly one-night stands

But everything seems to move too fast for Wu, and we learn that she is still recovering from her last relationship; between dates, she calls and talks to his answering machine. She also gets advice including a dollop of philosophy from a professor who has relationship problems of his own.

*Sponsored by the Asian/Pacific Studies Institute*

### **W 9/8 White | [Cine-East 4](#)**

#### **[Blue Gate Crossing](#) ("Lanse da Men ")**

(dir. Yee Chin-yen, 2002, 85 min, Taiwan/France, Mandarin with English Subtitles, Color, Video)

Confusion ensues when a teenager gets her best friend to approach a boy she fancies on her behalf... If *Gregory's Girl* had been made by a wry Taiwanese optimist rather than a dour Glaswegian grocer's son, it may well have turned out like Yee Chin-yen's delightful *Blue Gate Crossing*. A tale of an accidentally intimate acquaintance between a strapping jock ('Scorpio, guitar society, swim team') and a tomboyish girl who thinks she may be a lesbian, this deceptively breezy affair hides a beautifully melancholic heart, finely tuned to the perils of adolescence.

*Sponsored by the Asian/Pacific Studies Institute*

### **Su 9/12 White | [Latin American](#)**

#### **[Historias minimas](#)**

(dir. Carlos Sorin, 2002, 93 min, Argentina, Spanish with English Subtitles, Color, Video)

From Argentina, this charming three-strand comedy takes us to an isolated part of the planet to introduce us to three people in the tiny village of Fitz Roy, each of whom is about to undertake a miniature epic journey. In this truly delightful interwoven tale, each protagonist has a specific task, and each will discover something completely unexpected both along the way and at the end of the road. All together the film has a relaxed comical tone and lively, strong characters who are all hiding something. This lets the film layer what's happening on screen with what's really going on inside each person's life. As a result, it's both engaging and utterly gripping, making terrific use of the bleak Patagonian landscape and the lively faces of the superb, mostly non-professional cast. It's absolutely packed with fantastic scenes that are funny, moving and surprising. A real gem.

*Sponsored by the Latino Graduate Student Association*

### **M 9/13 Griffith | [French & Francophone](#)**

#### **[Depuis qu'Otar est parti](#) ("Since Otar Left")**

(dir. Julie Bertuccelli, 2003, 102 min, France/Belgium, in French, Georgian and Russian with English Subtitles, Color, 35mm)

**"With a few shots and Esther Gorintin's simple facial expressions, Julie Bertuccelli tells us more about the recent history of that country (Georgia) than any documentary would have done. It goes beyond the picturesque to reach the essential - the inscription of three women in History, and the drama of being uprooted - which entails that we intuitively know Otar."**

**-- Samuel Blumenfeld | *Le Monde***

Julie Bertuccelli's *Since Otar Left* (*Depuis qu'Otar Est Parti*) has deservedly won many international awards for its dynamic depiction of the heartrending love shared by a grandmother, mother and granddaughter after a tragedy strikes from afar. Hence the picture is all about three imposing Georgian women: the seemingly frail but iron-willed matriarch, Eka; her emotionally needy but hard-working daughter, Marina; and Eka's restless and rebellious granddaughter, Ada. These three generations of women, in both familial and historical time, live together in a once-elegant but now-crumbling apartment in contemporary Tbilisi, the picturesque capital of the former Soviet republic of Georgia.

*Sponsored by the Center for French and Francophone Studies and the Department of Slavic Languages and Literatures*

### **W 9/15 White | [Cine-East 4](#) -- programme starts at 7pm!!**

#### **KOREAN PENINSULA DOUBLE FEATURE**

#### **[North Korea: Beyond the DMZ](#) -- 7pm**

(dir. J.T. Takagi and Hye-Jung Park, 2003, 55 min, USA, in English and Korean with English Subtitles, Color, Video)

While this tiny state on the divided Korean peninsula is continually demonized in America, few have any first hand knowledge of the Democratic People's Republic of Korea. This new documentary follows a young Korean American woman to see her relatives, and through unique footage of life in the D.P.R.K. and interviews with ordinary people and scholars, opens a window into this nation and its people.

shown with:

### **JSA: Joint Security Area -- 8pm**

(dir. Park Chan-Wook, 2000, 110 min, South Korea, Korean with English Subtitles, Color, Video)

**JSA is one of the most expensive film productions in South Korean history, and it shows, but despite its 'blockbuster' status and financial success, there is still a lot of heart in this film, making it one of the more memorable and moving productions of the 'Korean New Wave'.**

As part of the Cease-fire Agreement that ended the Korea War in 1953, a 4km-wide **Demilitarized Zone (DMZ)** was created to act as a buffer between the North and South. In addition, the two sides agreed to create a **Joint Security Area (JSA)** around Panmunjeom, the site where the Cease-fire Agreement had been negotiated, where both sides could meet face-to-face. Unfortunately, because of the close proximity between the North and South, the JSA has been witness to a number of incidents over the last five decades. In 1976, North Korean soldiers attacked and killed two U.S. Army officers who were stationed in the JSA on behalf of the United Nations, while there were high-profile defections by a Soviet citizen (which resulted in a deadly firefight) and a Chinese military officer in 1984 and 1989, respectively.

Based on the Park Sang-yeon novel *DMZ, Joint Security Area* centers on a modern-day cross-border incident in this flashpoint of North-South tensions, specifically at the 'Bridge of No Return', where prisoners-of-war were exchanged at the end of the Korean War. Swiss military officer Major Sophie Jang, the daughter of a Korean expatriate and a Swiss mother, arrives in Panmunjeom to conduct an impartial investigation of the incident, which has resulted in two deaths. Not surprisingly, both sides remain tight-lipped about the details of the incident, and treat her investigation with suspicion. Based on the depositions filed by each side, two possible scenarios arise, which are told in "Rashomon"-style by the South and North soldiers. As Jang's investigation develops, she uncovers evidence suggesting that neither account is correct. With the use of extended flashbacks, the truth about the incident, as well as the unlikely connection between sergeants Lee and Oh, gradually comes to light, revealing a tragedy borne of a divided country.

*Sponsored by the Asian/Pacific Studies Institute*

### **Su 9/19 White | [Latin American](#)**

#### **O auto da compadecida (A Dog's Will)**

(dir. Guel Arraes, 2000, 104 min, Brazil, Portuguese with English Subtitles, Color, Video)

*A Dog's Will* recounts the picaresque adventures of João Grilo, a shrewd native fighting for his everyday bread, and his best friend Chicó. Set (and filmed) in Northeastern Brazil, this wildly popular film establishes a parallel between that region in the 1930's and Europe in the Middle Ages. The two protagonists are involved in many amusing episodes and imbroglios, often deceiving rich and influential personages. Along the way, João Grilo and Chicó encounter characters embodying various Northeastern stereotypes, as well as incarnations of Christ, the Devil and the Virgin Mary.

*Sponsored by the Latino Graduate Student Association*

### **M 9/20 Griffith | [Turkish Cinema](#)**

#### **Tales About Darkness I: *Yazgi* ("Fate")**

(dir. Zeki Demirkubuz, 2001, 120 min, Turkey, Turkish with English Subtitles, Color, 35mm)

The first film in writer/director Zeki Demirkubuz's "Tales About Darkness" trilogy is loosely based on Albert Camus's novel *The Stranger*. Like Mersault in the novel, Musa is a middle-aged man who has largely given up on the idea of free will and lives with no sense of direction, resigned to let life take its own course. As fate would have it, that course includes death, marriage, and imprisonment for a crime he did not commit.

**Note: *Fate (Yazgi)* and *Confession (Itiraf)* – the second film in the trilogy – were both shown at *Un Certain Regard*, the sidebar competition at the Cannes Film Festival, marking the first time ever that two features by the same director were screened in one year. Both films won the Best Director prize at the Istanbul Film Festival and also a FIPRESCI (International Critics Association) award. *Fate (Yazgi)* also won for Best Director, Best Film, and Best Art Direction at the 38th Golden Orange Film Festival in Antalya, Turkey.**

*Sponsored by the Center for International Studies*

### **W 9/22 Griffith | [Turkish Cinema](#)**

#### **Tales About Darkness II: *Itiraf* ("Confession")**



(dir. Zeki Demirkubuz, 2001, 91 min, Turkey, Turkish with English Subtitles, Color, 35mm)

The second film in the "Tales About Darkness" trilogy has the narrative structure of a mystery story. Harun, a rich and successful engineer, finds out that his wife Nilgun is having an affair. Afraid of losing her, and in disbelief, he does not confront her immediately.

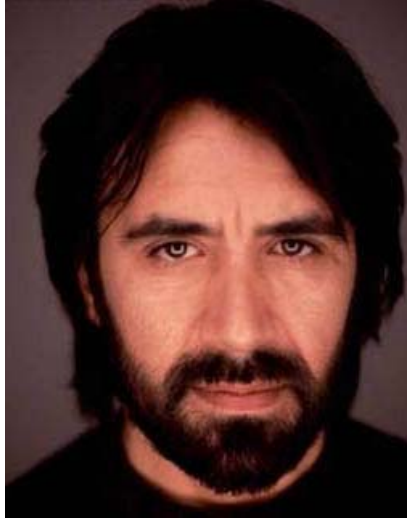


Time starts to pass very slowly and painfully. When the situation becomes unbearable, an all-night inquisition occurs. Husband and wife, married for seven years, no longer recognize each other as they venture into the darkness of their souls. Harun, who has wanted for so long to find out the truth, is in for a surprise...

*Sponsored by the Center for International Studies*

**Sa 9/25 Griffith | [Turkish Cinema](#) --starting 11:30am!**

**Special Event: "TURKISH CINEMA IN FOCUS"**



Featured Director Zeki Demirkubuz

#### **Schedule of Events:**

- **11:30am: reception** at the Griffith Film Theater
- **12:30pm: special presentation** - overview of Turkish cinema by film critic Fatih Özgüven and film scholar Asuman Suner (in Griffith)
- **2pm: screening** - Zeki Demirkubuz's *Masumiyet* (in Griffith, see below)
- **4:30pm: panel discussion** at the Mary Lou Williams Center with featured director Zeki Demirkubuz, Prof. Fredric Jameson, Prof. Guo-Juin Hong, Prof. Negar Mottahedeh, film critic Fatih Özgüven, film scholar Asuman Suner, and Prof. Tomiko Yoda; moderated by Prof. Jane Gaines

**Masumiyet ("Innocence") -- screening at 2pm**

*(dir. Zeki Demirkubuz, 1997, 105 min, Turkey, Turkish with English Subtitles, Color, 35mm)*



Yusuf is released from prison after serving a ten-year sentence. He is scared of life outside as all he has is an address given to him by another prisoner. Because of unexpected problems at his sister's house, he finds himself in an old and cheap hotel in Izmir where he meets a woman, a man, and a child who will complicate his life in unexpected ways. Yusuf, who tries to survive in this unknown city, soon finds himself in an extraordinary love triangle.

*Sponsored by the Center for International Studies*

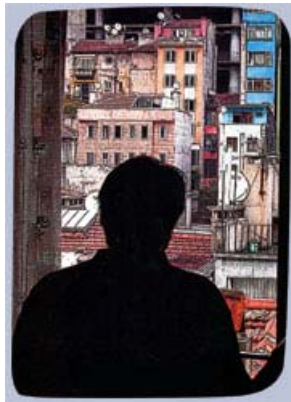
**Su 9/26 White | [Latin American](#)****War Takes**

(dir. Adelaida Trujillo and Patricia Castano, 2002, 78 min, Colombia/ England, in Spanish and English with English Subtitles, Color, Video)

Few documentaries have presented the personal costs of war as vividly or as clearly as this International Emmy Award nominee. After a brief historical survey of 20th century Columbian history, culminating in a vicious civil war in which both the right wing paramilitary death squads and the FARC guerrillas use kidnapping and drug money to finance their troops, filmmakers Adelaida Trujillo and Patricia Castaño turn the cameras on themselves, using their personal stories to expose the tough reality in their violent, war-ravaged country. Powerfully intimate and often humorous, their chronicle reveals how life goes on in Colombia—however surreal—against the terrifying backdrop of war.

Partners in an independent media company, Trujillo and Castaño struggle to balance their family, business and political lives: reporting from dangerous parts of the country; managing their company as the economic situation worsens; parenting young children amid threats of violence and kidnapping; and rethinking their political views as war moves closer to the city. The filmmakers skillfully incorporate coverage from local television, archival footage, and narration to provide insightful analysis and historical background. Their portrayal attempts to draw out the beauty and warmth and the human angle amidst the larger turmoil within Colombia.

*Sponsored by the Latino Graduate Student Association*

**M 9/27 Griffith | [Turkish Cinema](#)****Tales About Darkness III: *Bekleme Odasi* ("Waiting Room")**

(dir. Zeki Demirkubuz, 2003, 94 min, Turkey, Turkish with English Subtitles, Color, 35mm)

The "Tales About Darkness" trilogy concludes with this story about Ahmet, a film director who is widely esteemed but nonetheless feels worthless and is struggling to wrap up his adaptation of Dostoyevsky's *Crime and Punishment*. Torpor overwhelms him at the prospect of work; indifference paralyzes him when it comes to his girlfriend. He's stirred briefly when he toys with the notion of casting a burglar he's caught breaking into his place as the lead character, Raskolnikov. But mostly he just watches TV and smokes...

*Bekleme Odasi* is a film that asks whether a man ruled by egotism and arrogance can deliberately choose positive values such as spirituality and solitude. Can the exalted status that used to be granted only to heroes, as reward for their suffering, be taken on by the selfish, morally troubled anti-hero of today?

*Sponsored by the Center for International Studies*

**W 9/29 Griffith | [Turkish Cinema](#)****[Çamur](#) ("Mud")**

(dir. Dervis Zaim, 2003, 97 min, Turkey, Turkish with English Subtitles, Color, 35mm)



Four forty-something friends are haunted by the violent past of a divided Cyprus. Temel desperately wants to speak about the crimes of

vengeance he committed as a teenager. He would like to confess about the bodies buried in the muddy patch of a dried-up salt lake, but fear holds him back from going there. Halil would rather keep the past buried, so he is indifferent to Temel's anguish. Ali and Temel participate in UN projects aimed at defusing the tension between Cyprus' Greek and Turkish communities. Ali would speak out, if only he had not lost his voice to a mysterious illness. So, he turns to the rumored healing powers of the salt lake's mud. When Ali stumbles on the statue of an ancient fertility god buried in the mud, Halil sees a potential opportunity to make lots of money. However, his get-rich-quick scheme puts everyone in danger.

**"I like creating characters or situations that permit me to use black humour and irony. I look for comic characters caught up in tragic situations, people that suffer but with dignity. In my point of view, the more horrible something is, the more comic it becomes. The theme of mud was conceived during a trip to a small Aegean island. While on the beach one day, I sighted three figures, looking like martians, covered from head to toe in the black mud from a small salt-water lake. From that day on, started to explore the idea of illness and mud as a metaphor. In the film, mud symbolizes both good and bad."**-- Dervis Zaim

*Sponsored by the Center for International Studies*

## October 2004

### Su 10/3 White | [Latin American](#)

#### **Suite Habana ("Havana Suite") - Intro by Juana Suarez!**

*(dir. Fernando Perez, 2003, 80 min, Cuba/Spain, Spanish with English Subtitles, Color, Video)*

This tone poem of a slice of Cubano life is a lyrical document, humanist catalogue, kinetic photo album, and an ode to everyday moments, joys, lulls, and tasks. From 6am to midnight, we get a day in the life of the people of Havana. In the streets of the Cuban capital we meet a railway repairman, a young doctor who dreams of becoming an actor, a man who's emigrating to Florida to be with his sweetheart and a pensioner who sells peanuts to eke out a living. The unit of focus is the family, and almost a dozen are featured, shot in chronological, day-in-the-life style.

*Suite Habana* is difficult to classify because it uses documentary language and fiction style, transforming the protagonists into actors of their own lives, offering a poetic but very real view of Havana, the city where the director lives. The film skirts from one subject to another, and the characterization of each person is patiently constructed as morning passes to afternoon, afternoon to night. Like the recent arthouse hit *My Architect*, the film coyly uses an uncomplicated method as cover for touching on great human themes, such as devotion, loss, and the pursuit of dreams. Confident in the music of its subjects' modest lives, *Suite Habana* discreetly promotes its humanist vision that there is sanctity and beauty in even the plainest day, and that human bonds and realizable dreams are sufficient riches.

**-- This screening will be introduced by Prof. Juana Suarez (Romance Studies, UNC Greensboro).**

*Sponsored by the Latino Graduate Student Association*

### M 10/4 Griffith | [Turkish Cinema](#)

#### **Insaat ("Under Construction")**



*(dir. Ömer Vargi, 2003, 113 min, Turkey, Turkish with English Subtitles, Color, 35mm)*

In this comedy, Ali and Sudi are construction workers in a slum district of Istanbul whose only dream is to save enough money to go to Italy as illegal workers. One evening the owner of the construction site, also a driver for a mob boss, brings a corpse to the site to bury. Ali and Sudi become aware of the situation, and afraid that the corpse will be found they relocate it. But more corpses keep coming in, and the two friends find themselves recruited as gravediggers, making money from the disposal of dumped bodies.

*Sponsored by the Center for International Studies*

### W 10/6 Griffith | [Turkish Cinema](#)

#### **Küçük Özgürlük / Kleine Freiheit**

("A Little Bit of Freedom")



(dir. Yüksel Yavuz, 2003, 99 min, Germany, in German, Turkish, and Kurdish with English Subtitles, Color, 35mm)

Set in Hamburg's immigrant district of Altona, *Küçük Özgürlük* is an unusual story about the friendship between two young men. Director Yüksel Yavuz, who has lived in Hamburg for almost twenty years, captures the reality of young, illegal immigrants in Germany (one Kurdish, one African) in an intense and moving way. Shot on a modest budget with first-time actors, the visual style of the movie conveys an authentic sense of instability, of being lost and drowning in solitude. The film is a stunning portrait of the hidden world in the heart of Europe's big cities that never forgets the social reasons for the tragedies in human relations.

**Yüksel Yavuz** was born in 1964 in Karakocan (Turkey) and joined his parents in Hamburg, Germany at the age of sixteen through a government program that enabled the reunion of immigrant families. He brings a unique twist to the German immigrant experience, as he belongs to both the Kurdish and Alevi minority groups. "I wouldn't describe myself as a Kurdish director," Yavuz has said in an interview, "but as a filmmaker with a Kurdish origin. There is a relation between my biography and my work. I spent my childhood and part of my youth in Turkey, and so I experienced a different kind of education [than other German directors]. All this has an influence on my development of my protagonists and the stories I select."

*Sponsored by the Center for International Studies*

### **W 10/13 White | Special Events -- 7pm-11:30pm!!**

#### **Route 181: Fragments of a Journey in Palestine-Israel**

(dir. Michel Khleifi and Eyal Sivan, 2003, 272 min, France/Belgium/England, Arabic and Hebrew with English subtitles, Color, Video)  
*Route 181* offers an unusual vision of the inhabitants of Palestine-Israel - a common vision of a Palestinian and an Israeli. For more than a year, Khleifi and Sivan have dedicated themselves to producing what they consider a cinematic act of faith: a film co-directed by a Palestinian and by an Israeli. In the summer of 2002, for two long months, they travelled together from the south to the north of their country of birth, traced their trajectory on a map and called it Route 181. This virtual line follows the borders outlined in Resolution 181, which was adopted by the United Nations on November 29th 1947 to partition Palestine into two states. As they travel along this route, they meet women and men, Israeli and Palestinian, young and old, civilians and soldiers, filming them in their everyday lives. Each of these characters has their own way of evoking the frontiers that separate them from their neighbours: concrete, barbed-wire, cynicism, humour, indifference, suspicion, aggression...Frontiers have been built on the hills and in the plains, on mountains and in valleys but above all inside the minds and souls of these two peoples and in the collective unconscious of both societies. With *Route 181: Fragments of a Journey in Palestine-Israel*, Michel Khleifi and Eyal Sivan take us on a disorientating journey across this tiny territory with vast ramifications.

### **Su 10/17 White | [Cine-East 4](#)**

#### **[Jin-Roh: The Wolf Brigade](#)**

(dir. Hiroyuki Okiura, 1998, 102 min, Japan, Japanese with English Subtitles, Color, Video)

**A Japanese anime masterpiece scripted by the creator of *Ghost in the Shell*, Mamoru Oshii. The film offers a speculative fiction set in an alternative reality to post World War II Japan in which underground subversives launch counter-attacks against the New World Order.**

"Uncompromising is the word for JIN-ROH: THE WOLF BRIGADE. The best Japanese animated film since Hayao Miyazaki's PRINCESS MONONOKE or Hideaki Anno's THE END OF EVANGELION, JIN-ROH may be fairly counted as the last great anime film of the 20th century—or perhaps the first great one of the 21st. A remarkable collaboration between two generations of filmmakers, JIN-ROH marries a hard-hearted script by Mamoru Oshii—the internationally acclaimed maker of GHOST IN THE SHELL—with the vérité direction of Hiroyuki Okiura, assistant to Oshii on GHOST. ...

JIN-ROH presents a Japan that lost a *different* Second World War—not to America, but to Nazi Germany. Now, more than ten years after the defeat, the occupation troops have left, but their legacy is JIN-ROH's twilight-zone city where the domestic terrorism of "The Sect" plays out in everyday bombings and street battles against the counterterrorist Capital Police—and their elite armored, helmeted, and red-goggled Special Unit." -- **Jin-Roh.Viz.com**

***This screening is possible because of the generous permission given by [Bandai Entertainment](#).***

*Sponsored by the Asian/Pacific Studies Institute.*

### **M 10/18 Griffith | [Turkish Cinema](#)**

#### **[Kasaba](#) ("The Small Town")**





(dir. [Nuri Bilge Ceylan](#), 1997, 82 min, Turkey, Turkish with English Subtitles, B&W, Video)

Prize-winning, well-balanced black & white film that recalls the work of Abbas Kiarostami. In four parts, parallel to the four seasons, *Kasaba* describes the relationships within a small town Turkish family from the perspective of two children: their discoveries, their dreams and their difficulty in coming to terms with the adult world. *Kasaba* is an extremely personal film, like stylized poetry, beautifully shot with amateur actors, mainly relatives and friends of the director. The script is based on an autobiographical story by his sister and was shot in a village in Anatolia where he spent his childhood.

**"In a world of industry, big capital, genre movies, special effects and marketing, Ceylan prefers to work like an 'artisan' and with very little money and a very small crew. He makes films which he feels deeply in his heart, films which he writes, directs and shoots himself. His masters, from Bresson to Kiarostami, are among the most original and personal artists we knew. His films are hardly appreciated and followed in his own country. But he does not care much and goes his own way. He is today surely one of the most original creators in Turkish cinema and one of the most promising ones in Third World."**-- Atilla Dorsay, [Fibresci.org](#)

Sponsored by the Center for International Studies

**W 10/20 Griffith | [Turkish Cinema](#)**  
**[Mayis Sikintisi](#)** ("Clouds of May")



(dir. [Nuri Bilge Ceylan](#), 1999, 117 min, Turkey, Turkish with English Subtitles, Color, Video)

A self-centred Istanbul film-maker returns to his parents' home in a small Anatolian town to make a low-budget film in which his parents will star. Abandoning black and white for color, and again using his own family as actors, Ceylan paints a lovely portrait of provincial life while reflecting ruefully – and often very funnily – on the troublesome relationship between film-making and reality. While claiming that he wants to capture the life of the village, the film-maker's obsession with his film makes him blind to the daily events that really matter to the people who live there.

Ceylan made the film as a sort of confession to repent for his behavior while making his 1998 film *The Small Town (Kasaba)* and the fact that he uses his real parents playing themselves adds to its poignancy and honesty. This is a lyrical film full of quiet moments and understated charm that captures the beauty and slow rhythms of the Turkish countryside.

**"The profundity of Ceylan's work stems from his uncompromising fidelity to the spirit of filmmaking, as well the obvious love he shows for his family. His camera tenderly caresses the landscape as one would a lover's face, moving in slow, deliberate gestures, trying to remember it as it was so as never to forget it. The kaleidoscope of images he captures - a child's smile, and old woman's still beautiful face, palpable heat over a meadow- form the basis of a fascinating meditation about generation conflicts, social changes, loss of innocence and the meaning of life, no less, while the camera follows leaves dancing in the summer wind."** - [Tulumba.com](#)

Sponsored by the Center for International Studies

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**W 10/20 White | Special Event -- 8:00pm****--> Film screening & discussion with director Rakesh Sharma!****"Final Solution" (a documentary)***(dir. Rakesh Sharma, 2004, 97 min, India, Hindi & Gujarati with English Subtitles, Color, Video)*

**Final Solution** is a study of the politics of hate. Set in Gujarat during the period Feb/March 2002 - July 2003, the film graphically documents the changing face of right-wing politics in India through a study of the 2002 genocide of Moslems in Gujarat. The film documents the Assembly elections held in Gujarat in late 2002 and records in detail the exploitation of the Godhra incident (in which 58 Hindus were burnt alive) by the right-wing propaganda machinery for electoral gains. It studies the situation after the storm and its impact on Hindus and Moslems -- ghettoisation in cities and villages, segregation in schools, the call for economic boycott of Moslems and continuing acts of violence more than a year after the carnage.

*Final Solution* is anti-hate/ violence as "those who forget history are condemned to relive it".

The film is currently under a virtual ban in India as it awaits certification by the censor board. *Final Solution* was rejected by the government-run Mumbai International film festival and was screened at *Vikalp : Films for Freedom*, a parallel festival organised by the Campaign Against Censorship. Rakesh Sharma has been an active member of the Campaign since its inception in July-August 2003.

-- **Best Documentary & Critic's Choice, Hong Kong International Film Festival**

-- **Wolfgang Staudte Award & Special Jury Award, Berlin International Film Festival**

**Publicity materials can be accessed on**

<http://www.ektaonline.org/events/rakeshsharma/>

Sponsored by [The Duke Contemporary South Asia Forum](#), a seminar series supported by the Office of the Vice Provost for International Affairs and the Office of the Provost, and chaired by Steven Wilkinson of the Political Science Department.

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**Th 10/21 Griffith | Turkish Cinema -- 7pm/9:30pm****Uzak ("Distant")***(dir. Nuri Bilge Ceylan, 2002, 110 min, Turkey, Turkish with English Subtitles, Color, 35mm)*

**Two Shows - at 7:00pm and 9:30pm!!**

**Admission: \$1 Staff/General Public, Free for Duke Students**

**"Uzak is about the distances that open up inexorably as we enter middle age: between the past and the present, between the present and an unattainable future, and between lonely men who shut themselves in their own impregnable carapaces of pride. Uzak is a film that I admire more than I can say. It is one of the best movies of the year, perhaps of many years - the work of a brilliant film-maker."** -- Peter Bradshaw, *The Guardian*

A photographer who is haunted by the feeling that the gap between his life and his ideals is growing is obliged to put up a relative who has arrived in Istanbul unannounced and uninvited. The film is a portrait of the quotidian aspects of the duo's relationship, as well as the often-grim reality of daily life in an urban setting and a country struck by crisis.

If ever a film was composed in a minor key, it is this beautiful and sad movie from the Turkish director Nuri Bilge Ceylan. It attains a clarity and simplicity that lesser film-makers could strain every sinew trying to achieve without ever getting anywhere. To Ceylan, these things are as easy as breathing. *Uzak* is about loneliness and depression, yet the film itself is, gloriously, the opposite of depressing. It is gentle and deeply humane, uplifting and hilarious. Watching it is like taking a deep draught of cold, clear water.

**Awards:**

-- **2003 Cannes Film Festival, Grand Jury Prize & Best Actor** (awarded jointly to *both* of *Uzak*'s leading actors!)

-- **FIPRESCI (The International Federation of Film Critics), Best Film**

*Sponsored by the Center for International Studies and Freewater Presentations with support from the Duke Union*

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**F 10/22 Griffith | Turkish Cinema -- 7pm/9:30pm**

**Uzak** ("Distant")

(dir. [Nuri Bilge Ceylan](#), 2002, 110 min, Turkey, Turkish with English Subtitles, Color, 35mm)

**See above for details. Two Shows - at 7:00pm and 9:30pm!!**

**Admission: \$1 Staff/General Public, Free for Duke Students**

*Sponsored by the Center for International Studies and Freewater Presentations with support from the Duke Union*

**Su 10/24 White | [Cine-East 4](#)**

**Comrades: Almost a Love Story**



(dir. Peter Chan, 1996, 116 min, Hong Kong, in Cantonese, Mandarin and English with English Subtitles, Color, Video)

**You have not experienced a romantic drama until you've seen *Comrades: Almost a Love Story*. It is simply THE BEST romantic drama to ever come out of Hong Kong. -- Aznfilms.com**



Director Peter Chan's heartfelt story of two mainlanders struggling to live the Hong Kong dream of riches and success who end up caught in predestiny's web is incredibly moving. The film begins in 1986 with Xiao-jun (Leon Lai) fresh off the boat (or in this case, train) from the mainland. He meets Qiao (Maggie Cheung), who, compared to him, is wise in the ways of Hong Kong. They become friends and for a time lovers. But Xiaojun can't give Qiao the good life she desires, and he has made a commitment to his girlfriend on the mainland. Xiaojun and Qiao's search for something more than what they have together takes 10 years and spans two continents, as their fortunes rise and fall and their paths cross and separate.

Unbeknown to each other, they both wind up in New York, where fate intervenes in an ending that may leave many in the audience breathless. (For reasons that will become clear at the end, pay special attention to the beginning scene.)

Maggie Cheung proves once again that she is, far and away, the most gifted of all of the new breed of Asian actresses, revealing more in one achingly beautiful glance than most of her contemporaries -- Asian, Anglo, or otherwise -- can in a full two-hour film. This is some breathtaking work, and it's more than worth a look, if only to acquaint oneself with Cheung's profound style of acting.

In 1997, *Comrades* won 9 Hong Kong Film Awards, including Best Picture, Director (Peter Chan) and Actress (Maggie Cheung), along with garnering nominations for Best Actor (Leon Lai) and Best New Performer (Kristie Yeung). That same year, it also was named as Best Picture and its female lead as Best Actress by Taiwan's cinematic academy equivalents, and won Best Picture at the Seattle International Film Festival.

*Sponsored by the Asian/Pacific Studies Institute*

**M 10/25 Griffith | [French & Francophone](#)****Les Invasions Barbares ("The Barbarian Invasions")**

(dir. Denys Arcand, 2003, 99 min, Canada/France, in French and English with English Subtitles, Color, 35mm)



Warm, wise and witty, this 2004 Oscar winner for "Best Foreign Language Film," is a sequel to director Arcand's barbed relationship comedy *The Decline Of The American Empire*. The film reunites its frank and funny French-Canadian friends, some 17 years later, at the bedside of the terminally ill Remy. His estranged son is also on hand - a city broker who finds it hard to forgive his philandering father. The movie is all about their conversations and relationships as they share thoughts and memories about the past, the future, and everything in between. This sounds serious but it's never sombre, with chuckles to match tears, jokes jostling with acidic observations on mankind's "history of horrors."

Sponsored by the Center for French and Francophone Studies

**W 10/27 White | [Cine-East 4](#)****[A Tale of Two Sisters](#)**

(dir. Kim Jee-woon (Kim Ji-Wun ), 2003, 115 min, South Korea, Korean with English Subtitles, Color, Video)

**"Infused with a dark and deadly sense of dread that crawls under your skin and digs in deep."-- Jamie Russell, BBC**



**"The camera takes on a life of its own, pulling the audience in and trapping us with every frame. The beautiful visuals, along with the stunning cinematography, put this film on a whole other level."**

**-- Bloody-disgusting.com**





Fairy tales don't come much more Grimm than *A Tale Of Two Sisters*, a Korean horror film in which childhood nightmares spill into the adult world. Two sisters return home from hospital after recuperating from some mysterious illness and find themselves at odds with their wicked stepmother. She wants to play happy families, but the girls are desperate to expose her evilness to their father and free the house from her deadly spell.

But nothing is what it seems in this bewildering journey through the looking glass of adolescence as *A Tale Of Two Sisters* presents us with a conundrum of head-scratching proportions. Are the girls mad, or is their stepmother really evil? Is the house haunted, or are they just imagining things?

Set in a labyrinthine house full of dark corners, it's spectacularly nerve-jangling storytelling - something encouraged by the disorientating plot that slowly spins out of control. A fractured nightmare in a damaged brain, this hauntingly neurotic film delivers the kind of psychological horror that American cinema forgot about decades ago. Dark, dreadful, and utterly disturbing, it's a remarkable modern fairy story.

*Sponsored by the Asian/Pacific Studies Institute*

## Su 10/31 White | [Cine-East 4](#)

### [Moon Child](#)

(dir. Takahisa Zeze, 2003, 119 min, Japan, Japanese with English Subtitles, Color, Video)



### **"A Japanese yakuza vampire sci-fi action drama..." – Joel Pearce**

In the future in a city called Mallepa, there are tensions between populations from Japan and China, which has created many organized crime problems. A young boy named Sho (Gackt) is almost killed after he and his friends mess with a local crime boss, but he is saved by a vampire named Kei (HYDE). The two of them become closer as Sho grows up, but over time, the friendship between Sho and Kei will eventually become corrupted by ambition and by a conflict over their shared love for the same woman, until a final confrontation becomes inevitable. In the mean time, they run into all kinds of trouble, get into vicious gun battles, and feed on the blood of evil Chinese criminals (well, Kei does).

A wild hybrid of futuristic science fiction, John Woo-styled gunplay, and gothic vampire horror, this Japanese gangster film is an endearing multi-genre collision. Boasting enough pulpy storylines and genre influences for a dozen Japanese cult favorites, *Moon Child* director Takahisa Zeze actually turns this dizzying collage of styles to the film's advantage, and delivers an engagingly outlandish genre trip. Yet amidst all the heavy ammo and blood-draining, there remains a surprisingly effective emotional core to the two heroes' bond (not to mention a homoerotic subtext, and not just because of all the tight leather pants).

*Sponsored by the Asian/Pacific Studies Institute*

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## November 2004

### M 11/1 Griffith | [French & Francophone](#)

**Monsieur Ibrahim ("Mr. Ibrahim")**

(dir. François Dupeyron, 2003, 95 min, France, in French and Turkish with English Subtitles, Color, 35mm)



There is a dreamy and fairy-tale like quality to this wonderful film that makes it quite enchanting. Egyptian screen legend Omar Sharif gives the performance of his long career as the title character in this beautifully realized coming-of-age drama, set in Paris in the early 1960s. The 71-year-old actor plays a Muslim grocer who befriends a poor Jewish teenaged boy Moses, nicknamed Momo, (Pierre Boulanger) living across the street. Both are lonely in their own way. The philosophical Ibrahim, who quotes constantly from the Koran, appears to have no family, insisting that his wife returned to Turkey years ago. Momo lives with a depressed father who is struggling after being abandoned by Momo's mother and older brother years earlier. Together they embark on a long journey to Ibrahim's homeland - a journey that will have a profound effect on both their lives.

Newcomer Pierre Boulanger has the appealing cockiness of Jean-Pierre Leaud in *The 400 Blows*. It's a daunting task to share the screen with the radiant Sharif, but Boulanger is more than up to it.

*Sponsored by the Center for French and Francophone Studies*

**W 11/3 White | [NC Latin American film festival](#) -- 7pm!****Ônibus 174 ("Bus 174")**

(dir. Felipe Lacerda and José Padilha, 2003, 122 min, Brazil, Portuguese with English subtitles, Color, Video)



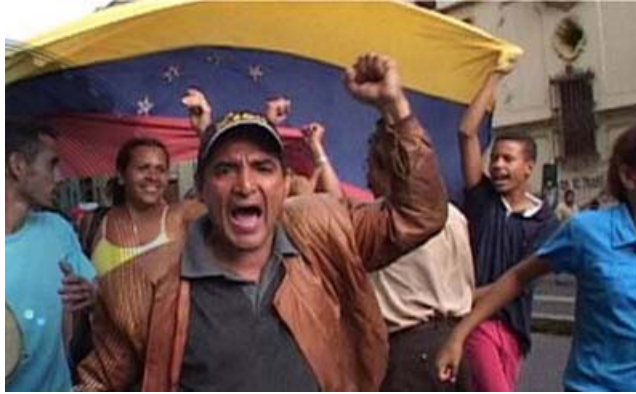
This award-winning documentary dissects an actual bus hijacking in Rio de Janeiro in 2000, combining live footage from the hijacking with an in depth analysis of how one man's personal crisis became a national news phenomenon.

**-- Introduced by Prof. John French (starts at 7pm)**

*Sponsored by the Outreach Office of the Duke-UNC Consortium in Latin American Studies and the Center for Latin American and Caribbean Studies*

**Su 11/7 White | [NC Latin American film festival](#) -- 7pm!****La Revolución no será televisada (The Revolution Will Not Be Televised)**

(dir. Kim Bartley and Donnacha O'Brian, 2003, 74 min, Venezuela/Ireland, Spanish with English subtitles, Color, Video)



This daring documentary about political muscle and media manipulation captures the short-lived overthrow of Venezuelan president Hugo Chavez. Two independent filmmakers were present in April 2002, when the president's powerful political enemies forcibly removed him from office, and when 48 hours later he remarkably returned to power amid cheering aides.

**-- Introduced by Steve Ellner (starts at 7pm)**

*Sponsored by the Outreach Office of the Duke-UNC Consortium in Latin American Studies and the Center for Latin American and Caribbean Studies*

**November 8-10 in the Richard White Auditorium--  
A Screen/Society Special Event:  
"Remembering Anna May Wong"**



**Three evening screenings commemorating the centennial of Anna May Wong (1905-1961) - the first Asian American film star, who played opposite the likes of Douglas Fairbanks, Sr. and Marlene Dietrich on her way to international fame.**

*Sponsored by the Department of English, the Film/Video/Digital section of the Program in Literature, the Center for Asian and Asian American Studies, the Program in Women's Studies, the John Hope Franklin Center, the Center for International Studies, the Center for LGBT Life, and the Korea Society.*

**M 11/8 Franklin Center 240**

**- 12:00pm!**

**Special Presentation:**

**"Dangerous to Know: Anna May Wong"**



a talk by documentary filmmaker Yunah Hong

Videographer and documentary filmmaker Yunah Hong will discuss (and show excerpts from) her current documentary project on Asian American film star Anna May Wong, as the kickoff to Duke University's Anna May Wong film festival. The talk will focus on Wong's career and life, especially the period of 1920s and the 1930s, and will be followed by a question and answer session.

-- Starts at 12:00pm (noon)!

**About the filmmaker:** Yunah Hong's work includes *Memory/all echo* (1990), which riffs on Theresa Cha's novel *Dictée*, *Through the Milky Way* (1992), on Korean women's immigration to Hawaii, and *Between the Lines* (2001), which includes interviews with Asian American women poets. She has degrees from Seoul National University and New York Institute of Technology.



Sponsored by **The Korea Society**, a private, nonprofit, nonpartisan, 501(c)(3) organization that is dedicated solely to the promotion of greater awareness, understanding and cooperation between the people of the United States and Korea. Send correspondence to: The Korea Society, 950 Third Avenue, Eighth Floor, New York, NY 10022. For more information, please visit [www.koreasociety.org](http://www.koreasociety.org).

### M 11/8 White | Anna May Wong

#### Piccadilly (Restored 2003 version)

(dir. E.A. Dupont, 1929, 108 min, England, Silent, B&W (tinted), Video)

One of the pinnacles of British silent cinema, *Piccadilly* is a sumptuous show business melodrama seething with sexual and racial tension. Chinese-American screen goddess Anna May Wong stars as Shosho a dishwasher who dances and seduces her way up into the dining room of London's posh Piccadilly Club. This stylish evocation of Jazz Age London boasts dazzlingly fluid cinematography and atmospheric sets - ranging from the opulent West End nightclub to the seedy Limehouse district. *Piccadilly* is both evidence of silent cinema at its rudely aborted peak and Wong's frustrated potential to have been among its greatest stars.

### Tu 11/9 White | Anna May Wong

#### Daughter of the Dragon

(dir. Lloyd Corrigan, 1931, 79 min, USA, English, B&W, 16mm)

The best of Paramount's Fu Manchu films, owing to the presence of Anna May Wong and Sessue Hayakawa, two of the biggest Asian stars in hollywood at the time. This film marks their only appearance together, and they both bring grace, subtlety, and gravity to their stereotyped roles. **Synopsis:** Orientalist arch-villain Fu Manchu resurfaces in London, with an undying lust for vengeance directed at the Petrie family, whom he mistakenly blames for the death of his wife and son. Naturally he sends his daughter (Wong) to do his dirty work.

### W 11/10 White | Anna May Wong

#### Shanghai Express -- introduced by Sean Metzger!

(dir. Josef von Sternberg, 1932, 84 min, USA, in English, French, Cantonese, and German with English Subtitles where needed, B&W, Video)

"The combined star power of Marlene Dietrich and Anna May Wong propels this melodrama in which two former lovers are reunited on a train during the Chinese civil war. Von Sternberg was arguably one of cinema's greatest directors of women, and in *Shanghai Express* he had two illustrious actresses to work with: Dietrich, as the notorious 'coaster,' Shanghai Lily, and Wong as her traveling companion, the reformed prostitute Hui Fei. Wong's outstanding performance was so powerful yet so restrained, that Dietrich felt she had been upstaged. The steam and smoke, the stylized performances, the minimalist but crackling dialogue and the stunning cinematography of Lee Garmes all make for a most enjoyable ride." -- UCLA Film and Television Archive

-- There will be a short presentation by Prof. Sean Metzger, organizer of the "Remembering Anna May Wong" festival, before the screening.



**Th 11/11 White | [NC Latin American film festival](#) -- 7pm! *Mil nubes de paz cercan el cielo, amor, jamás acabarás de ser amor* (A Thousand Clouds of Peace to Heaven, My Love, You'll Never Stop Being Love) (dir. Julián Hernández, 2003, 88 min, Mexico, Spanish with English subtitles, Color, Video)**



The drama follows a young gay man as he wanders through Mexico City, trying to decipher the secret of a farewell letter left by an ephemeral lover. The first feature-length project from this director.

**Winner of the Teddy Award - 2003 Berlin Film Festival**

**-- Introduced by filmmaker Byrt Wammack (starts at 7pm)**

*Sponsored by the Outreach Office of the Duke-UNC Consortium in Latin American Studies and the Center for Latin American and Caribbean Studies*

**M 11/15 White | [NC Latin American film festival](#) -- 7pm!**

**THE GRASSROOTS GLOBALIZATION**

*A screening and discussion with media artist Alex Rivera*



**Director:** Alex Rivera. A screening of selected short films and discussion detailing the intimate, violent, and sometimes surreal interplays between "globalization" and "immigration." Films that will be shown include *Why Cybraceros?*, *The Borders Trilogy*, and *The Sixth Section*.

*Sponsored by the Outreach Office of the Duke-UNC Consortium in Latin American Studies, the Center for Latin American and Caribbean Studies, and Latino/a Studies at Duke*

**W 11/17 White | [Cine-East 4](#)**

**[When the Last Sword is Drawn](#) ("Mibu gishi den")**

*(dir. Yojiro Takita, 2003, 137 min, Japan, Japanese with English Subtitles, Color, Video)*

**Winner of 3 major awards, including "Picture of the Year," at the 2003 Japanese Academy Awards.**



Based on Jiro Asada's best-selling novel, *When The Last Sword Is Drawn*, is the kind of sprawling, beautifully-made, big-budget epic that Japanese studios just don't make anymore. A character driven drama providing a captivating glimpse on the last days of the samurai, this historical epic is a high class production full of melodrama, razor sharp battle scenes, and enough end-of-an-era angst to sink a small nation. The story takes place during the Meiji Restoration which closed the 19th Century, sweeping away feudal Japan, eliminating the Shogun, and consolidating power in the hands of the Emperor. Kanichiro Yoshimura is a samurai family man who can no longer feed his wife and children due to the low wages paid from his small town clan. Sadly, he packs up and leaves his loved ones behind so he may make a higher earning to support his family in the big city as he joins the large and renowned samurai faction, the Shinsengumi, where he will lead a difficult but noble life during one of the most tumultuous times in Japanese history.

*When the Last Sword is Drawn* recounts the main story as a series of flashbacks during a conversation between a doctor and a retired samurai in 1899. The actual events depicted occur around 1868, during the tumultuous end of the Shogunate rule. Along with the personal stories of its principals, the film chronicles the tragic fate of the Shinsengumi, an elite samurai clan who pledged loyalty to the Shogunate, but considered themselves protectors of the Emperor. When the Shogunate was abolished, they were forced to choose sides, turning on each other before the Emperor's army rode into town and chopped their sword-wielding ranks into bloody ribbons with their cannons and rifles.

*Sponsored by the Asian/Pacific Studies Institute*

### **M 11/29 White | Special Events**

#### **MadCat Women's International Film Festival --**

#### **Touring Program: "Gotta Get It"**

The *MadCat* festival seeks to exhibit provocative and visionary works that are original in their use of the medium. Its goal is to emphasize innovative works by women that challenge the use of sound and image and explore notions of visual storytelling. This 90 minute program, entitled "**Gotta Get It**," explores the ways in which passions and obsessions are revealed through documentary, animation and experimental short films and videos.

**Hosted by Ms Films Festival organizer Niku Arbabi!!**

*Sponsored by the Film/Video/Digital section of the Program in Literature, the Program in Women's Studies, and the Center for Documentary Studies*

## **December 2004**

### **W 12/1 White | Cine-East 4**

#### **PTU (Police Tactical Unit)**

*(dir. Johnnie To, 2003, 88 min, Hong Kong, Cantonese with English Subtitles, Color, Video)*



**Over the course of one night, a hapless cop's search for his missing gun gets tangled up with an imminent gang war and squabbles between different branches of the city's police force.**

Über-filmmaker Johnny To could be considered an institution in the former British colony. In fact, his *Milky Way* production company, which he formed in partnership with frequent collaborator Wai Ka-fai, has become the de facto hallmark of quality filmmaking in Hong Kong since the Handover in 1997. To's *PTU* is a crime-noir thriller that combines the plotting of Guy Ritchie (*Snatch*) and the 'end justifies the means' law enforcement mentality of *Training Day*, all wrapped up in a slick package with the distinctive 'Johnny To' touch. It is a moody, subtly droll thriller that doubles as an evocative study of Hong Kong after dark. Stylish, clever, and surprising, *PTU* is the epitome of what Hong Kong filmmaking is all about. Long, lyrical takes allow the actors to communicate volumes while saying little, and To gives us a metropolitan backdrop quite unlike any other. HK crime thrillers routinely unfold at night on the streets but there is usually a steady stream of automobile and foot traffic. Here, we are presented with a quiet, virtually empty city (represented via excellent, unfamiliar locations) where the silence is broken only by footsteps, occasional conversation, mobile phones, and car alarms (the latter figure into the finale, a wonderfully planned and staged combination of happenstance and deus ex machina). These sequences establish mood in such a simple and subtle fashion, they affect the viewer while often centering around nothing more than minor events.

*Sponsored by the Asian/Pacific Studies Institute*

## **F 12/3 White | Special Events**

### **Duke Student Film Showcase - \*6:00pm\***

"The best of the current crop of students films produced at Duke this semester."

**Student Filmmakers appearing in person!**

#### **Schedule:**

6:00pm-6:30pm:

#### **Film Animation Production**

(Fred Burns, T.A. Katy Fenn)

6:30pm-7:15pm

#### **Film/Video Theory/Practice**

(Fred Burns, T.A. Wil Weldon)

7:15pm-7:30pm

#### **PIZZA BREAK!**

7:30pm-9:15pm

#### **Documentary Experience**

(Gary Hawkins, T.A. Wil Weldon)

9:15pm-10:45pm

#### **Sp. Topics in Adv. Film/Video**

(Josh Gibson)

*Sponsored by the Film/Video/Digital Program, the Terry Sanford Institute of Public Policy, and the Center for Documentary Studies*

Have questions about our schedule? Contact Hank Okazaki at  
[hokazak@duke.edu](mailto:hokazak@duke.edu)